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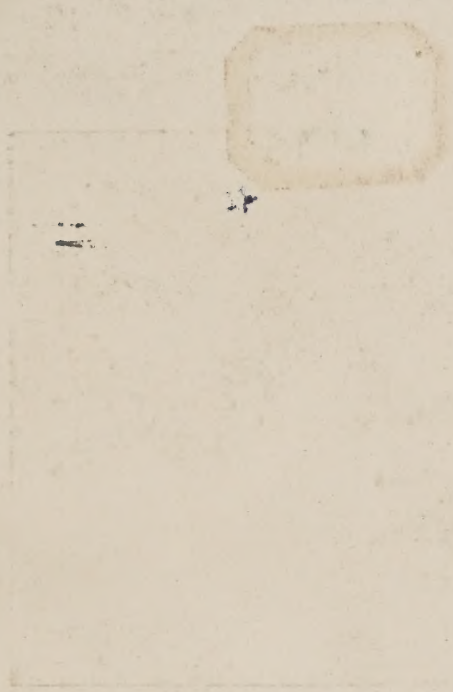

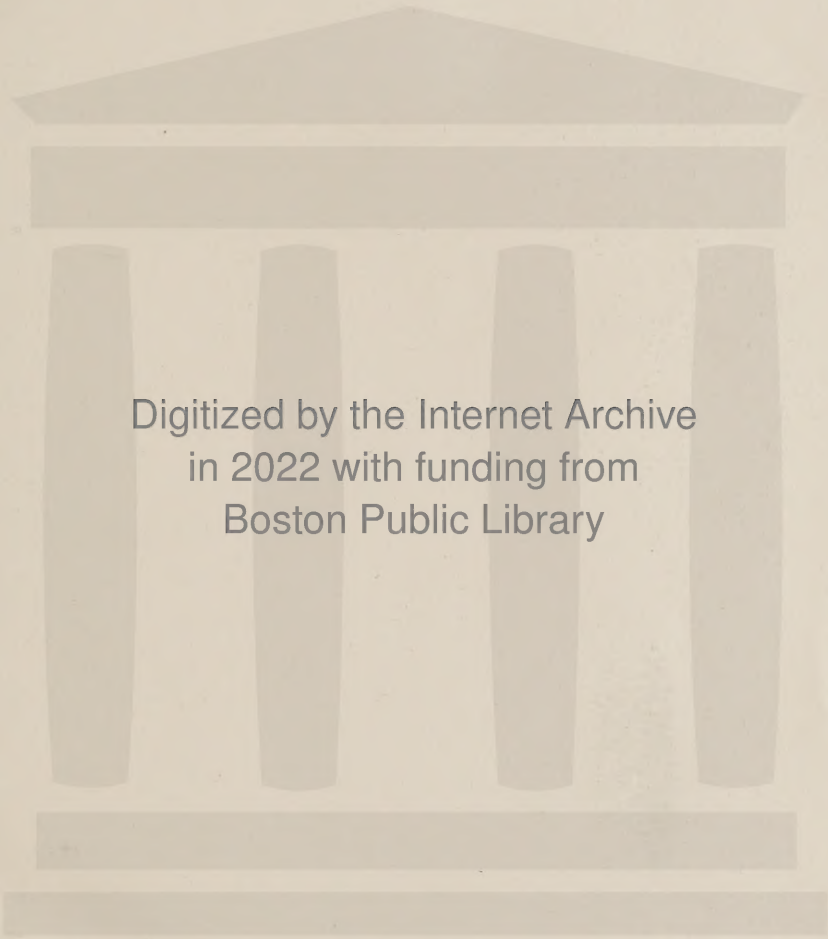

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MUSIC IN VOL. XXXIV.

PIECES WITH SACRED WORDS.

No.		
600.	I did call upon the Lord	Frank L. Moir.
601.	As it began to dawn	Myles B. Foster.
603.	Crossing the Bar	H. H. Woodward.
605.	Seek ye the Lord	Charles Bradley.
606.	O God, who is like unto Thee	Myles B. Foster.
609.	There were Shepherds	Myles B. Foster.

PIECES WITH SECULAR WORDS.

599.	To the Audience	Hamilton Clarke.
602.	Shine on, O Moon!	Michael Watson.
604.	Wanderer's Night-Song	Charles Wood.
607.	Two Cupids	A. Wellesley Batson.
608.	A Lover's Counsel	Frederic H. Cowen.
610.	In a drear-nighted December	G. A. Macfarren.

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The Easter Term will commence on January 5.

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The list of pieces in which Candidates will be examined and other particulars may be obtained from the Registrar, at the College.
Application forms must be returned with the examination fee so as to be received at the College not later than February 13.

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Particulars and forms may be obtained from the Registrar, at the College.

GEORGE WATSON, Registrar.

THE MUSICAL TIMES.

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THE PRELIMINARY LOCAL EXAMINATION (Paper Work) for CANDIDATES in PRACTICAL SUBJECTS will take place at the various Centres on February 22, 1893.

THE FINAL LOCAL EXAMINATIONS for CANDIDATES in PRACTICAL SUBJECTS will commence on and after March 28, 1893.

THEORY OF MUSIC EXAMINATION (Paper Work) for CANDIDATES entering for THEORY will take place at the various Centres on February 22, 1893.

SYLLABUS B.

LOCAL SCHOOL EXAMINATIONS.

LAST DAY FOR RECEIVING APPLICATIONS FOR REGISTRATION FROM SCHOOLS AND TEACHERS OF MUSIC—

FEBRUARY 27, 1893.

THE LOCAL SCHOOL EXAMINATIONS will be arranged in Circuits, and will be conducted by a School Examiner appointed by the Board.
They will be held during four periods as follows:—

(*a*) December.
(*b*) March, April.
(*c*) June, July.
(*d*) October, November.

Schools and Teachers will, so far as is practicable, be allowed to select the period which they prefer for Examination, provided that they notify the same to the Secretary within seven days after receiving notice that their Applications to be Registered have been accepted.
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For period (*a*) not later than December 1, 1892.
" " (*b*) " " " February 4, 1893.
" " (*c*) " " " May 13, 1893.
" " (*d*) " " " October 4, 1893.

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January 10, 11, and 12, F.C.O. Examination; January 17, 18, and 19, A.C.O. Examination. On February 7 Dr. F. J. Sawyer will give a Lecture on "Modern Harmony."

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AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1893.

THE MUSICAL TIMES.

The Title-page and Index for Vol. XXXIII. (1892) *may be had on application gratis and post-free.*

1893.

THE first number of THE MUSICAL TIMES for the year just departed opened with "A New Year's Greeting," in which occurred the following passage:

"This morning's bells rang in 'the new,' and from the facts of the year that has gone we turn to expectations of that which has come. We cannot see the road through it, but hope supplies the visual defect, and the new period of time seems big with possibilities of blessing. On every hand are cheery wishes; men face the future with higher courage, and imagination spreads before them a bright and brilliant scene. It may be no better than a mirage born of ardent longing. Its flowing waters may be rivers of sand; its fruits but apples of Sodom. But then they may not. It is possible that we shall drink of the streams and eat of the fruits, and so pass the year in thankful content."

The year in immediate view of which the foregoing words were written has come to an end. Its actualities are matters of history—of sad or joyous memory; its possibilities are exhausted. How did it deal with our readers? Have they drunk of the streams and eaten of the fruits and passed the time in thankful content? Fervently we hope so, but they are too large a body not to include within the year's experience every kind of human fortune. Some have passed away; others have known vicissitude; many, no doubt, remain as 1892 found them, and are now facing its successor with undiminished hope and unfaltering courage. Upon all, save those whom the things of Time concern no more, may hope and courage continue to exert their beneficent influence. We need much of both when contemplating a future big with that which is at once unknowable and unavoidable. The possibilities of the future are the most absorbing problem of our life. It is ever before us, and who can wonder that in all ages men have tried to solve it, fondly calling to their aid, and trusting in, agencies the most occult, pretensions the most absurd. Even the serene stars—huge suns moving along their destined path at distances from us which figures may express but no mind conceive—even they have been supposed to hold the secret of our individual destiny, and are still interrogated. We may be conscious that infinite Wisdom hides the future, and may feel, with Shakespeare:—

> O, if this were seen,
> The happiest youth,—viewing his progress through,
> What perils past, what crosses to ensue—
> Would shut the book and sit him down and die.

—but infinite anxiety is stronger than trust in a Providence which often works in ways too mysterious for our comprehension. Fortunate are we that the sense of anxiety is not large enough to benumb or crush, as conceivably it might, since we know not what a day may bring forth. But, whatever happens, hope remains, and hope feeds the flame of the courage with which we can "go forth to meet the shadowy future without fear and with a manly heart." That a double share of both may animate them through the period of time just entered upon is our New Year's wish for the readers of this journal.

In these columns we may not improperly contemplate the future of music, and try to argue from the known to the unknown—to light up the darkness of time to come with a torch kindled at the now extinct fires of time past. Is the outlook through these means such as contents us? A thousand voices answer discordantly, for views of the past and present widely differ. To some of us music appears to be on the "down grade," demoralised by license, confused by the maunderings of "philosophy, falsely so-called," and degraded by a love of change so strong and unreasoning as to account all change good, and regard the boldest innovator as the greatest benefactor. Others, again, rejoice that all the bonds of art are broken, that every man is a Beethoven so far as to dispense, in sovereign fashion, with rules which he does not care to observe; and that a musician doing whatever is right in his own eyes is not only an artist, but an artist in the act of asserting his highest privilege. These two parties take a very different view of the future. The first, perhaps, look forward disconsolately, only allowing themselves to hope that some regard for the art of the great masters may last their time. The second, it may be, see the *Zukunft* all radiant with the glory of an emancipated art, and pray they may live to hear music which in some mysterious manner shall satisfy the deep insatiate longings of their being. In all likelihood, the future of music will be neither so unhappy as some expect nor so radiant as the wishes of others lead them to anticipate. Changes in the fundamentals of art are slow, and must by no means be estimated by the tossings and whirlings of its surface. Look at the Atlantic in a storm, and you fancy that the great depths have broken up, and are about to convulse the world, whereas they are all the time so tranquil that the tiny fragile creatures which dwell there are conscious only of unbroken peace. The advance of music, depend upon it, is a movement apart from the conflicting practices, stormy disputations, and wild experiments of those who fancy they represent it. It is an advance, but has ever been a development on the basis of accumulated experience represented not only by the treasures of the far past, but also by the contributions of yesterday. Music knows how to absorb what is good in the new; it knows also how to reject what is bad. We may, therefore, be confident as to the future of our art. The greatest danger lies, perhaps, in the fact that it has become fashionable. "There is a certain artificial polish," writes Washington Irving, "acquired by perpetually mingling in the *beau monde*, which in the commerce of the world supplies the place of a natural suavity and good humour, but is purchased at the expense of all original and sterling traits of character." We would rather have music natural, even if it be somewhat rugged.

A word or two regarding the future of this journal, which, also, we are justified in contemplating with equanimity. There are no great changes to be announced, though changes may be made with the discernment of opportunities for improvement. Some new features, introduced last year, have proved acceptable to our readers and will be continued. The series of papers, "From my Study," has excited widespread interest, and called forth a large and valuable correspondence. The issue of an annual Supplement has likewise met with cordial approval. After the excellent reception given to the "Mozart" in December, 1891, the proprietors clearly saw their way to a series of such issues, and they hope and believe that the "Beethoven" is no unworthy successor. In the spirit of these improvements, THE MUSICAL TIMES will continue its course through 1893, asking now, at the outset, for the good word and favouring influence of its numerous readers.

CAMBRIDGE MUSICAL DEGREES.

We give the salient points of the Report of the Special Board for Music. The scheme may, of course, be considerably altered before becoming law:—

I. *The Degree of Bachelor of Music.*

The Board have had under careful consideration the exceptional position of the Mus.B. Degree involved in the fact that it is conferred upon persons who are not required to reside in the University. The various changes with regard to Musical Degrees which the Senate has sanctioned during the last fifteen years seem all to have tended in the direction of assimilating the procedure to that which obtains in other Faculties. The Faculty of Music has been provided with a Special Board like the rest; the subject itself has been made an avenue to the ordinary Degree; the candidates for Musical Degrees have been required to pass examinations in other subjects approved by the University; and they have also to be matriculated like other students of the University. It seems advisable that candidates for Degrees in Music should have enjoyed no less advantages of general education than those who graduate in other faculties. The Board are of opinion that the time has now arrived when the Degree of Mus.B. should be brought completely into line with the other degrees of the University and conferred only after residence.

They recommend—

1. That the regulations for the Degree of Mus.B. be as in Schedule A below.

II. *The Degree of Master of Music.*

As it is important that Bachelors of Music should have a degree to look forward to which should enable them to obtain the membership of the Senate for which their residence and examinations shall have qualified them, the Board suggest the revival of the old Degree of Master of Music. They are of opinion that this degree should not be conferred without examination, and they recommend the transference (with some modifications) of the present scheme of examination for Mus.D. to that for Mus.M.

On the assumption that the necessary steps be taken for the revival of the Degree of Mus.M. the Board recommend—

2. That the regulations for the Degree of Mus.M. shall be those for the Degree of Mus.D. amended as in Schedule B below.

III. *The Degree of Doctor of Music.*

The Board are of opinion that the present system of conferring the Doctorate in Music is unsatisfactory, as presenting a test which goes unnecessarily far in the technical direction, and gives insufficient encouragement to originality. They propose therefore to assimilate, as far as may be, the procedure for the Degree of Mus.D. to that for the Degrees of D.Sc. and D.Litt.; and they have closely followed the regulations for those degrees in framing the regulations here suggested for the Musical Doctorate. There is, however, one point in which the analogy must, they think, for the present remain incomplete. As it is of the highest importance to secure the very best musicians, both as holders of the Doctorate and as examiners in the Faculty, they propose that matriculation be the only requirement of those who enter for that degree.

They therefore recommend—

3. That the regulations for the Degree of Mus.D. be as in Schedule C below.

In order to obviate the inconvenience which might arise from too sudden a change in the procedure at present required of Candidates for Degrees in Music, the Board recommend—

4. That the existing procedure in the case of the Degree of Mus.B. be retained for seven years, the new system to run concurrently with the old.

5. That the existing procedure in the case of the Degree of Mus.D. be retained for three years, the new system to run concurrently with the old.

SCHEDULE A.

Regulations for the Degree of Bachelor of Music.

The Examination for the Degree of Mus.B. shall consist of two parts:

(1) Part I. An Examination in (*a*) Acoustics, (*b*) Harmony, (*c*) Counterpoint.

(2) Part II. A more advanced Examination in Music.

No student shall be admitted as a Candidate for Part I. of the Examination for the Degree of Mus.B. unless he has passed Parts I. and II. of the Previous Examination (or some other Examination accepted by the University as conferring exemption from them), and is in his second Term of residence at least; and no student shall be admitted as a candidate for Part II. of the Mus.B. Examination unless he has passed Part I. of that Examination, and is in his eighth Term of residence at least.

A student who has passed Part II. of the Examination for the Degree of Mus.B. shall be entitled to receive that Degree so soon as he has kept nine Terms of residence.

Subjects.

1. For Part I. of the Examination.

(*a*) Acoustics.

Sensation and external cause of Sound. Mode of its transmission. Nature of wave-motion in general. Application of the wave-theory to Sound. Elements of a musical sound. Loudness and extent of vibration. Pitch and rapidity of vibration. Measures of absolute, and of relative, pitch. Resonance. Analysis of compound sounds. Helmholtz's theory of musical quality. Motion of sounding strings. The pianoforte and other stringed instruments. Motion of sounding air-columns. Flue and reed stops of the organ. Orchestral wind instruments. The human voice. Interference. Beats. Helmholtz's theory of consonance and dissonance. Combination-tones. Consonant chords. Construction of the musical scale. Exact and tempered intonation. Equal temperament. Systems of pitch-notation.

No knowledge of Mathematics beyond Arithmetic shall be required for satisfying the Examiners in this subject.

(*b*) Counterpoint in not more than three parts including Double Counterpoint in the Octave.

(*c*) Harmony in not more than four parts.

2. For Part II. of the Examination.

(1) Composition,* both instrumental and vocal. (2) Counterpoint in not more than five parts including Double Counterpoint. (3) Harmony. (4) Canon in two parts. (5) Fugue in two parts, especially as to the relation of Subject and Answer. (6) Form in Composition as exemplified in the Sonata. (7) The pitch and quality of the stops of the Organ. (8) Such knowledge of the quality, pitch, and compass of orchestral instruments as is necessary for reading from score. (9) The analysis of some Classical Composition, both with regard to Harmony and Form, the name of which is to be announced by the Examiners at least six weeks before the date of the Examination. (10) The playing at sight from figured Bass and from Vocal and Orchestral Score. (11) General Musical History. (12) A general knowledge of the standard Classical Works of the great composers.

The Examinations for the Degree of Bachelor of Music shall be conducted by the Professor of Music, assisted by two or more examiners nominated annually by the Board of Musical Studies, and elected by the Senate, of whom one at least shall be a member of the Senate or have been admitted to the Degree of Doctor of Music in the University, or to the Title of that Degree.

SCHEDULE B.

Regulations for the Degree of Master of Music.

This Examination shall consist of Two Parts. Part I. An examination in the higher branches of Music; Part II. The Exercise.

No person shall be allowed to present himself as a Candidate for Part I. of the Examination for the Degree of Mus.M. unless he shall have kept by residence nine Terms at least, and two years shall have elapsed since the completion by inauguration of his Degree of Mus.B.; nor for Part II. of the Examination unless he shall have passed Part I.

The Examination for the Degree of Mus.M. shall consist of two parts:—

Part I. A written and oral Examination in the subjects specified below, to begin on the second Thursday in March.

Part II. The Exercise.

* This subject is introduced into the Examination as a substitute for the Exercise for Mus.B., which it is proposed to abolish.

Subjects.

Part I. The subjects of Examination shall be as follows:—

(*a*) Counterpoint in not more than eight parts.

(*b*) The highest branches of harmony.

(*c*) Canon of various kinds in not more than four parts.

(*d*) Fugue and Double Fugue in not more than four parts.

(*e*) Form and Development in Practical Composition.

(*f*) Instrumentation and scoring of Chamber and Orchestral Music.

(*g*) The Analysis of some Classical Composition, the name of which will be announced by the Examiners at least six weeks before the day for Examination.

(*h*) The Art of Music historically and critically considered.

Part II. The Exercise shall be a composition on a sacred or secular subject, written for the occasion; it shall occupy not less than twenty nor more than thirty minutes in performance, and fulfil the following conditions:—

(*a*) It shall comprise some portion for one or more solo voices, and some considerable portion for a chorus of five real vocal parts.

(*b*) It shall comprise some specimens of Canon and of Fugue.

(*c*) The whole (except some single piece for the Voices alone) shall have an accompaniment for a full Band.

SCHEDULE C.

Regulations for the Degree of Doctor of Music.

1. Any person who is not less than thirty years of age and who can be matriculated may be a Candidate for the Degree of Doctor of Music.

2. Such Candidate shall make his application in writing to the Chairman of the Special Board for Music, and shall send therewith not more than three works of his own (printed or otherwise) upon which his claim for a degree is based; such works to include either an Oratorio, an Opera, a Cantata, a Symphony for orchestra, a Concerto, or an extended piece of Chamber Music.

3. Such applications shall be treated as confidential and shall be referred to a Committee of the Special Board for Music, which shall consist of the Chairman of the Board, the Professor of Music, the University Lecturer in Harmony and Counterpoint, and the Examiners for the Mus.M. Degree and for Part II. of the Mus.B. Examination.

Then follow various details as to the duties of the Committee and the final announcement by the Vice-Chancellor.

The changes recommended are, therefore: compulsory residence for the degree of Mus. Bac.; the omission of an exercise for this step; an examination for the degree of Master of Music, and the admission of the holder of this degree to the Senate. No further literary tests are required than the passing of the "Previous" for the Mus. Bac. and Mast. Mus. The new Doctorate will be obtainable without any literary tests whatever, and is merely limited to men over thirty years of age.

There are some merits in the proposed system, but it has some obvious defects. It is certainly a step in the right direction that musical graduates should take their place as members of Senate. But, after due residence for the baccalaureate, why should not the *Doctor of Music* become a member of Senate? There is no necessity for this revival of the obsolete Master of Music.

But assuming that Masters of Music are made, in accordance with the recommendation of the Report, will it not be rather hard on them, after having resided three years and passed several important examinations in arts and music, that some more lucky friends should be admitted direct to the coveted Doctorate without passing any examinations either in arts or music?

Again, if the "Master of Music" is duly constituted, why not keep the Doctorate as an entirely *honorary* distinction? The proposed new Doctorate would be, after all, only a sort of *half*-honorary degree.

Then there is also in the Report that curious hint that the candidate for the Doctorate is to show some "original" work. If the Committee for granting the Doctorate under the new regulations is to limit its donation to *original* composers, their duties will certainly be very light! How many original composers has England produced during the last two centuries? How many have we now?

Of course if a Master of Music fails to get his recommendation for the Doctorate, he has labelled himself "unable to do original work" and, therefore, he is artistically inferior to the Doctor, although holding a higher status in the University. This would be awkward, surely!

Compulsory residence for musical degrees has always been an ideal of the old "'Varsity Don" both in Oxford and Cambridge; but it is impossible for us to acquiesce in a change which would shut out nearly all professional musicians from the degrees of the older Universities. How could a young professional throw up his work and go at the age of nineteen or twenty to pass three years in a University? Would the resulting degree be worth the trouble? We have one more fault to find. The Report speaks of compulsory residence as giving the advantages of "general education"; but, after all, this turns out to mean merely the passing of the "Previous"! We do not quite like the idea of a man becoming a member of Senate with no higher proof of general education: the examinations subsequently passed in music cannot be said, in our opinion, to *educate generally*. It seems to us that there are one or two alternatives which would vastly improve the recommendations of the Report. Here is one scheme:

1. Musical degrees to be in future granted to *non-residents* exactly on the present system.

2. But all Bachelors of Music who are also Bachelors of Arts to be allowed to proceed (after examination) to the degree of Master of Music, and take their place as such in the Senate.

3. That all Masters of Music have the privilege of obtaining the degree of Doctor by submitting their compositions to a Committee of the Board of Musical Studies—*i.e.*, without submitting to the examinations, &c., required of those who are not graduates in arts.

Some scheme of this sort would not rob country professionals of their present privilege of taking Cambridge degrees—if they can get them; while, on the other hand, it would hold out considerable rewards and privileges to those musicians who have the time, ability, and means to become graduates in both faculties, arts and music.

FROM MY STUDY.

I have received the following letter from Mr. Arthur Cookson, of Christchurch, New Zealand:—

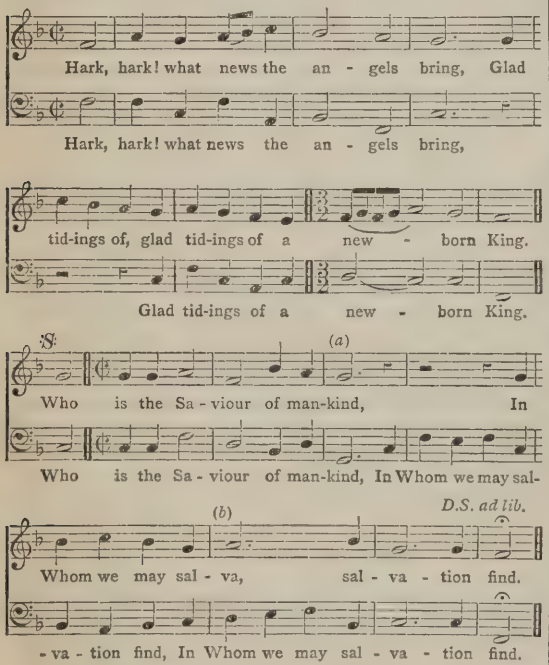
It may interest you and your correspondent, Mr. Stewardson, to know that the song "The Banks of the Sweet Dundee" flourishes here at the Antipodes. It happened that four of us spent a holiday last summer on the lonely road to the West Coast, and passed an evening in the company of one of the roadmen who favoured us with several ditties, of which the song in question was one. Where he came from I do not know, but I should judge that he had been in the Colonies long enough to lose most of any distinctive dialect he may have possessed. The song, however, remained, in company with "The ship that never returned," and one or two others of a similar character. Unfortunately it did not occur to me to note the melody down, although it remained so fresh in my memory that your article in the August number of The Musical Times brought the whole evening vividly back again. His version of the song seems to resemble the "curly tune" more than the variant quoted by Mr. Stewardson, and as regrets about lost opportunities will not bring

them back again, I am living in hopes of being able to note the song on some future trip. It would certainly be interesting to see what effect a few years "roughing it" in the Colonies has on these old folk-tunes.

I am much obliged to Mr. Cookson for his interesting communication, and shall be glad to hear from him with regard to the point mentioned in his closing sentence.

Miss Maude Rowden (and others) may be interested to learn that the Christmas Carol which she kindly sent me (see THE MUSICAL TIMES of last month) is well known in the West of England. I have received two letters thereupon, the first from Mr. Ralph Dunstan, Mus. Doc., Cantab., who writes:

The carol "Hark, hark! what news the angels bring," to which you refer in the December issue of THE MUSICAL TIMES, is very widely known and sung in West Cornwall. My father, who is eighty years of age, has known both words and music from his infancy, and the carol is probably one of the oldest of the many West of England Christmas hymns. The words, as I have seen them as far back as I can remember, on the "broadsheets" printed at Helston, and in the "collections" printed at Redruth, Truro, and elsewhere, are in the first three verses practically the same as those given by your correspondent. I am not, however, familiar with verses 4 and 5; in Cornwall, it is customary to sing for the last verse a repetition of the words "Alleluia, Amen." The treble and bass as I have heard them sung hundreds of times are as below—inner parts being filled in *ad lib.*:—

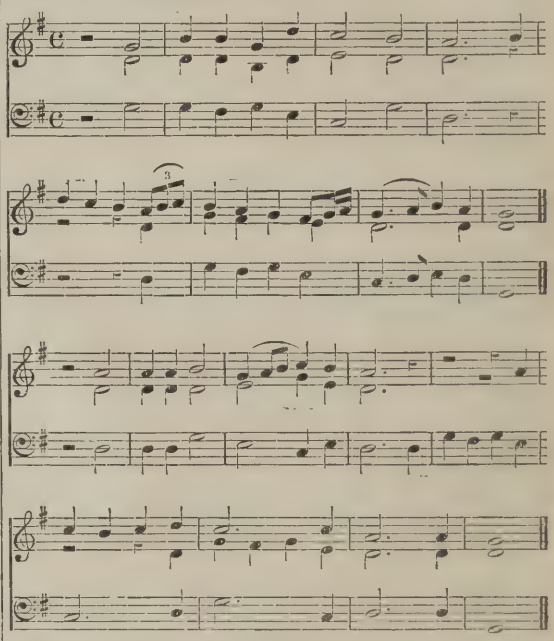

Hark, hark! what news the an - gels bring, Glad
Hark, hark! what news the an - gels bring,
tid-ings of, glad tid-ings of a new - born King.
Glad tid-ings of a new - born King.
(a)
Who is the Sa - viour of man-kind, In
Who is the Sa - viour of man-kind, In Whom we may sal-
(b)
D.S. ad lib.
Whom we may sal - va, sal - va - tion find.
- va - tion find, In Whom we may sal - va - tion find.

The peculiar divisions of the words, the change of rhythm, the imitative entries, the Doric cadence at (*a*), and the consecutive fifths at (*b*), are among the "points" of this setting.

The second letter is from Mr. Allan Wallis:—

I send you the version of "Hark, hark! what news the angels bring," as printed in the collection of William Sandys, F.S.A., published by Richard Beckley, Piccadilly, 1822, and as used in the West of England and Cornwall. It is altogether different from those you published in your last issue. The old version, as printed here, of "The Lord at first had Adam made" and "God rest you, merry gentlemen," is entirely different from the new as sung at present. They are here described as dating, with others, from the early part of the fifteenth to the end of the seventeenth centuries. The composers' names are not given. For carol singing commend me to a certain church near Torquay where they sing the very, very old ones as found in Mr. D. Gilbert's collection.

When I said, last month, that the "Hark" was new to me, I spoke not "by the card," or, rather by the book, since I have long had in my possession the collection mentioned by Mr. Wallis as that of D. Gilbert. It is entitled, "Some Ancient Christmas Carols, with the Tunes to which they were formerly sung in the West of England. Collected by Davies Gilbert, F.R.S., F.A.S., &c. London: Printed by John Nichols & Son, 25, Parliament Street, 1822." This book contains five stanzas of the poem, the first three being identical with the first three of those sent by Miss Rowden. The tune is harmonised in three parts, each having a separate stave. I give it here in a condensed form:—



The absolute freedom of the composer, or arranger, from the tyrannous laws of harmony might excite the envy of some modern musicians. Even they are not yet emancipated in the measure of their West Country forbear.

Mr. Wallis has sent me what I take to be the whole of the words of the carol (twelve stanzas), and I reproduce them here for the sake of completeness, and because of their quaint pietism:—

1.
Hark, hark, what news the Angels bring,
Glad tidings of a new-born King,
Who is the Saviour of mankind,
In Whom we may salvation find.

2.
This is the day, the blessed morn,
The Saviour of mankind was born;
Born of a maid, a Virgin pure,
Born without sin, from guilt secure.

3.
Hail, blessed Virgin, full of grace!
Blessed above all mortal race,
Whose blessed womb brought forth in one
A God, a Saviour, and a Son.

4.
A perfect God, a perfect man,
A mystery which no man can
Attain to, tho' he's e'er so wise,
Till he ascend above the skies.

5.
Arise, my soul, and then, my voice,
In hymns of praise early rejoice;
His fame extol and magnify—
Upon those errands Angels fly.

6.
As Angels sung at Jesus' birth,
Sure we have greater cause for mirth,
For why, it was for our sake
Christ did our human nature take.

7.
Dear Christ, Thou didst Thyself debase,
Thus to descend to human race,
And leave thy Father's throne above:
Lord, what could move Thee to this love.

8.
Man that was made out of the dust,
He found a paradise at first;
But see the God of Heaven and earth
Laid in a manger at His birth.

9.
Surely the manger where He lies
Doth figure out His sacrifice;
And by His birth all men may see
A pattern of humility.

10.
Stupendous Babe! my God and King,
Thy praises I will ever sing,
In joyful accents raise my voice,
And in my praise of God rejoice.

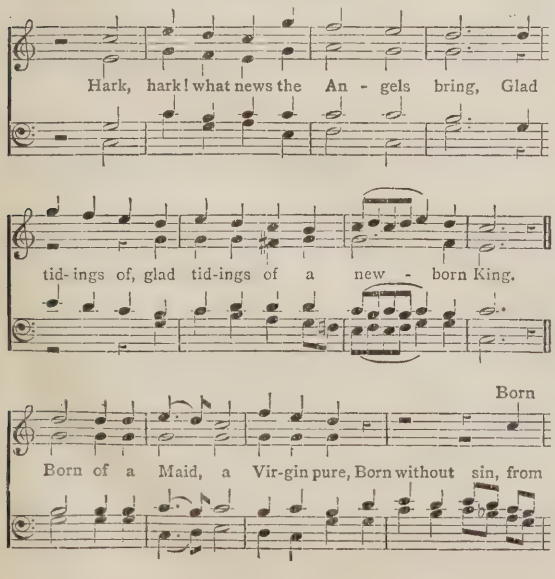
11.
My soul, learn by thy Saviour's Birth,
For to debase thyself on earth,
That I may be exalted high
To live with Him eternally.

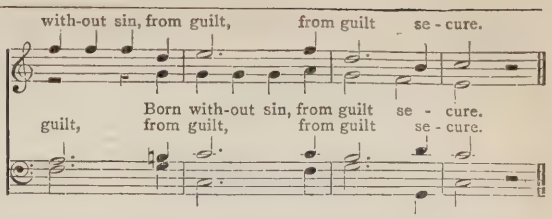
12.
I am resolved whilst here I live,
As I'm in duty bound, to give
All glory to the Deity,
One God alone in persons three.

With reference to this carol, I have received a second communication from Miss Rowden, in which she observes:—

I enclose a copy of a tune sent me yesterday by Mr. John Manning, of Barnstaple, which he says he has never seen in print, and has written entirely from memory; he has seen a copy of it in an old manuscript book. It is an entirely different tune to the one I sent you before, and though the words are the same (Mr. Manning only sent me the first verse), the lines are arranged in different order, the third and fourth lines being the same as the third and fourth in the *second* verse of the Winwick version. I have also heard that both the words and the tune (as they appeared in THE MUSICAL TIMES) are known in three villages in Rutlandshire. A copy of the tune has been sent to me, and it very closely resembles the plain version copied from the old clerk's book; it has not got the runs nor the turns at the end of the lines that the Winwick modern version has. My correspondent has never seen either words or music in print. In Rutlandshire the Carol is called "Old Hark," and in Barnstaple "Little Hark," and in Winwick "*The* Hark."

LITTLE HARK.


Hark, hark! what news the An - gels bring, Glad
tid-ings of, glad tid-ings of a new - born King.
Born
Born of a Maid, a Vir-gin pure, Born without sin, from



It appears that the carol is of Western origin, and was probably taken North in the memory of some migrant Westerner, from whom it passed as a traditional piece.

On the same subject, Mrs. G. C. Robey, Organist of the Parish Church, Patcham, writes:—

I see noticed in your latest number of THE MUSICAL TIMES an account of a Christmas Hymn called the "Hark." A very similar hymn—indeed, some few lines are identical—is sung in Lancashire at Bedford, Leigh, at Christmas, and is called the "Old Hark," or, as it is pronounced there, "Th' owd 'Ark." The tune—which I have enclosed—was composed by Handel when staying at Bedford House, Bedford, Leigh. The date of this visit I am unable to state. The above information I have received from the Rev. T. Jackson-Smith, Vicar of Patcham, near Brighton, and formerly Vicar of Bedford, Leigh, Lancashire.

On the matter of Handel's authorship I should much like to hear from the Vicar of Patcham.

From Mr. Hunt, Organist and Choirmaster of St. Mary's, Godmanchester, I have received the following:—

I have copied, and enclose with this a slightly different arrangement of the "Old Hark" mentioned in your "Notes" last month. I also send the arrangement as now sung at Woodnewton, Wansford. Neither version is free from error, but I had some difficulty in deciphering the four parts as written in the old manuscript lent me. An old friend to whom the manuscript belongs says that the "Old Hark" was sung at Woodnewton at least fifty years ago, when his father played the fiddle in the village choir. At that time the singing was accompanied by strings, reeds, and brass. I am sorry that I cannot get the author's name.

A collection of "New Christmas Carrols: Being fit also to be sung at Easter, Whitsuntide and other Festival days in the year" (black letter, no date), now in the Ashmoleian Museum, contains a Wassail Song sung by young women, who, at Christmastide went from door to door bearing a decorated bowl filled with spiced ale. The effusion differs considerably from the one which, as a boy, I used to hear in the West of England. In that case, men were invariably the performers and carousers. There are, however, some points of resemblance between the two ditties. Thus the men, for example—

Come, butler, fill us a bowl of the best;
I pray that in heaven your soul it may rest.

And thus the maidens—

Well fare the butler's soul
That setteth this to sale:
Our jolly wassel!

Again the men—

Here's to our master and to his good roan;
Don't let us poor fellows stand on the cold stone.

And again the maids—

But here they let us stand
All freezing in the cold;
Good master, give command
To enter and be bold.

On the other hand, the gentle wassailers had no such minatory couplet as that with which the West Country song ended. The "you" is the butler—

But if you do bring us a bowl of the small,
Then down goes butler, bowl and all.

Another carol, of a benedictory nature, comes from the same source—

God bless the master of this house,
The mistress, also,
And all the little children
That round the table go.

And all your kin and kinsfolk,
That dwell both far and near;
I wish you a merry Christmas
And a happy new year.

I have never known these verses in active use, but remember a kindred composition, more ingenious in the matter of expected "tips":

Good master and good mistress,
A-sitting by the fire,
One ha'penny or one penny
Is as much as I desire.

I wish you a merry Christmas
And a happy New Year,
A pocket full of money
And a cellar full of beer.

The item of beer comes last, as representing, perhaps, the acme of felicitous possession.

We all remember Washington Irving's first Christmas night at Bracebridge Hall: "I had scarcely got into bed when a strain of music seemed to break forth in the air just below the window. I listened and found it proceeded from a band, which I concluded to be the waits from some neighbouring village. They went round the house playing under the windows. I drew aside the curtains, to hear them more distinctly. The moonbeams fell through the upper part of the casement, partially lighting up the antiquated apartment. The sounds, as they seceded, became more soft and aërial, and seemed to accord with quiet and moonlight. I listened and listened—they became more and more tender and remote, and, as they gradually died away, my head sank upon the pillow and I fell asleep." We shall all "fall on sleep" in our turn, and when we do, may our lullaby be nothing worse than Christmas music.

X.

BEETHOVEN'S SKETCH BOOKS.

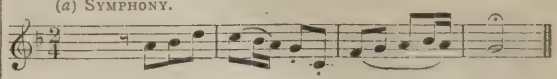
By J. S. SHEDLOCK, B.A.

THE BIRTH OF A SYMPHONY.

(*Concluded from p. 717.*)

THE Berlin Library sketches of the Pastoral Symphony were probably made in 1807: the Museum book bears the date 1808. Musicians are now familiar with the fact that Beethoven worked by a slow and apparently almost painful process, and that, although a general likeness may be traced, there is almost always a marked difference between the first and the final presentations of a thought or the development of the same. Beethoven in his sketch books mixes up not only various works which were occupying his mind at one and the same time, but writes down ideas which must have suddenly occurred to him, and of many of which he made no further use. Now the Museum book is of special interest in that the composer seems to have had his mind almost entirely absorbed with the Pastoral Symphony. We say "almost," for on one page we meet with a sketch for the first movement of the Sonata for pianoforte and violoncello (Op. 69). And again, towards the end of the volume (which, by the way, consists of sixty half sheets, with sixteen staves to the page), the "Storm" sketches are interrupted once by workings for the E flat Trio (Op. 70, No. 2). The volume contains also sketches for the Trio in D (Op. 70, No. 1), but these do not come *between* Pastoral sketches, for the volume concludes with them. We are not now concerned with the Trio sketches, but cannot help noticing the family likeness between the opening theme of the Symphony and that of the *Finale* of the Trio in D:—

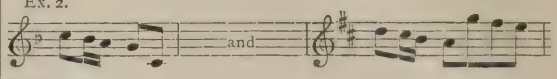
Ex. 1.
(*a*) SYMPHONY.



(*b*) TRIO.

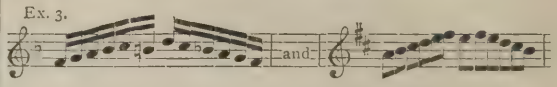
also—

Ex. 2.



and—

Ex. 3.



The very first sketch in the book shows that the consecutive fifths between the eleventh and twelfth bars of the opening *Allegro* of the Symphony were the result of second thoughts; the violin and violoncello parts of bars 9-12 are written down, but there are scratchings out in the twelfth bar, and the first violin note was originally c. On this page is written:

Man überlässt es dem Zuhörer sich selbst die Situationen aufzufinden. (The hearer is left to discover the situations for himself.)

This sentence has been quoted before, but we are not aware that the exact place in which it occurs has been mentioned. It stands here at the head of the Pastoral sketches. Schumann tells us in one of his letters that he generally wrote his music, and then added a superscription. Beethoven here starts with a definite programme scheme in his mind. In addition to the sentence he writes lower down on the same page:

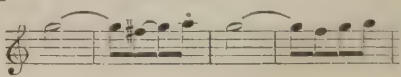
Sinfonie caracteristica oder Erinnerungen an das Landleben. (Characteristic Symphony, or reminiscences of country life.)

Here is possibly the first form of the long dominant passage—

Ex. 4.

In the final form it is seven bars longer: as a rule, Beethoven compressed. The following again may be compared with the corresponding passage in the score—

Ex. 5.



The difference is a small one, but none the less important. Any differences, merely as such, would have no interest or importance, but here, and in many other places, the composer only gives new and more finished shape to the same idea, just as nature transforms the embryo into the new-born babe; in both cases it is a process of evolution, not of arbitrary change.

Of course Beethoven sometimes made experiments, and nothing came of them; for instance, towards the close of the exposition he tried "Echo" effects, but without result.

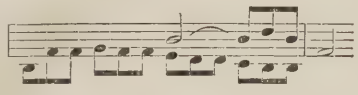
The seventeen pages of sketches for the first movement show that Beethoven was not afraid of spoiling inspiration by working at his thematic material. Many examples have been given in these articles of the various stages through which Beethoven's themes

passed before they arrived at maturity, but we must venture to add one more. The *Andante* sketches commence with—

Ex. 6.

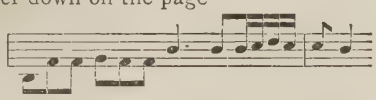
The bass indication is of interest: Beethoven seems to have felt that the accompaniment was to be a moving one. Then we have—

Ex. 7.



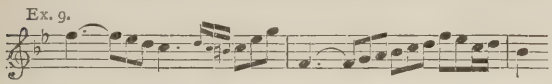
and lower down on the page—

Ex. 8.



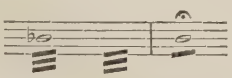
Later on we find phrases, such as the beautiful one—

Ex. 9.



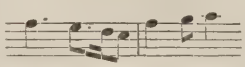
which seem to have been born, as it were, note by note, for the sketches are all filled with scratching out and re-writing of notes.

Last month we spoke about "hints as to the connection of the various movements," and now we approach that subject, but not without a certain fear and trepidation. There are many things which one feels to be true, and yet the moment an attempt is made to describe those feelings in words, everything seems to become vague and uncertain. If my readers are anxious to discover whether Beethoven intended the movements of his Symphony to be parts of a whole—members of one organism—then they will gladly catch at any clue which may help them in forming an opinion. But if they will not read between the lines, and will only accept evidence which will bear cross-examination—visible signs—then they had better skip over this paragraph, for it is scarcely more than tentative. The first hint that we perceive is the appearance of sketches for a third movement, and a return to workings for the first movement, right in the middle of the *Andante* sketches. Does that not seem to show some connection of ideas? (By the way, the thunder of the storm—



appears at the top of one page.) A proposed "Siciliano"—

Ex. 10.



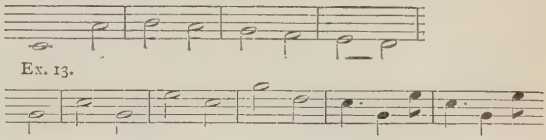
in which we trace a germ of the third movement, seems as if it were a distant relation of—

Ex. 11.

Of course, one might easily become fanciful, and in every group of notes see some intention. But in two places in this sketch-book Beethoven has not only altered a theme—in the one case by double augmentation so that it would be scarcely recognised again, and in the other by change of rhythm—but in both cases has placed the two forms side by side, showing that he was consciously working by metamorphosis. Here are the two—

Ex. 12.

Ex. 13.



We imagine that only few, in listening to the lovely oboe minim notes at the end of the storm movement, have traced their origin to the opening of the storm theme. In the matter of connection we would ask our readers to compare that oboe passage with the phrase from the third movement (See Ex. 17).

On one page the cuckoo notes seem to be indicated, but later on there are several "Ende" sketches, yet no sign of the birds. Here is one—

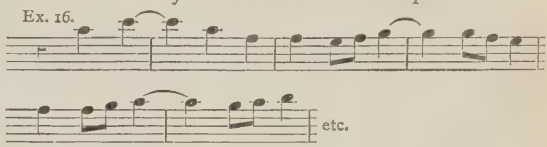
Ex. 14.

Here is a characteristic sketch for the third movement—

Ex. 15.

and here an early form of a well-known phrase—

Ex. 16.

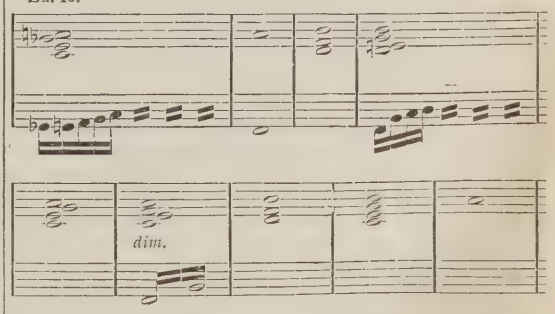


The following shows that Beethoven evidently wished the small notes (of printed score) to commence on the beat—

Ex. 17.

All the "Storm" sketches, and there are many of them, are exceedingly interesting.* One gives nearly eighty bars of the movement from the commencement. The following presents a very good idea of a Beethoven sketch (see bars 49-37 of "Storm" movement, counting backwards from the end)—

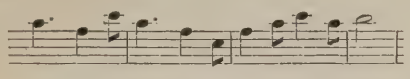
Ex. 18.



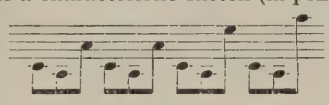
* The *Allegro non troppo* in the "Prometheus" music, after the Overture, is itself a very early and very interesting "Sketch" of the "Pastorale" Storm. This has been pointed out by Sir G. Grove in the Beethoven article in his Dictionary of Music and Musicians.

The g flat of the sketch, in place of the less correct f sharp of the score, will not escape notice.

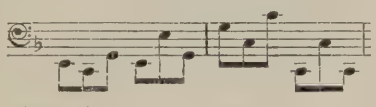
The opening bars of the *Finale* theme are as follows—

Ex. 19.  etc.

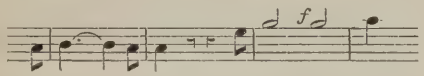
The rhythmical alteration (in printed score) of the fourth bar shows a later stage of development. Here too is a characteristic sketch (in pencil)—

Ex. 20. 

The passage in the score to which it refers runs thus—

Ex. 21. 

The last sketch in our book refers to the *Coda*—

Ex. 22. 

Here, for the present, we bring these articles to a close.

THE MUSIC HALL *IN EXCELSIS*.

On the 10th ult. a *dies nefastus* in the annals of English music, the Royal English Opera House, re-baptised as the Palace Theatre of Varieties, and re-decorated in a style which might have satisfied Sardanapalus himself, threw open its doors to the delighted public, amid salvoes of eulogy, the echoes of which have hardly yet ceased reverberating. The vocabulary of gratitude has been so utterly beggared already in the attempt to do justice to the successive benefits conferred on an undeserving public by the genius of Sir Augustus Harris that, unless a few thousand new superlatives are speedily invented to keep pace with further developments, the Napoleon of *impresarios* may suffer seriously from the consequences of this monotonous iteration of his praises. His services in the cause of music—ancient and modern, foreign and English—are almost too well known to need recapitulation. What admirable judgment has he not shown in the selection of new operas by native composers; what refined and scholarly taste has he not displayed in the mounting and costumes of Gluck's "Orfeo"! But his last achievement crowns all. For let us calmly reflect on the situation. The music hall—so it has been repeatedly asserted of late—is the greatest modern engine of artistic enlightenment. Through it, and through it alone, can you appeal to "the great head of the people." Unfortunately for philanthropic and benevolent reformers, the world is not made up of the masses alone; there remain out in the cold—outside the pure, the elevating, and the exhilarating influence of the high kick, the Serpentine dance, the *voce della bianca capella* (or Whitechapel voice production), and other delights—the benighted classes, whom the Procrustean code of caste, the "futile decalogue of mode"—as a modern bard hath it—has hitherto precluded from freely participating in these educational advantages.

The "classes" have hitherto been dependent for intellectual and artistic nourishment upon such dry and meagre diet as is afforded by Popular, Richter, Crystal Palace, Henschel, and Oratorio Concerts. And yet they must not be denied the credit of having realised the measure of their deprivation or of having endeavoured to supplement their shortcomings by private practice. Of late years the number of aristocratic performers on the banjo has swelled to quite an imposing figure, and at the present moment there is hardly a single self-respecting family in "Society" (with a capital S) the spindle side of which has not attained to proficiency in the skirt dance. Still, the conditions and surroundings of the average music hall have hitherto rendered it practically impossible for "the classes" to frequent these resorts *en famille* otherwise than *sub rosâ*. It has been reserved, therefore, for the genius of Sir Augustus Harris to bridge over this gulf, and to devise a species of etherealised, spiritualised, and sublimated music hall entertainment at which the "masses" and the "classes" may meet and mingle on the common ground of their devotion to the great goddess Variety. Surely the natural regret that is evoked by the collapse of Mr. D'Oyly Carte's scheme ought to be alleviated, if not obliterated, by the consciousness that the "reign of seriousness" has been exorcised by the spells of the great wizard of Drury Lane?

Under the new and beneficent *régime* music in England bids fair to become, at one and the same moment, aristocratic, 'Arrystocratic, and Harristocratic. What more could the most exigent critic desire?

We have great satisfaction in stating that the musical public are giving our "Beethoven" Supplement a very cordial reception. The character of its predecessor, "Mozart," apparently inspired confidence, since orders were received in advance for more than 10,000 copies. Since the "Beethoven" appeared that number has been very largely increased, and, as copies cannot be multiplied indefinitely, those of our readers who have not yet secured the Supplement should do so without delay. Our thanks are due to many contemporaries of the daily and weekly press for friendly and appreciative notices, the value of which cannot be estimated. Our trust, however, has been, and is, in the variety and excellence of the contents of the Supplement. We spared no effort to make them worthy of acceptance, and it may be that few who admire the illustrations can form any idea of the labour involved in their collection and presentation. For all pains taken we have an ample return in the satisfaction and patronage of the public, particularly of those who are subscribers to The Musical Times, and whose steady support encourages us to renewed exertions.

In the letter from our American correspondent last month there is a passage worth more than casual notice. The writer, referring to Mr. Frank Damrosch, points out, as an evidence of his well-directed activity, that he is now engaged in organising a People's Singing Class on a large scale. This is intended "*more especially for the benefit of the working people of this and neighbouring cities, having within his scope the ultimate plan of a great people's chorus, by whom may be given the choral works of the masters;* 1,500 persons responded to Mr. Damrosch's suggestion, and have now organised permanently for the purpose intimated; the terms of membership are very simple, the fee trifling, and it would appear that we will, in a comparatively short time, thanks to the excellent idea of this enthusiastic worker, have a body of singers trained to the point of attempting successfully the great cantatas and oratorios, which have heretofore been left to the more exclusive use of the leading choral societies." Here is a new departure in popular musical organisation, and its future will be watched with interest not on the other side of the Atlantic alone. It may

be wise to wait for the result of Mr. Damrosch's effort before considering whether the example is worth following in London. But, given an enthusiastic musician who can afford to take the lead in such an enterprise, and with ability enough to carry it on, we see no reason why a great People's Chorus should not be set up here. There are people enough, in all conscience, and experience among them goes to show that they are not lacking in qualities essential to the success of the experiment.

Some people are very difficult to please. Here, for example, is the *Ménestrel* falling foul of the Crystal Palace Saturday Concerts for the deliberate boycotting of French music, of which the managers are, in its opinion, guilty. As a matter of fact, we do not suppose that there are any concerts in the world at which the selection of the programmes is conducted on more catholic principles. So far from boycotting French music, Mr. Manns is constantly performing it—more often, indeed, perhaps than is justified by the merits of the works performed. To take the case of living composers alone, M. Saint-Saëns frequently figures in the programmes; the same may be said of M. Gounod. A Symphony by M. Widor was produced not long ago, and the compositions by M. Massenet are no strangers to the *habitués* of the Crystal Palace. Only a few weeks back we had a work by M. Wormser of *Enfant Prodigue* fame. On the 10th we had Saint-Saëns's Violoncello Concerto. The only explanation of this gratuitous and ill-founded charge that occurs to us is that the London correspondent of the *Ménestrel* happened to attend a Crystal Palace Concert at which no French music was performed and straightway, with true Gallic impetuosity, leapt to the conclusion that French music never was performed under Mr. Manns's direction. With infinitely greater truth might an English critic complain of the absolute neglect and ignorance of English music which prevails in France. But as we recognise it to be a matter of temperament as well as of misguided patriotism, we can well afford to hold our tongues. Let it never be forgotten that France had to learn from Germany, from England, and from America how to appreciate at his true worth her own great composer, Bizet.

Gluck is known to the musician as an opera reformer, and to the average amateur as the composer of "Che farò." But it may not be generally known that when he visited England in 1746 Gluck appeared as a performer upon the—musical glasses! The *General Advertiser* for March 31, 1746, contains the following advertisement: "At Mr. Hickford's Great Room in Brewer's-street, on Monday, April 14, Signor Gluck, Composer of the Operas, will exhibit a Concert of Musick. By the best performers from the Opera-House. Particularly, He will play a Concerto upon Twenty-six Drinking-Glasses, tuned with Spring-Water, accompanied with the whole Band, being a new Instrument of his own Invention; upon which he performs whatever may be done on a Violin or Harpsichord; and therefore hopes to satisfy the Curious, as well as the Lovers of Musick. To begin at Half an hour after Six. Tickets Half-a-guinea each." Perhaps some learned musician will enlighten us as to the advantage of "Spring-Water" over other beverages for tuning "Twenty-six Drinking-Glasses." Here is also promising material for an interesting acoustical question in an examination paper of the College of Organists, as water often contains organic matter.

The editor of *Musical News* should look after the gentleman who "does" the Crystal Palace notices for that journal. He recently described Brahms's Scherzo in E flat minor, played by Miss Adelina de Lara, as "a display waltz by Strauss-Tausig, of no artistic value"! True, the waltz had been announced in the book; but the pianist substituted the Scherzo, and, alas! the poor critic didn't know the difference; he "went for" the piece on the strength of its name. The week following he remarked of the Funeral March in the "Eroica" Symphony, "It is too long—at least, viewed as a balance (*sic*) to the other sections of the Symphony"! Perhaps this superior person would oblige by issuing an abbreviated version of the movement? And while he is about it, he might also abbreviate his notices, which, "viewed as a balance to the other sections of the" paper, are also "too long." Their constant violation of the laws of syntax is, of course, unimportant—in *Musical News*. By the way, on p. 553 of that journal there is a reference to "our insular friends on the other side of the Channel"! and on p. 554, in a quotation from Tennyson's "Crossing the Bar," the words "See my Pilot" are given as "Meet my Maker"!! It is well to remember that *Musical News* is intended more especially for students—of literature?

The extracts from letters written by the late Robert Franz to Mr. Schlesinger, which by the courtesy of that gentleman we are enabled to print in another column, will be read with the interest due not only to their value as the utterances of a man of genius, but to their intrinsic merits. Comment would detract from, rather than add to, their value, since the lessons they teach are such that he who runs may read. We cannot, however, refrain from drawing attention to Franz's remarks on the consumption of "trash-music" in Germany. The large consumption of that article in England is so often urged in proof of our inferiority as a musical nation that the assertion of Robert Franz with regard to musical taste in the Fatherland comes to us with the reviving freshness of a sea-breeze. As far as we can remember no German musician of rank has ever before admitted the existence of such a thing as the musical equivalent for "German silver." We shall be glad to hear what our friends on the Spree have to say on this, to us, interesting subject.

The *fin de siècle* lobster is evidently dissatisfied with the career which his ancestors had hitherto considered good enough for them. He no longer regards boiling—with the hope of attaining salad—as a sufficiently high aim in life, and in consequence is developing tastes which, carefully cultivated, may ultimately lead to his promotion from the tank to the concert platform—which, by the way, at some of our Aquaria is no great distance. A correspondent, in whose veracity we have implicit confidence, informs us that recently, on a pianoforte-organ commencing to play in front of a well-known fishmonger's in Newcastle-on-Tyne, a row of lobsters on the slab began to wave their feelers and claws, and ceased not to do so while the music lasted. He adds that quite a little crowd collected to admire the spectacle, but omits to say whether the sympathetic crustaceans moved in time to the music. Nor, unfortunately, is the name of the tune mentioned. Was it "Come unto these yellow sands"? or "Rock'd in the cradle of the deep"? or was it "Ta——"? No, the thought is too harrowing.

ROYAL COLLEGE OF MUSIC.

We have received from Sir George Grove the following lines, which have been written by Mr. Algernon Charles Swinburne, and are to be set to music for the opening of the new buildings of the Royal College of Music in the course of the coming summer:—

Music: an Ode.

I.

Was it light that spake from the darkness, or music that shone from the word,
When the night was enkindled with sound of the sun or the first-born bird?
Souls enthralled and entrammelled in bondage of seasons that fall and rise,
Bound fast round with the fetters of flesh, and blinded with light that dies,
Lived not surely till music spake, and the spirit of life was heard.

II.

Music, sister of sunrise, and herald of life to be,
Smiled as dawn on the spirit of man, and the thrall was free.
Slave of nature and serf of time, the bondman of life and death,
Dumb with passionless patience that breathed but forlorn and reluctant breath,
Heard, beheld, and his soul made answer and communed aloud with the sea.

III.

Morning spake, and he heard: and the passionate silent noon
Kept for him not silence: and soft from the mounting moon
Fell the sound of her splendour, heard as dawn's in the breathless night,
Not of men but of birds whose note bade man's soul quicken and leap to light:
And the song of it spake, and the light and the darkness of earth were as chords in tune.

A. C. Swinburne.

FACTS, RUMOURS, AND REMARKS.

This is from a correspondent at Dresden: "Raoul Koczalski, Court Pianist to the Shah of Persia, aged seven (he was born at Warsaw on January 3, 1885), has just completed a series of six Concerts at Dresden before a crowded audience, which on one occasion included His Majesty the King of Saxony. Here, as in the other great capitals where he has played, his reception has been most enthusiastic, the press and the public being unanimous in their applause of the youthful pianist. The facility and command over his instrument which the little Koczalski possesses are indeed astounding in a child of his years, but we were less impressed with these than with the exactness of his musical expression. It is the mark of genius, young or old, to say what it has to say with perfect distinctness and certainty, to know and to mean what it says, and to express it so as at once to be understood by all who have ears to hear. This quality the little Koczalski possesses in no small degree, and hence the astonishing effect which he produces on his hearers."

A certain Hampshire paper has a most wonderful musical contributor in the sense of "high-falutin'," and we challenge even the far West of America to produce his like. He lately went to hear Pachmann play the pianoforte, and came away to rave in language of which we give samples below: "As the Magician touched the responsive keys my mind began to waken and expand. I became etherealized (it so appeared), and walked through winding avenues of elms and oaks, cypresses and quivering aspens, in the moonlight, hearing above the murmurings of æolian harps the tuneful whispering of the evening wind. Then met together youths and maids, who talked of love and hope and dim futurity, until, like a pale ghost, the first faint gleam of dawn shone down and drove them wailing from the pathways. They fled, whereto I know not, nor shall ever know; but as they went their wailings developed into songs, which spoke of hope and peace and charms beyond the mortal universe."

"He touched the magic strings again, and so there floated out upon the air, harmonies—weird and wonderful. I could nigh see them, and at last I did. The forms, before diaphanous, warmed by a wealth of sound, sprang into sight, scarlet and glowing, but not to be described. Then came a pause, heightening expectation to the point of agony. A roar of rushing waterfalls pealed out, and at last grew faint, dreamily murmuring 'Art is eternal, but men die,' and so sighing and soughing, faded drowsily away."

"A single note, rich and full, rang out and clashed against the sky, to shiver into multitudes of sounds—star-sparkling, which sank down clearly through the air, dissolving as they fell, filling all space and matter with their subtler harmonies. It rang again—again—with richer strength, until it seemed the universal air might not sustain the wealth of melody. The senses strained and grew acute, breathing the air thus music-laden, and as they reached the acme of their rapture, the whole framework of harmonies died with startling suddenness, leaving me motionless and listening—but only to the echoes in my mind. When I glanced up again the Magician had departed, and I grieved I had once more reached to reality." Is this the new criticism?

Mr. Mell was a very mild, though down-trodden master at Mr. Creakle's school. Once he visited an old woman in an almshouse—his mother, in point of fact—taking with him a new boy, David Copperfield, who tells us all about it. "The old woman of the house said to the master, 'Have you got your flute with you?' 'Yes,' he returned. 'Have a blow at it,' said the old woman coaxingly. 'Do!' The master, upon this, put his hand underneath the skirts of his coat, and brought out his flute in three pieces, which he screwed together, and began immediately to play . . . I don't know what the tunes were—if there were such things in the performance at all, which I doubt—but the influence of the strain upon me was, first, to make me think of all my sorrows until I could hardly keep my tears back; then to take away my appetite, and, lastly, to make me so sleepy that I couldn't keep my eyes open."

Mr. Mell is the typical flautist—a man of meekness and resignation, who finds relief to his feelings, not in projects of revenge, or impotent railings, but in blowing into a tube which gives forth sounds that are the food of woe. Through the flute come the sad complaints of disappointed love, the gentle protests of weakness against the hard lot of having to encounter strength, the vague aspirations of poetic natures towards the music of the spheres. But all flautists are not worthy of the plaintive and tender instrument upon which they play. We have just met with good reason to be sure of this fact.

IN a recent number of THE MUSICAL TIMES, after stating that Professor H. Clay Wysham, of Berkeley, California, had given a Lecture illustrated by seven different varieties of flutes, we exclaimed, "Shade of Cherubini!" who, having been asked what was worse than one flute, promptly replied "two." This very mild and innocent pleasantry on our part has, we regret to say, evoked the Titanic wrath of Professor H. Clay Wysham, and it is doubtless fortunate for us that we are not discharging editorial functions in Berkeley (Cal.). But the post reaches a long way, and through it our angry Californian poured the vials of his wrath. The contents were quite hot on arriving.

WE cannot give the offended flautist's letter in full, and must be content to pick out a few plums. According to Mr. Wysham, we ought to be ashamed of our "meanness and ignorance." He takes it for granted that our "ignorance is as dense as a Hottentot's," and that we are "simply mean and malicious." He sends us some "literature" (from his own pen) with an injunction to study it as the beginning of our education. Our editorship, according to him, is of "third-rate calibre," and he threatens that, unless we acknowledge our error and injustice, "I shall show by the publication of an 'open letter' in a prominent London journal, and prove, too, that the exposing and deposing of men of your ilk in editorial work is the only hope for England to become a musical nation." Hoity-toity! There's for you—or, rather for us!

How can we associate the warbling flute, that solace of melancholy and minister of resignation, with wrathful Mr. Wysham? of whom it may be said, with Dryden, "Tempests and whirlwinds through his bosom move." Every flautist's crest should be a dove; but it seems that our correspondent would be more accurately represented by the quadruped known among the mountains of the Far West as "Old Abraham." As for acknowledging our error and injustice we cannot think of such a thing. It would be a crime to deprive London of the amusement derivable from a letter out of Berkeley (Cal.).

OPERA Recitals are not an ideally perfect form of art, but attacks upon them can easily be overdone. A writer in the *Northern Echo*, noticing a Recital of the "Cavalleria," says: "In place of the picturesquely attired peasants, kneeling in an attitude of devotion, we have a smug array of choristers, book in hand," &c. Well, what of that? The occasion was a presentation of Mascagni's music, and the audience knew they were not to witness an acted drama. The same "smug" choristers ("smug," according to Webster, is a North of England term for "affectedly nice in dress") represent Philistines and Hebrews in Handel's oratorios; they shout for *Stephen's* death in "St. Paul," and invoke vengeance on the Christian hosts in the "Walpurgis Night." Nobody complains of this. Let us learn not to distinguish between things that are essentially the same.

THE County Council of London should be praised rather than blamed for looking sharply after all places of public assembly. It is better to suffer some inconvenience through the locking of the stable door than to find the horse stolen. Nevertheless, there is such a thing as excessive, because unnecessary care, and we have a sample of it in the recent summoning of a publican for permitting recitations, he having no music or dancing license. Whether recitations come within the Act is a point for lawyers; we would only urge that, as given in public houses, they are not likely to attract a dangerous crowd. In the case just referred to, some twenty persons only were gathered. It may be assumed that they heard something better than ordinary public house conversation, and it seems to us that recitations should be encouraged rather than repressed.

THE Crystal Palace Saturday Concerts will be resumed on February 18. The novelties promised for the remaining half of the series are Dvorák's new Mass in D, Concert-Overtures by Professor Marshall Hall and Mr. F. Lamond, a Concerto for violoncello and orchestra by Mr. J. Klengel, a "Marche Solennelle" by Mr. E. German, and excerpts from Bizet, Moszkowski, and Nicodé. Dvorák's Symphony in G (No. 4) will be played (for the first time at Sydenham) on February 25. First appearances at these Concerts will be made by Miss Mary Cardew, a young violinist; Madame Duma, Miss Mary Harris, Mdlle. Laudi, Mr. Slivinski, and Mr. Edwin Houghton.

How many cooks are required to spoil the broth of an opera? The question is important with reference to a lyric drama called the "Golden Web," which the Carl Rosa Company have in hand. It appears that the original libretto was written by Mr. F. Corder, then made "funny" by a well-known comedian, and since almost entirely re-written by Mr. B. C. Stephenson. Here are three literary cooks. The original music was in process of revision by its composer, Goring Thomas, when that gentleman died, and a Mr. Waddington is now completing it. Here are two musical cooks—making five cooks in all. We are curious about the result.

THE musical critic of the *North Middlesex Chronicle* continues his efforts to amuse the readers of that estimable journal. According to one of his latest utterances, poor Mr. Bantock Pierpoint is, in point of Mephistophelian and cynical banter, "as to the manner born." The critic further complains that the chorus, in their demoniac capacity, did not exult over *Faust* "as if they themselves were actually suffering eternal torments in hell." Suggested: a course of study in the musical expression of eternal torments. The idea is a flight of the genius which dares all.

AMONGST the Vice-Presidents of the Windsor and Eton Choral Society are three musical Knights—viz., Sir George Elvey, who conducted it from its first foundation upwards of fifty years ago until he left Windsor; Sir Joseph Barnby, who conducted its performances of his "Rebekah" and 97th Psalm, and Sullivan's "Golden Legend"; and Sir Walter Parratt, who conducts not only the Choral Society, but also the Amateur Madrigal and the Amateur Orchestral Societies. Rarely does a town the size of Windsor possess three Societies of such excellence.

ENOUGH has been written in other pages than these about the squabble of the so-called "musical neighbours," Messrs. Christie and Davey. We shall not join in the fun. The publicity given to this affair shows what a small matter amuses a public which is never so happy as when Asmodeus takes the roof off somebody's dwelling and allows a peep inside. Our modern Asmodeus, by the way, is generally an interviewer armed with a Kodak.

A CORRESPONDENT of the *Western Mercury* is told that Mr. Paderewski "has in his collection many jewels of great price which have been sent to him by fervent musicians." Musicians, fervent or otherwise, do not give jewels to each other. The correspondent's reference is, no doubt, to the silly women who make themselves a laughing-stock at the pianist's recitals. Of them one can believe anything.

WHAT is the matter with the concert-going public, or, perhaps the term should be, ex-concert-going public? They will not be tempted save by a fashionable soloist, and enterprises are languishing on every hand. If the advance of frivolity has caused this, it is time something serious happened.

DR. A. C. MACKENZIE'S "Pibroch" has been played with immense success by Sarasate at Aberdeen, Edinburgh, Alnwick, and Inverness. By the way, Mrs. Henschel has been singing his "What does little Birdie say?" on her tour in the North.

WHY should not the efforts of an organ-blower be appreciated? A Dean Forest reporter saw no reason the other day, and duly recognised the services of that official. With him, at any rate, it was a case of "we" in the sense of the venerable story.

A DISTINCTLY precious example of the "Periphrasis" is furnished by a writer in the Liverpool *Sentinel*. He refers to "Ta-ra-ra-boom-de-ay" as "a certain famous ballad with an occult and abhorrent refrain."

THE temptations of St. Anthony as the subject of an opera! What would the Lord Chamberlain think?

MR. COWEN'S NEW OPERA.

THE end of this or the beginning of next month will (all being well) be marked by an event of much importance to the welfare and *prestige*, and therefore to the progress of English musical art. Mr. Cowen's new opera "Signa" is to be produced, under the most favourable circumstances, at the San Felice Theatre, Genoa. The work is to be mounted with all possible splendour, costumes and scenery being new, and the artists have been selected with the composer's own approval.

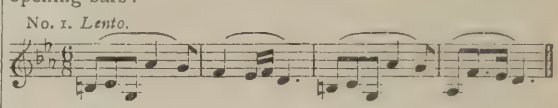
In congratulating English musicians generally, and Mr. Cowen in particular, on the welcome thus extended by Italy to a representative British composer, we need not attempt to conceal our regret that a work of such importance should not have been produced in the country which gave it birth, and in the language to which its music was originally written. It is not necessary now to discuss the conditions which have made this practically impossible; for, not being of exclusively home growth, the remedy for them lies not entirely in our own hands. They are of a nature, though, to give us pause and set us a-thinking, and at a more convenient season, perhaps, we may deal with them. At present the optimistic note is most fitting, and to that, accordingly, we tune. Mr. Cowen, as the composer of a "Scandinavian" Symphony—not without honour even in its own country—has already done pioneer service on behalf of English art—this, too, in the homeland of the Symphony. To-day he bears our "banner with the strange device" to Italy, carrying with him that which, though the latest, is also the first English example of this form to be produced in the land where, nearly 300 years ago, opera was born.

May fortune on him smile and luck attend him!

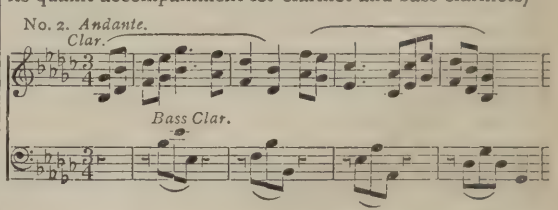
The plot of "Signa," based on Ouida's novel, as of course everyone who has read it would suppose, is simple, dramatic, interesting, and unhackneyed; the principal characters are strikingly contrasted, and the subtle quality known as "atmosphere" is not wanting. Under these conditions it is obvious that the libretto (begun by Mr. Gilbert à Beckett, finished by H. A. Rudall, and translated into Italian by Mr. G. Mazzucato) could scarcely fail to rise considerably above the average standard of such productions. In adapting the novel certain modifications have been made: the character of *Gemma*, for instance, has been considerably softened; and an impresario, *Sartorio*, takes the place of the painter, *Istriel*. The following is a sketch of the "argument":—

Bruno, a simple peasant of Tuscany, has concentrated all his affection on his nephew, *Signa*. *Signa* aspires to a different life than that of the fields; in him has been born the inspiration and passion for music. He has grown up in the village together with *Gemma* and *Palma*, and hesitates between the former, who exhorts him to follow his art and seek fame, and the latter, who endeavours to draw him towards a rustic life. *Sartorio*, going round the country in search of talent, sees *Gemma* as she is dancing one day in the village, and, struck by her grace and vivacity, takes her with him to Naples. *Signa* is torn between his duty to *Bruno* and his beloved art, but at last a feeling suddenly proves to him that the fascination exercised on him throughout his youth by *Gemma* has turned into a passionate love, and he too decides to go to Naples. *Gemma* responds to *Signa's* passion, but wearying of his too watchful and jealous love, her frivolous and pleasure-loving nature leads her to other futile and passing fancies. The poor boy suffers, languishes, follows her everywhere, and abandons art, fame, and future. *Bruno*, to whose ear reports have reached of the condition of his beloved nephew, comes to Naples, enters secretly into *Gemma's* house, and desires her to give up the boy entirely. *Gemma* refuses, and he, determined at all costs to save *Signa*, draws his knife and plants it in *Gemma's* heart. *Signa* enters, to find *Gemma* stretched dead on the floor; to *Bruno*, who exclaims triumphantly, "She claims thee no longer," *Signa* answers, "'Tis false! she claims me still," and, stabbing himself, he falls at *Gemma's* side.

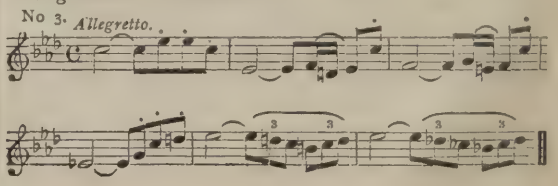
The music of "Signa" is neither of the past nor of the future, but of the present. That is to say, Mr. Cowen uses, but by no means abuses, the freedom which modern musical developments have brought about. There is no Overture; only a short Prelude, the theme of which is derived from *Signa's* "Song of Liberty," and which appears again and again throughout the opera. These are its opening bars:—



The opening chorus is bright and lively, with alternating phrases for male and female voices. This is followed by a few bars of No. 1, sung outside by *Signa*, with detached phrases for *Palma* and the chorus, and leading to a duet for *Palma* and *Signa*, of which the following is the theme (note its quaint accompaniment for clarinet and bass clarinets)—



Another short chorus ensues, interrupted by the entrance of *Gemma*. Her air, in which the male voices join *sotto voce*, is characteristic of the fascination she exercises over *Signa*. The *recit. parlante*, in which she tells of her meeting with *Sartorio*, is accompanied by this dainty theme, divided among the wind instruments—



After *Sartorio's* entrance comes *Signa's* "Song of Liberty" (No. 1), with solo violin accompaniments, in which, towards the end, the chorus join, an imposing climax being reached at the words—

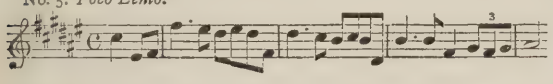
Let not the darkness conquer me,
But when the sunbeams break,
O spirits, let me wake
To life and liberty.

The entrance of *Bruno* gives occasion for some brusque, fiery music suited to his nature. This is followed by a short concerted piece, with chorus, of a rather sad character, the opening phrase of which is in the form of a canon—

No. 4. *Molto Lento.*

After the departure of *Gemma* and *Sartorio*, and the repetition of the second chorus, comes the final scene between *Signa* and *Bruno*, mostly of a dramatic character, but containing many melodic phrases of which this is one—

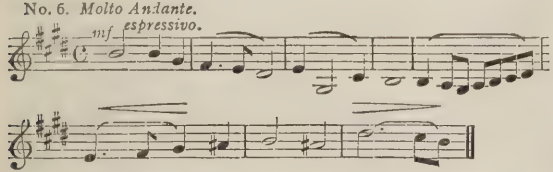
No. 5. *Poco Lento.*



The whole scene is of strong interest, and reaches a powerful climax as *Bruno* breaks the violin. The *Signa* theme (No. 1) is heard as the curtain falls.

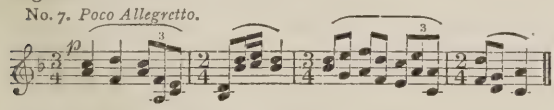
Act II. begins with another short Prelude based upon the theme of *Bruno's* air immediately succeeding it, which occurs several times afterwards in the opera as the expression of his love and tenderness for *Signa*. The theme in the Prelude is scored for strings in unison, with wind accompaniment—

No. 6. *Molto Andante.*



After *Bruno's* recit. and air there is a short scene for him and *Signa*, followed by a chorus of a somewhat pastoral character, with a quaint introduction for oboe and cor anglais—

No. 7. *Poco Allegretto.*



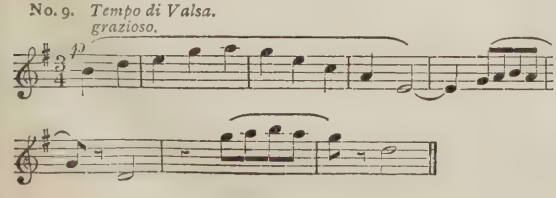
Gemma's entrance is the occasion for another coquettish theme—

No. 8. *Poco Allegro. leggiero.*

in the orchestra. The remainder of the Act is dramatic rather than lyrical, and though there is no absolute concerted piece the end should be very effective.

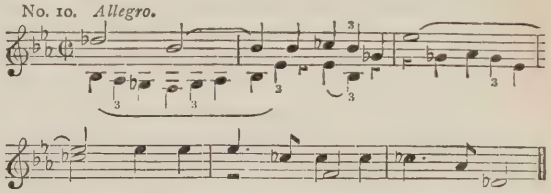
The following is the first theme of the Prelude to Act III.—

No. 9. *Tempo di Valsa. grazioso.*



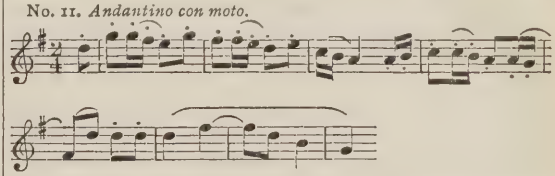
There is a rather long and fully developed opening chorus with dance, the first theme of which is somewhat in the style of a *Tarantella*. A little chorus of Flower Girls commences thus—

No. 10. *Allegro.*



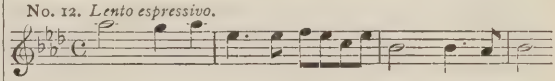
this is worked together with short phrases for Students and Fishermen, and afterwards still further continued with the *Tarantella* movement. To this ensues a scene between *Signa* and the Students, in which considerable use is made of the following melody adapted from an Italian popular refrain—

No. 11. *Andantino con moto.*



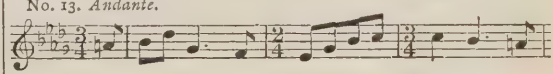
The long Love duet which soon follows has many themes of various character. This is one of them—

No. 12. *Lento espressivo.*

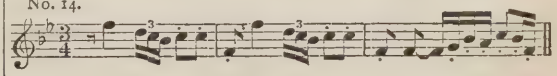


Reminiscences of the opening chorus are now heard in the orchestra as the revellers cross the stage. There is then a short dramatic scene between *Bruno* and *Gemma*, followed by a sextet which should prove one of the most effective numbers in the work. The following are the three principal themes, characteristic of the different sentiments of *Bruno*, *Gemma*, and *Signa* respectively—

No. 13. *Andante.*



No. 14.



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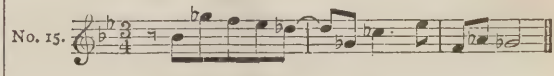


These are worked up to a big climax, and with a short resumption of the opening chorus the Act closes.

Act IV. opens at once with phrases of the *Tarantella* movement heard behind the scenes. Then ensues a short duet, interrupted at intervals by the Flower Girls' chorus (No. 10), also behind the scenes. The whole *Finale* to the Act is dramatic, containing many reminiscences of themes heard before and culminating in the theme of *Signa's* Song, now given out by full orchestra as the curtain falls.

ROYAL OPERA, COVENT GARDEN.

IN connection with Sir Augustus Harris's autumn and winter season, nothing calling for remark has happened, since the date of our last notice, save the production on Mr. Emil Bach's "Irmengarda," which took place on the 8th ult. This was a purely speculative affair, and probably the result of some friendly arrangement *hors ligne*, since Mr. Bach had never before appeared as a composer of opera, and "Irmengarda" itself is obviously the work of a novice. The mark of the "'prentice han'" lies upon both book and music. With regard to the first, the librettist was unwise enough to attempt the development of a two-act opera from a single incident, and not skilful enough to evolve

a drama of sufficient interest and dimensions. The work is, therefore, padded out with processions and the like, which tend to obscure the story, though they make the stage spectacular. It cannot be denied that the one great incident of the plot is striking: the chief of a besieging army, willing to relieve the women from the horrors of a sack, gives them permission to leave the town, taking as much of their most prized possessions as they can carry; the offer is accepted and the women bear away their husbands! The librettist leads up to this position, as already described; but we need not enter into details. Enough that the book, while favouring stage show, is feeble.

Mr. Bach is said to be a pupil of Liszt, and, therefore, something quite in the van of "progress" was expected from him. There can be no doubt that, in some aspects, "Irmengarda" shows him well to the front—with all manner of free and, sometimes, ugly harmonies, with exaggerations of style and effect, needless modulations and rhythmic changes, &c. We see very good reason to believe, however, that these features are but concessions made as a matter of policy. The composer is much more happy, and seems far more natural and unaffected when comparatively melodious and simple. There is reason to believe that his taste and his training are somewhat at variance, and the sooner Mr. Bach decides which to follow the better for the homogeneity of his works. Our own opinion is that he will do well to follow the taste which dictated some of the bright and piquant melodies in "Irmengarda," and gave them an accompaniment which brightens instead of obscuring. In itself the new opera has no particular value. It is a mere *balon d'essai*, and we need not concern ourselves further with it. But the music shows that Mr. Bach has capacity such as may serve him well when he has determined upon a method and style. The artists who "created" the chief parts were Madame Giulia Valda, Miss Guercia, Mr. Guetary, and Mr. Dufriche. Mr. Armbruster conducted.

The performance of "Carmen" commanded by the Queen at Windsor Castle, on the 3rd ult., appears to have been most successful. The opera was conducted by Signor Bevignani, and the principal artists were Mdlle. de Lussan, Miss Esther Palliser, Mr. Dufriche, and Signor Cremonini, together with the orchestra and chorus from the Royal Opera, Covent Garden, including Mr. Stedman's choirboys.

ROYAL CHORAL SOCIETY.

The only performance at the Albert Hall at present calling for notice is that of "The Golden Legend," on the 7th ult., and of this little more than formal record is required. Sir Arthur Sullivan's work has now so thoroughly established itself in public favour that a full audience may always be looked for whenever it is announced, and the present formed no exception to the rule. To criticise Madame Albani or Mr. Henschel in parts in which they are so familiar as those of *Elsie* and *Lucifer* respectively would be superfluous, and it will suffice to say that both artists acquitted themselves with as much distinction as usual. Mr. Ben Davies was equally praiseworthy as *Prince Henry*, and Miss Clara Butt, of the Royal College of Music, whose remarkable performance in Gluck's "Orpheus" is noticed elsewhere, made a striking effect in the small part of *Ursula*. Her noble voice told well in the vast building, and after the ballad-like air, "Virgin, who lovest the poor and lowly," such a storm of applause broke forth that a repetition was inevitable. Sir Joseph Barnby's matchless choir was in its best condition, and sang magnificently throughout, the Evening Hymn being vociferously encored.

LONDON SYMPHONY CONCERTS.

The improvement shown at the first two Concerts—in the orchestral performances with regard to quality and in the audience with regard to quantity—was well maintained at the third Concert, which took place on the 1st ult. The Symphony was Raff's "Lenore," which was capitally played—the first movement especially. Admirable renderings were also given of the Overtures to "Oberon" and "Die Meistersinger," and of *Elsa's* balcony song from "Lohengrin," which was delivered by Miss Evangeline Florence with great charm of style. M. Gorski and Herr Carl Fuchs played the solo parts in Brahms's comparatively unfamiliar Concerto for violin and violoncello (Op. 102) with considerable taste—their performance, however, left something to be desired on the score of intonation. The power and beauty of the first two movements once more met with cordial recognition, but the humour of the *Finale* was less appreciated. Brahms, however, "jokes wi' deefeculty."

THE BACH CHOIR.

That the existence of this valuable Association is imperilled owing to lack of support is grave news, and we sincerely trust, for the credit of music lovers, that the appeal for fresh subscribers to the modest number of 300 will meet with a ready response. At the same time, it is scarcely fair to argue that because the Concert on the 16th ult. resulted in a very serious loss the name of Bach "spells bankruptcy," because on this occasion his name was not in the programme. The principal piece, and what ought to have constituted the chief attraction, was Verdi's "Requiem," composed in memory of Manzoni, and first performed in London, at the Albert Hall, in 1875, under the composer's direction, and with a magnificent quartet of principal vocalists. In some quarters the work aroused fiercely hostile criticism, on the ground that the Italian master's style was entirely opposed to that which we consider most appropriate in the treatment of a solemn religious subject. This may be granted at once. It is difficult, for example, to imagine a wider contrast in sacred music than that between the style of Croft's Burial Service and that of the "Manzoni Requiem." But surely in matters of art allowance should be made for difference in national temperament, and admiration found for the glowing sensuous beauty and profound pathos which distinguish many portions of Verdi's work. Evidently, however, amateurs are deficient in this catholicity of feeling, for after the first sensation had subsided, the "Requiem" ceased to attract, the attendance on the last occasion of its performance at the Albert Hall being as sparse, in proportion, as that in St. James's Hall last month. This, however, did not affect the efforts of the Choir, the rendering of the choruses being, for the most part, excellent. The experiment of placing some of the trumpets in the gallery in the "Tuba Mirum" was justified by results, the effect of this sensational episode being certainly enhanced. Miss Anna Williams, Miss Brema, Mr. W. Shakespeare, and Mr. Andrew Black were, on the whole, satisfactory in the solo parts, though, in one or two instances, a little more fervour might have been infused into their efforts. The "Requiem" was preceded by Mendelssohn's Overture "A Calm Sea and Prosperous Voyage," and Beethoven's choruses with the same title, the latter having been twice performed previously by the Bach Choir. Dr. Joachim's scena "Marfa," the words of which are taken from Schiller's unfinished Tragedy "Demetrius," was rendered with fine declamatory emphasis by Miss Brema, this completing the programme.

MIDDLESEX CHORAL UNION.

A gallant effort has just been commenced to revive Oratorio performances in central London, of which no regular series has been given since the discontinuance of the Novello Concerts. Several causes have been in combination to render musical performances of this nature more and more difficult—the ever-increasing demands of high-class vocalists, the growth of large societies in the suburbs, and the want of a spacious hall contributing to the general discouragement. The last-named defect will soon be removed by the inauguration of the new Victoria Hall in Langham Place; but meanwhile the Middlesex Choral Union has lost no time in organizing itself, and, by performances in St. James's Hall, drawing attention to the fact of its existence. The undertaking is the outcome of some excellent Concerts given last season for charitable purposes, under the direction of Mr. James Shaw, the Conductor of the new Society, the good qualities of the choir being the subject of general eulogy. The scheme for the present season shows no desire on the part of the

promoters to adopt a stereotyped policy. The first performance, on the 15th ult., consisted of Handel's "Joshua"; at the second, Dr. Hubert Parry's "Job" and Beethoven's "Mount of Olives" will be given; and at the third, Gounod's "Faust" in concert-room guise. The choice of "Joshua" to commence with had much to commend it, for the Oratorio, which is highly-esteemed in Germany, is very rarely heard here. Our Teutonic friends have a right to smile at us as a presumably Handel-loving nation, when it is recorded that the only performances of the work during the last half-century in England were—one by the Sacred Harmonic Society in 1847, a second by the extinct Hackney Choral Association a few years ago, and a third at the recent Gloucester Festival. There may have been others, but, if so, they have left no trace behind them. At Gloucester, the performance being in the Cathedral, the love music between *Othniel* and *Achsah* was necessarily omitted, but on the present occasion some of it was restored. The general impression left by the Oratorio is one of surging vigorous life. The choruses are its strongest features, some of them being in Handel's finest manner; but there are also some splendid airs, of which, perhaps, the most effective are "Haste, Israel, haste!" "Hark! 'tis the linnet"; "Heroes, when with glory burning"; "Shall I, in Mamre's fertile plain"; and "O had I Jubal's lyre." The new choir (the lady members of which were uniformly arrayed in white, with coloured sashes) at once obtained the favour of a fairly numerous audience, the voices being remarkably bright and fresh, and the attack and general precision almost unfailing. Considering that the force had only been working together for a short time, and that the music must have been unfamiliar, the results obtained were surprisingly good, and augured well for the future. A large amount of justice was rendered to the solos by Miss Anna Williams, Miss Hilda Wilson, Mr. Ben Davies, Mr. E. Branscombe, and Mr. Robert Newman; and Mr. James Shaw again proved himself an able and intelligent Conductor.

CRYSTAL PALACE CONCERTS.

At the seventh Concert of the Saturday series, held on November 26, Mr. Manns introduced a new work from the pen of Mr. William Wallace, a young Scotch composer who, if we except one year spent at the Royal Academy of Music, owes his musical education to his own unassisted endeavours. Mr. Wallace has taken for the subject of his Symphonic Poem the episode of the passing of Beatrice in Canto XXXI. of Dante's "Paradiso," but is careful to disavow the intention of treating the subject otherwise than emotionally. As Mr. C. A. Barry remarks in the programme-book, it would be described by German critics as a "Stimmungsbild," or tone-picture of certain moods or phases of feeling. The influence of Wagner is strongly reflected throughout the work, but at least Mr. Wallace must be acquitted of lapsing into any direct reminiscences. He handles his orchestra with decided ability, and the general effect of the work was that of an exceedingly ingenious and agreeable effort of discipleship. Miss Adelina de Lara gave a creditable rather than impressive reading of the solo in Beethoven's "Emperor" Concerto, and chose for her minor solos Paderewski's "Légende" and Brahms's Scherzo in E flat minor, both of which were rendered carefully and fluently. The purely orchestral portions were chosen doubtless with special reference to Mdlle. Giulia Ravogli, and included the fine Overture to "Iphigénie en Aulide," with Wagner's *Coda* for Concert use, and the Dances of the Happy Spirits from "Orfeo," in which Mr. Fransella's beautiful playing of the flute solo was a special feature. Mdlle. Ravogli sang "Che farò," which she repeated in response to an encore, and revived the fine aria "Non più di fiori," from Mozart's "Clemenza di Tito." Her delivery of the opening recitative was remarkably fine, but the aria itself lies in parts too low for her voice. The Concert concluded with a very fine performance of Schumann's Symphony in C (Op. 61).

At the ensuing Concert Mr. Manns introduced, for the first time at the Crystal Palace, the fragments of Mendelssohn's "Christus," an Oratorio which was mainly composed in the last year of his life, when his vital forces, already overtaxed by overwork, had sustained a terrible shock by the death of his favourite sister. Not unnaturally, the work shows symptoms of fatigue, though the trio for the *Wise Men* and the beautiful chorus "Ye daughters of Zion" are both in Mendelssohn's happiest manner. The trio in question was well sung by Messrs. Piercy, Fairbairn, and Salmond, and the choruses were excellently rendered by the Crystal Palace Choir. The Concert, which was opened by the graceful orchestral Prelude to Sullivan's Oratorio "The Light of the World," included a fine performance of the "Eroica" Symphony, and was concluded by a spirited performance of Mr. MacCunn's vigorous but unequal Ballad for bass solo, chorus, and orchestra, "The Cameronian's Dream." Mr. Norman Salmond contributed the air "O God, have mercy," from "St. Paul," in excellent style, but with occasionally defective intonation; and Mr. Henry Piercey was only moderately successful in the lovely tenor air from Gluck's "Iphigénie en Tauride." The programme was completed by Dr. Bridge's "Crossing the Bar," sung with great refinement by the choir.

At the Concert on the 10th ult. Dr. Mackenzie assumed the *bâton*, in place of Mr. Manns—who was fulfilling an engagement in Glasgow—and met with a very hearty reception. The programme, for the framing of which, we may add, Dr. Mackenzie was not responsible, included his scholarly "Twelfth Night" Overture and the picturesque Prelude to "Colomba." The Symphony was Haydn's in G major—the "Oxford"—and the orchestral portion of the programme was completed by the Overture to "Rienzi" and Saint-Saëns's Violoncello Concerto in A, the solo in which was played by Jean Gérardy with wonderful skill and intelligence. Later on he gave Dunckler's Fantaisie Caprice, and, for an encore, a piece by the inevitable Popper. In the absence of Miss Esther Palliser, who was disabled by severe hoarseness, Miss Ada Patterson acted as a substitute, making a favourable impression in songs by Spohr and Grieg.

Dr. Mackenzie's brilliant and exceedingly interesting "Pibroch," originally written for Señor Sarasate and introduced by him at the Leeds Festival in 1889, was given, for the first time at the Crystal Palace, at the Concert of the 17th ult., the solo part being rendered with great spirit, intelligence, and admirable executive dexterity by M. Emile Sauret. At the close of the work, which was conducted by the composer, Dr. Mackenzie and M. Sauret were both very warmly applauded. Another novelty, so far as the Crystal Palace audience were concerned, was the Overture to "Nordisa," which Mr. Corder has re-written for Concert performance. The Overture is somewhat patchy in its opening sections, but works up to a broad and sonorous climax. Mozart's vivacious Symphony in D (the "Parisian") was excellently played by the band, but the accompaniment to the fine air from Handel's "Semele," "Awake, Saturnia!" testified to the lack of adequate rehearsal. Mrs. Fisk, the vocalist, has a fine and powerful contralto voice, and though by no means a finished artist, has made considerable advance since her *début* in England last August. Besides the Handelian aria, she contributed an effective sentimental song, "Calm as the night," by Bohm. M. Sauret played two pieces of his own, a graceful Romance and a brilliant little *Morceau de salon*, entitled "Farfalla," in which the flickering motion of a butterfly's wings is imitated with much ingenuity. This was played with extraordinary agility and neatness, and in answer to a peremptory encore M. Sauret gave a very fine rendering of Vieuxtemps's "Rêverie." The Concert, which was of exemplary brevity, was brought to a close with the Overture to "Tannhäuser."

MONDAY AND SATURDAY POPULAR CONCERTS.

These performances have varied in interest since our last notice, and it will not be necessary to notice them at any great length, as no new works of importance have been brought forward. At the Saturday Concert of November 26 the concerted pieces were Schumann's Quartet in F (Op. 41, No. 2) and the revised version of Brahms's early Trio in B (Op. 8), first introduced in December, 1891. Mr. Leonard Borwick, who is generally satisfactory in the music of Schumann and Brahms, gave an intelligent and beautifully finished performance of the former master's "Carnaval," and Mr. Piatti repeated his version of Locatelli's

Violin Sonata in D. Madame Alice Gomez was very acceptable in songs by Mendelssohn and Lassen.

On the following Monday the programme opened with Dvorák's lengthy, but very fine and characteristic Quartet in E flat (Op. 51), the other concerted pieces being Brahms's concise Sonata in D minor for pianoforte and violin (Op. 108) and Chopin's Introduction and Polonaise in C for pianoforte and violoncello (Op. 3). Miss Fanny Davies, the pianist of the evening, introduced for the first time, and, of course, played remarkably well, Mendelssohn's Prelude and Fugue in B minor, No. 3 of the set of six (Op. 35), chiefly written in 1837, when the composer was strongly under the influence of Bach. The B minor Fugue is one of the most Bach-like of the series. Miss Nancy McIntosh contributed songs by Schubert, Massenet, and Henschel, singing the whole of them with delightful expression.

On Saturday, the 3rd ult., two important works by Brahms were performed—namely, the Sextet in G (Op. 36) and the first set of the Liebeslieder Walzer (Op. 52), the latter, with Mr. and Mrs. Henschel, Madame Fassett, and Mr. Shakespeare in the vocal parts. Miss Adelina de Lara played two of Schubert's Impromptus from Op. 142 in quiet and unobtrusive fashion, and joined Mr. Piatti in Nos. 1, 2, and 4 of Schumann's "Stücke im Volkston" for pianoforte and violoncello (Op. 102). These little pieces are five in number, but oddly enough the other two are never thought worthy of a hearing.

Very greatly to the surprise and delight of all who frequent these Concerts, Mr. Paderewski was able after all to accept an engagement, and made his only appearance this season on the 5th ult., a huge crowd of course assembling to greet the gifted Polish artist after his recovery from a very serious illness. That his powers have undergone no diminution was quickly proved by his superb interpretation of Chopin's Sonata in B minor (Op. 58). The wonderful crispness of touch, the singing tone in the lovely *Adagio*, and the passionate expression throughout, proclaimed Mr. Paderewski an artist of exceptional calibre, and the only exceptions that could be taken to his performance were the rapid pace adopted in the final *presto, non tanto*, which caused some passages to sound rather blurred, and the hard tone occasionally in *forte* phrases, though the latter may have been due to the instrument on which he played. Subsequently Mr. Paderewski joined Lady Hallé and Mr. Piatti in a performance of Beethoven's great Trio in B flat (Op. 97). Another attraction was Mozart's Clarinet Quintet, with Mr. Mühlfeld in the principal part. This beautiful work has surely never been given under more favourable conditions. An apology was made on behalf of Madame Bertha Moore on the ground of hoarseness, but this tasteful vocalist managed to sing airs by Sullivan and Maude White with considerable effect.

On Saturday, the 10th ult., Brahms's Clarinet Quintet in B minor (Op. 115), which is unquestionably the most generally admired chamber work produced for many years, was performed for the first time this season, and Mr. Mühlfeld was also heard, together with Miss Zimmermann and Mr. Straus, in Mozart's Trio in E flat for pianoforte, clarinet, and viola. Mr. Piatti introduced, for the first time, Bach's Violoncello Suite in G (No. 1), with a pianoforte accompaniment written by himself. The authority for such an addition is slight, but it unquestionably enhances the effect of the music. Miss Zimmermann played two pieces by Chopin with much refinement, and Miss Girtin Barnard was commendable in songs by Sullivan, Cellier, and Brahms.

Brahms's Quintet was repeated on the following Monday, and Weber's Sonata in E flat for pianoforte and clarinet (Op. 48), which had not been heard at these Concerts for close upon thirty years, was included in the programme. Miss Zimmermann brought forward three very trifling pieces by Henselt, and Mr. Andrew Black was admirable in Handel's "Sorge infausta" and Schumann's "The Wanderer's Song."

At the last Saturday performance before Christmas Sir Charles Hallé introduced Schubert's Sonata in A minor (Op. 143) for the first time at these Concerts. We spoke of this fine, though somewhat sombre, work when the veteran pianist played it at his Schubert Recitals last summer and it need not be further described. Sir Charles and Lady Hallé were associated in Beethoven's ever welcome "Kreutzer" Sonata, and Mozart's Clarinet Quintet was repeated. Miss Fillunger sang, among other pieces, Schubert's very fine song "Der Hirt auf dem Felsen," in which the clarinet obbligato was beautifully played by Mr. Mühlfeld.

At the final Concert of the year on the following Monday Mr. Mühlfeld took his farewell for the season, Brahms's Clarinet Quintet and Mozart's Clarinet Trio in E flat being repeated. Miss Fanny Davies played Mendelssohn's Fantasia in F sharp minor (Op. 28), her rendering of which was admirable both in style and execution, and Mr. Piatti repeated Bach's Suite in G.

ROYAL ACADEMY OF MUSIC.

It is a matter for congratulation that the ante-Christmas Concerts given by our most prominent music schools should all have evinced in more or less degree evidence of satisfactory working. The orchestral performance in St. James's Hall, on the 20th ult., in which students of the Tenterden Street Institution took part was, on the whole, not less commendable than those in connection with other educational establishments which are noticed elsewhere. The orchestra, consisting of ninety-eight executants, rendered such a good account of itself in Weber's Overture to "Euryanthe," that it seemed a pity its capabilities were afterwards only employed in accompaniments. A remarkably favourable impression was made by Miss Sybil Palliser in Saint-Saëns's Pianoforte Concerto in G minor, the young lady displaying capital technique and even brilliancy as regards style and execution. Among the vocal excerpts the expressive aria "O Casto Fior," from Massenet's opera "Il Re di Lahore," deserves prominent mention as sung by Mr. Arthur Appleby. This young aspirant possesses a pleasant high baritone voice, and already sings with some measure of artistic feeling. A creditable performance was given of the Sestet "Sola, sola," from "Don Giovanni," but it would be invidious to single out any names for special approval. Grieg's picturesque melo-drama "Bergliot" was repeated, the reciter on this occasion being Miss Ellen M. Bowick, who, as soon as she had conquered her pardonable nervousness, spoke her lines well, and displayed considerable grace of manner. Mr. Philip Cathie, in two movements of Svendsen's Violin Concerto in A (Op. 6), and Mr. Michael Donnawell, in a movement from Molique's Flute Concerto in D minor (Op. 69) showed decided promise in their respective studies. It will be observed that English music was not represented in the programme. As its neglect on such occasions (by this and other of our great teaching institutions) is likely to encourage the foreigner in his belief that we have none to speak of, we must be allowed to express our regret. The Concert was conducted in an unexceptionable manner by Dr. A. C. Mackenzie.

ROYAL COLLEGE OF MUSIC.

The annual operatic performance given by the students of this Institution took place on the 10th ult., at the Lyceum Theatre, kindly placed at Sir George Grove's disposal by Mr. Henry Irving. The choice of such a work as Gluck's "Orfeo" for the occasion showed abundant confidence, to say the least of it, and the number of those who prophesied disaster was not small. Their doubts disappeared before the curtain had been up ten minutes, giving place to admiration and astonishment. Nor were these lessened as the opera went on, maintaining a level so high that the standard from which the efforts of students are usually judged was lost sight of, and experienced hearers began to institute comparisons with performances at "another place," by no means to the advantage of the latter. In plain English, this was not only the best operatic performance yet given by the College, but, in many respects, the most satisfactory rendering of Gluck's beautiful work heard in London by the present generation. This result, though due mainly to the admirable stage-management and general intelligence of the chorus and orchestra, owed also a very great deal to the three ladies entrusted with the principal characters. Of these Miss Clara Butt, the impersonator of *Orpheus*, gave signs of so much talent that her future career may be spoken of as a matter of national,

rather than of local importance. As this young lady is only just out of her "teens," and has had, we believe, no histrionic experience, she is not yet, of course, a Giulia Ravogli as regards gesture; but apart from quite unnecessary comparisons (in this case they would be more than usually odious) her performance was in all respects remarkable. We hope that Miss Butt realizes the responsibilities her gifts entail, and will so study that the promise shown may in due time be brought to its fulfilment. Miss Maggie Purvis was a graceful and sympathetic *Eurydice*, Miss Ethel Cain gave brightness and refinement to the part of *Cupid*, and Miss Blanche Reynolds impersonated the *Wandering Spirit* with much intelligence. Professor Villiers Stanford conducted, and the stage arrangements were under the direction of Mr. Richard Temple. Let both be congratulated—and thanked.

We can only briefly refer to some of the Concerts given at Alexandra House during last month. The one on the 2nd ult. was chiefly remarkable for the really excellent performance, by Miss Una Bruckshaw and Mr. William Rennie, of the great Love duet from Gounod's "Romeo and Juliet." Miss Bruckshaw's voice is a fresh and powerful soprano, already well developed throughout its extensive range, and of an unusually sympathetic *timbre*. There is evidently in this young lady the making of a genuine dramatic singer. Mr. Rennie is another highly promising young student. His genuine tenor voice, of clear and very agreeable quality, his intelligent declamation and good intonation, stood him in good stead as *Romeo*. Miss Mary Turner essayed Beethoven's "Ah! perfido!" but her voice is not yet sufficiently developed in its lower register to do justice to so trying a scena. Her upper notes are, however, full and rich, and exceedingly powerful. An artistic performance of Beethoven's Trio (Op. 1, No. 3), by three very young lady students, Misses Mary Dennett, Otie Chew, and Alice Elieson deserves a word of recognition.

At the last Concert of the term, on the 14th ult., the orchestra surpassed itself by a really fine rendering of Brahms's splendid E minor Symphony, which, at each fresh hearing, loses more of the "smell of the lamp" discovered by so many critics on its production some years ago. Nothing could have been better than the breadth and sonority with which the opening *Allegro* and the final *Passacaglia* were given, or the boisterous, rollicking fun infused into the, for Brahms, unique *Scherzo*. The programme included also Saint-Saëns's Violoncello Concerto in A minor, the difficult solo part of which was played with precocious technique by Miss Alice Elieson; and the *Finale* from Act I. of Mozart's "Figaro," in which Miss Turner as the *Countess*, and Mr. Sandbrook as the *Count*, distinguished themselves. The last number was Adam's Overture to "Giralda," than which nothing more vivacious and exhilarating could have been chosen to wind up the last Concert of the term. Professor Stanford was the Conductor.

GUILDHALL SCHOOL OF MUSIC.

Tuesday, the 13th ult., was a red-letter day, or rather night, in the calendar of this Institution, the Choral and Orchestral Concert given in the Guildhall, in presence of the Lord Mayor, the Lady Mayoress, and the other civic dignitaries in their robes of office, being one of the most successful since the foundation of the School. Sir Joseph Barnby is losing no time in organizing the forces under his control, and his new students' choir of 200 voices already showed the results of his careful training. The voices are sweet and sympathetic, the tone of the sopranos being especially pure, and both in Gade's pretty and refined Cantata "The Erl-King's Daughter," and the more arduous *Finale* from Mendelssohn's "Loreley," the singing was marked by a high degree of intelligence and general efficiency. The orchestra, of about eighty performers, all students with the exception of a few brass and percussion executants, likewise distinguished itself, playing Mendelssohn's "Italian" Symphony and Nicolai's Overture to "The Merry Wives of Windsor," as well as the accompaniments in the choral works above-named, with commendable spirit and accuracy. Some of the soloists are well-entitled to mention. Of these, in the Cantata, Miss Florence Oliver, who took the part of the mother, was certainly the most praiseworthy. Miss Maude Ballard displayed a powerful soprano voice in the "Loreley" fragment, and Miss Annie Swinfen sang Beethoven's arduous scena "Ah! perfido," more like a finished artist than a student. In the programme this piece was erroneously described as being from "Fidelio." Mr. Alfred Slocombe played the first movement of Beethoven's Violin Concerto with taste and perfect intonation, so that the Concert may fairly be described as an unqualified success.

The operatic class has not been very long in existence, but those who have watched its development with interest will recall a very creditable performance of Auber's "Fra Diavolo" in March last, which was repeated later on at the Lyric Theatre, Mr. Hermann Klein being then Conductor of the class. Now Sir Joseph Barnby has taken it under his own direction, and the first performances since this change took place in the practice-room of the School during the week ending the 17th ult., the last being given in presence of the Lord Mayor and a number of eminent musicians. The opera selected was Mozart's "Marriage of Figaro," which was, of course, rendered in English and with dialogue in place of the customary recitative. Unhappily, a full orchestra was not available, and although the wind parts were carefully played on the harmonium by Mr. David Beardwell, the effect was of course far from satisfactory. Of the students who took part the most promising were Mr. Edward Epstein, the *Almaviva*, and Miss Jessie Hudlestone, the *Cherubino*. With further study they should both win success in their career. Kindly words may also be given to Miss Maude Ballard, who impersonated the *Countess*, and to Miss Eveline Benzabatti, the *Susanna*, the latter principally for her budding talent as an actress.

AMATEUR ORCHESTRAL CONCERTS.

Three of these industrious bodies have given performances recently which demand brief notice. The first to put in an appearance were the "Royal" amateurs, who secured a splendid audience at St. James's Hall on November 26. The most important feature of the programme was Goetz's lovely Symphony in F, every hearing of which serves to intensify the feeling of regret at the premature decease of so highly gifted a composer. The work, which is by no means easy, was very well interpreted, as a whole, by Mr. George Mount's zealous forces, the beautiful slow movement being especially well played. Other pieces of less moment were Auber's Overture to "The Crown Diamonds," and three ballet movements from Moszkowski's opera "Boabdil." Miss Janotha contributed some pianoforte solos with much effect, and the Queen Vocal Quartet, consisting of Misses Mina Rees, Amy Sargent, Mary Hutton, and Lucie Johnstone were delightful in two part-songs by Brahms.

On November 6 it was the turn of the Stock Exchange Society, which rendered a remarkably good account of itself under the skilful direction of Mr. George Kitchin. The pieces for orchestra alone were Mendelssohn's Symphony in C minor—a work now rarely heard, but a remarkable achievement for a boy of fifteen—Schubert's "Rosamunde" Overture, two movements from Delibes's "Sylvia," Rossini's Overture to "La Gazza Ladra," and Dr. Hubert Parry's bright and vigorous Overture to "The Frogs" of Aristophanes. To say that the whole of these works were executed in a manner at times little below what would be expected from a professional orchestra, is to give the Society very high praise. Miss Agnes Zimmermann displayed her excellent technique to advantage in Rubinstein's effective Pianoforte Concerto in G (No. 3), Madame Emily Squire was very successful in her songs, and the male voice choir sang some unaccompanied part music with delightful refinement.

The Westminster Orchestral Society, always a vigorous body, is displaying an increase of energy this season. The first Concert took place at the Westminster Town Hall on the 21st ult., half of the programme consisting of Beethoven selections. Mr. Stewart Macpherson's orchestra shows steady improvement, and the strings were, on the whole, very commendable in the "Fidelio" and "Egmont" Overtures. Miss Marie Wurm was fairly correct but somewhat tame and cold in the Pianoforte Concerto in E flat;

Mr. Herbert Reeves was announced to sing "Adelaide," but for some reason substituted Schubert's "Serenade"; and Miss Ada Wray contributed the Bonn master's version of "Know'st thou the land?" A noteworthy piece in the second part was Cipriani Potter's masterly Overture to "Cymbeline," which, although it was composed in 1836, is distinctly modern in feeling. The compositions of this estimable musician, who was born in 1792, ought not to suffer such extreme neglect, for there is reason to believe, from the examples occasionally heard, that Cipriani Potter was, if anything, rather in advance of his time.

THURSDAY SUBSCRIPTION CONCERTS.

Rubinstein was the composer to whom, on the 8th ult., at Steinway Hall, Messrs. William Nicholl, Septimus Webbe, and Hans Adolf Brousil devoted the first half of a programme received with the closest attention by a numerous assemblage. The representative instrumental works were the Sonata in D major (Op. 18) for pianoforte and violoncello, the Barcarolle in A minor (No. 4), and the Staccato Study in C. In the former Messrs. Webbe and Brousil displayed considerable spirit and tact, and there was no lack of point in Mr. Webbe's delivery of the two pianoforte solos. The cultivated style and the earnestness of Mr. Nicholl were displayed to advantage in "Du bist wie eine Blume" and "Es blinkt der Thau," notwithstanding that the vocalist was suffering from a cold, which rendered advisable the omission of "Die Waldhexe." In the miscellaneous second part he also acquitted himself satisfactorily in Dvorák's "Songs my mother taught me," John Park's "The Miller's Daughter," and Ernest Lake's "My Love and Delight," imparting to each appropriateness of sentiment without lapsing into excess. Miss Minnie Robinson made a favourable impression by her rendering of Mendelssohn's "Infelice." The other pieces were Schumann's "Abendlied" (Op. 85, No. 12) and Popper's "Spinnlied" (both by Mr. Brousil), and the Bach-Liszt Prelude and Fugue in A minor (by Mr. Webbe).

MR. PADEREWSKI'S RECITAL.

The announcement that the exceptionally popular Polish executant would give a Recital at St. James's Hall on the 6th ult. at once caused a rush for places, in spite of very high charges for admission, and it is understood that the receipts reached nearly £1,000. It is as well to place this on record as showing the wonderful enthusiasm of the English musical public for artists of exceptional ability—enthusiasm which can rarely be evoked by works even of the first calibre or by *ensembles* of rare merit. It is useless to blink the facts; they must be faced and such consolation derived from them as is possible. Happily, in Mr. Paderewski's case, the hero-worship is not to be wholly condemned, for he is far more of an artist than a virtuoso, and if it is not possible always to agree with what he does, he has dropped the extravagance and eccentricity which sometimes marred his efforts when he first came among us. As a matter of course the pianist was at his best in a group of Chopin's compositions, which included the Barcarolle, the Waltz in A flat (Op. 34), a rarely-played Mazurka, and three of the Etudes. The Recital was to have ended with one of Liszt's Rhapsodies, but more was demanded, and the good-natured artist gave another of the Rhapsodies and then Chopin's Waltz in C sharp minor. Still a section of the audience would not depart, until at last Messrs. Erard's assistants ascended the platform and took away the pianoforte.

MESSRS. HANN'S CHAMBER CONCERTS.

Few of our concert-giving Institutions do more good, or are more deserving of support and encouragement, than those whose object is to disseminate a taste for chamber music. Among such Concerts those of Messrs. Hann, at the Brixton Hall, which have just come to the end of their seventh season, are conspicuous alike for their excellence and the success to which they have attained. The Messrs. Hann, a family of six players—two violins, one viola, two violoncellos, and a pianist—have unusual opportunities for practising together, and never need external aid in performing instrumental works. Their *ensemble* is excellent, and their programmes models of what such programmes should be. The third Concert, on the 12th ult., brought a work which was to most of the audience an absolute novelty—a Pianoforte and Violin Sonata in F (Op. 57), by Dvorák—a charming work, full of the composer's most genial melody, the *Finale* of which the audience tried hard to encore. Messrs. Sidney and Lewis Hann played the work with gusto, and may be advised to repeat it. Mr. W. C. Hann, an excellent violoncello player, gave two short pieces by Godard and Goltermann, and was duly encored. Schumann's String Quartet in F and Mendelssohn's Pianoforte Quartet in B minor—one of the most astonishing productions of his boyhood—completed the programme. Madame Hope Glenn sang Schubert's Serenade and two songs by Lord H. Somerset and Kjerulf, winning an encore for the latter.

THE MUSICAL GUILD.

The last two of the eighth series of these very enjoyable Concerts took place on November 29 and the 13th ult. At the former the concerted pieces were Rheinberger's Pianoforte Quartet in E flat and Schubert's A minor String Quartet. The most noteworthy feature of the Concert was the performance of Dr. Hubert Parry's virile and masterly Partita in D minor for violin and pianoforte, by Misses Isabella Donkersley and Annie Fry, who may be heartily commended for selecting such a sterling piece of English music. Miss Donkersley's playing of the violin part was, as usual, distinguished by breadth of style, facile and unerring execution, and a most welcome strictness of rhythm—the latter being a quality in which some of her colleagues of the Guild are somewhat deficient. Almost equally good was her share in the performance of Mendelssohn's String Quartet in E flat (Op. 44) at the last Concert, her influence being specially marked in the splendidly rhythmical *Scherzo*. She was efficiently supported by Messrs. Wallace Sutcliffe, Alfred Hobday, and Paul Ludwig. At the same Concert, Miss Moore, Messrs. Bent, Kreuz, and Ludwig took part in a capital rendering of Professor Stanford's early Pianoforte Quartet in F (Op. 15), which deserves to be more frequently heard, if only for the sake of its elaborate and deeply expressive slow movement and spirited *Finale*. Mr. Kreuz played the beautiful Barcarolle from his own Viola Concerto (Op. 20) very finely, and Mr. Peter Musson displayed a well-trained and sympathetic baritone voice in Wagner's "O Star of Eve," which he sang in a somewhat prosaic and sentimental fashion.

LONDON INSTITUTION.

Sir Joseph Barnby lectured here on the 8th ult., his subject being "A Plea for Greater Catholicity of Taste in Music." He said it was not necessary on this occasion to define music—they all knew what it was in a general sense. Between the two extremes of a Wagner opera and the latest musical hall ditty they had all made acquaintance with some form of musical composition. "But," some would say, "surely you do not call the latest music hall song a musical composition!" That was precisely what they had met to talk over. There were not only those who declined to regard a music hall song as a musical composition, but also many who refused to admit that a Wagner opera was music at all. "I am here to-day," said Sir Joseph, "to try and break down prejudice, discourage bigotry, and extend the horizon of the narrow-minded; not only to plead for acceptance of the lower forms of music at the hands of the high-class musician, but also to bring the uneducated amateur to realise that there may be some good in classical music, though he may not be able to see it at first. I shall not condemn the good-natured ignoramus who asserts his dislike of classical music and wants 'something with a swing and a go' in it that he can remember—he is, doubtless, describing accurately the state of his perceptions, and indicating the point he has reached in his appreciation of the fine arts. What I regret is that he should feel so far satisfied with his

state of ignorance as to boast of it without some feeling of shame. An even sadder spectacle, however, is that of the cultured musician who says, 'Wagner, or Beethoven, or Mozart is the god of my idolatry, and I recognise no other.' But is there any one thing on which people are willing to boast of their ignorance with so much freedom as on music? I have heard members of the nobility and distinguished prelates, who have been induced to speak on musical matters, say, with perfect self-satisfaction: 'I must personally disclaim any knowledge of the art of music—indeed, I cannot distinguish one tune from another.' But even this, sad as it is, is not so strange as that there should be found educated musicians who say, 'I am of Paul,' or 'I am of Apollos.' It was my duty for many years to make out weekly schemes of music for services of a Cathedral type. These were generally submitted to persons placed over me in an official capacity, and I found that one was unwilling to admit the compositions of Gounod, another those of Stainer and Sullivan, another of Sterndale Bennett, and one was of opinion that no good music could possibly emanate from a man with a monosyllabic name." Sir Joseph had much to say of the value of music as a civilising influence, and quoted Goethe and others in support of his assertions. "Of course," he said, "I am speaking of good music; but by this I do not mean the music of any particular school or class, I mean music that is *good of its kind*. The exclusive cultivation of any one kind, class, or school of music tends to render a person—forgive the term—a prig." Sir Joseph instanced Charles Kingsley's eloquent appreciation of the various qualities of bird-song, as shown in his exquisitely-written prose idyll, "A Charm of Birds," from which he read extracts. Kingsley did not say "Give me the nightingale and you may take all the other songsters of the grove!" He loved them all. "Why," said he, "should we overlook, common though he be, yon hedge-sparrow, who is singing so modestly, and yet so firmly, and so true? Or cock robin himself, who is here, as everywhere, honest, self-confident, and cheerful?" The lecturer recommended that the following sensible advice, from F. W. Robertson's "Lectures on the Influence of Poetry," should be taken to heart by music-lovers generally: "Cultivate universality of taste. There is no surer mark of a half-educated mind than the incapacity of admiring various kinds of excellence. Enlarge your tastes, that you may enlarge your hearts as well as your pleasures, feel all that is beautiful, love all that is good. The first maxim in religion and in art is—sever yourself from all sectarianism, pledge yourself to no school, cut your life adrift from all party, be a slave to no maxims, stand forth unfettered and free, servant only to the truth."

At the close the speaker was loudly and warmly applauded. During the evening vocal solos were rendered by Miss J. Hudleston, Miss Fisher, Mr. Emlyn Jones, and Mr. Edward Epstein, Miss Kate Davies proving herself a very efficient pianist. All these young performers are pupils at the Guildhall School of Music.

"THE DREAM OF JUBAL" AT PLYMOUTH AND BRIGHTON.

(From Special Correspondents.)

Several circumstances combined to make the Concert of the Plymouth Choral and Orchestral Societies on November 30 specially attractive. The rehearsals by the choir and orchestra of Dr. Mackenzie's Cantata had aroused much enthusiasm for the work among the members; and the presence of the Duke of Edinburgh and his daughters, with the further attraction of the Meistersingers in the second part of the Concert, drew together an audience which filled the Guildhall to its utmost capacity. The performance reflected the highest credit on the Conductor, Mr. S. Weekes, who had visited the recent Cardiff Festival expressly to hear the work under the composer's direction. The choir of over 250 sang with remarkable precision and spirit, and the orchestra, led by the Duke of Edinburgh and Mr. Pardew, and numbering nearly 120, played with great care and refinement, especially in the delicate accompaniments to the recitation. The chief soloists, Miss Emily Spada and Mr. Philip Newbury, gave an excellent rendering of their music, the Love duet being very heartily applauded. The recitation of the verses was once more delivered by Mr. Charles Fry, who seemed moved by the occasion to a special effort, and was warmly applauded after the final apostrophe to music. In the miscellaneous second part the chief feature was the singing of the Meistersingers, who aroused much enthusiasm.

The performance of the same work, on the 15th ult., by the Brighton and Hove Choral and Orchestral Society, at the Dome, under the direction of Dr. F. J. Sawyer, also drew a large audience, and, considering the resources available, a very excellent performance was given. There were some few points of unsteadiness in the orchestra, chiefly among the wind instruments—professional players, by the way—but the accompaniment to the declamation was given very efficiently—thanks to the skilful and watchful direction of Dr. Sawyer. The choir sang particularly well in the Gloria. The solos were undertaken by Miss Evelyn Padwick, a local artist, who sang excellently, and Mr. William Fell, whose efforts should hardly be criticised, as he was suffering from a severe cold. Mr. Charles Fry again recited the poem, and was recalled to the platform with Dr. Sawyer at the conclusion. The Cantata was preceded by Dr. Bridge's Motet "The Lord's Prayer" and his setting of "Crossing the Bar" (vociferously encored), both works being conducted by the composer, who also played Dr. Sawyer's clever Concertstück for organ and orchestra, the composer conducting. Mr. Charles Fry also recited Baring Gould's poem "The Building of San Sofia," with organ accompaniment admirably played by Dr. Sawyer.

DVORÁK'S "ST. LUDMILA" AT BOLTON.

The revival, on the 21st ult., of this too little known composition by the Bolton Choral Society, reflects credit on the musical capacity and culture of a great industrial centre not very far removed from that other manufacturing capital—Leeds—which saw the first production of Dvorák's "St. Ludmila" in 1886. The performers whose work comes at present under notice are all but a purely amateur body. The only exception to this quality relates to the Conductor, Mr. J. W. Appleyard, and the Organist, Mr. Mullineux, who, together with the pianists at two Broadwood grands, did duty in place of orchestra. It is somewhat unaccountable that the work in question has not become more familiar with choral societies, for its interest is great. The story of the conversion of Bohemia formed a congenial text for the writer of the better known "Stabat Mater" and "Requiem," and the music to which it is wedded is tinted with far more glowing colours than either of the more essentially ecclesiastical masterpieces. Attention having been thus unmistakably again drawn to so fine a work, and it being further in evidence that a not unfitting interpretation may be achieved with instrumental aid so easily accessible, it is probable that "St. Ludmila" may in the future find more ready acceptance than in the past. The performance, though of a semi-private character—the very large audience which filled the Albert Hall having been brought together by invitation—may claim to be viewed from a high standpoint, and admitting this, it is to be recorded that from first to last the result was, with the exception of a hitch or two apparent only to the initiated, of the most creditable and satisfying order. The chorus numbered considerably over a hundred, and its tone was excellent. So, also, was the attack in general; the lights and shades were given with commendable appreciation, and the intonation was good. In brief, the Bolton Amateur Choral Society on the occasion in question added a fitting record to their already lengthy list of similar achievements.

OBITUARY.

The death is announced, on November 30, at Paris, of Madame Charton de Meur, the once famous French *prima donna*. She made her *début* on the lyrical stage at Bordeaux, and subsequently became one of the stars at the Théâtre de la Monnaie, Brussels. After a short engagement at the Paris Opéra Comique in 1849, Madame de Meur started upon an

extensive operatic tour, in the course of which her European reputation was established. A devoted friend and admirer of Hector Berlioz, she created for him the part of *Beatrice* at the first performance, at Baden, of the master's opera "Beatrice et Benedict," and was also the original *Didon* at the *première* of "Les Troyens" at the Paris Théâtre Lyrique. She was married during her residence at Brussels to M. de Meur, an esteemed Belgian flautist, and for some years past had lived in retirement in the French capital.

The following deaths, not yet recorded by us, have occurred during the past three months abroad, viz.:—

On October 7, at Vienna, Friedrich Schoegl, the *doyen* of Viennese journalists and critics, aged seventy-one.

On October 9, at Regensburg, Joseph Hanisch, for a period of sixty-three years Organist of the Cathedral in that town, in his eightieth year.

On October 13, at Leipzig, Joseph Michalesi, once a well-known operatic singer, and sister of the more celebrated Madame Krebs-Michalesi.

On October 31, at Freiburg, Bruno Hopstock, popular operatic tenor at the Stadt-Theater, aged thirty-one.

On November 1, at Berlin, Otto Tiersch, for some years a professor at the Berlin Stern'sche Conservatorium, and author of several important theoretical and practical works on musical art. He was born at Kalbsrieth (Thuringia), on September 1, 1838.

On November 7, at Pandorf, near Krems, Albert Jungmann, composer of *pièces de salon* and easy pianoforte pieces, aged sixty-eight.

On November 8, at Paris, Elise Albert-Bellon, for many years *prima ballerina* at the Imperial Viennese Opera, and afterwards a teacher of her art in the French capital, aged sixty-three. She was a daughter of Jean Albert, the once famous ballet-master at the Paris Opéra.

On November 8, at Bologna, Francesco Biagi, able musical critic of the *Patria*, and other Italian journals, aged thirty-five.

On November 9, at Mannheim, F. Mittelhauser, tenor singer at the Court Theatre, a most promising young artist, aged thirty.

On November 11, at Wiesbaden, Erdmann Burkhardt, violinist, for many years an esteemed member of the orchestra of the Stadt-Theater.

On November 11, at Milan, Antonio Pallerini, the celebrated *maître de ballet*, once the rival of Manzotti, author of a number of more or less successful ballets, notably of "Le Due Gemelle," for which the late Signor Ponchielli, the composer of "Gioconda," had written the music. The deceased had attained his seventy-third year.

On November 13, at Coburg, Professor Gothard Brückner, scene painter of the Court Theatre, best known by his collaboration (in conjunction with his brother) in the Bayreuth Festspiele, aged forty-eight.

On November 26, at Vienna, Josef Matauschek, well-known pianoforte manufacturer, aged forty-five.

On November 28, at Lisbon, José Narciso da Cunha e Silva, esteemed composer and valued member of the Carlos Theatre orchestra of that capital, aged sixty-seven.

On November 28, at Marseilles, L. Ménard, eminent musical critic of the *Journal de Marseille* and other French journals.

On the 6th ult., at Vienna, Eduard Horak, excellent pianist, founder of the well-known Viennese Musical Academy bearing his name, aged fifty-two.

On the 14th ult., at Paris, Jules Quidant, an esteemed professor of pianoforte and singing, in his eightieth year.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Concerts of all kinds still crowd upon us. I must revert for a moment to Mr. Stockley's Orchestral Concert of November 24. On that occasion our local orchestra introduced Raff's Symphony "Im Walde," but revealed its want of confidence in the robustness of public taste by placing the interval after the first movement. Apparently the Vandal is not yet exterminated! Miss Adelina de Lara gave a finished reading of the solo part in Mendelssohn's Pianoforte Concerto in G minor.

On the 7th ult. the Birmingham Amateur Orchestral Society gave a Concert in the large Theatre of the Midland Institute. Gade's Symphony (No. 3), Mackenzie's Benedictus, and MacCunn's Ballad Overture "The dowie dens o' Yarrow" were the principal pieces of the programme. The performance was good in each case. Mr. W. A. Langdon conducted.

The Festival Choral Society gave a fine performance of the "Faust" of Berlioz, in the Town Hall, on the 8th ult. The principals were Mrs. Hutchinson, Mr. H. Piercey, Mr. John Ridding, and Mr. Henschel. Mr. Stockley conducted.

The Glasgow Select Choir paid its annual visit on the 1st ult., and in the Town Hall regaled its friends with a choice selection of Scottish Songs, humorous and pathetic. The Meister Glee Singers, who are now established favourites here, appeared in the Town Hall on the 14th ult. Their part-singing was as effective as ever, and with the help of Miss Mabel Berrey, Miss Rosa Leo (vocalists), and Miss Angela Vanbrugh (violinist) a very good programme was capitally executed.

One of the greatest artistic treats afforded us this season was the Concert given by Miss Olga Néruda, in the Masonic Hall, on the 15th ult. Lady Hallé was the principal performer. Miss Néruda, in Beethoven's Sonata in D minor (Op. 31, No. 2), exhibited excellent qualities as a pianist, and her accompaniments were most artistic. Miss Franklin Higgs made a favourable impression in Mozart's "Voi che sapete," and songs by Aylward and Schumann.

For the bulk of our choral music we have to look to the Societies occupying the Town Hall on Saturday evenings. On the 3rd ult. the Midland Musical Society performed "The Messiah," with Miss Frazier, Miss Fanny Morse, Mr. H. Crimp, and Mr. W. Evans as principals. The Society's usual standard was not reached on this occasion, in spite of the efforts of Mr. H. M. Stevenson, the Conductor. On the 10th ult. the Choral Union produced a new Cantata, "Noël-tide," the composition of the Conductor, Mr. Thomas Facer. The work is written for soli, chorus, and orchestra, and although unpretentious is musicianly and pleasing. It was well rendered, the vocal principals being Madame George, Miss Nellie Pritchard, Mr. Powell, and Mr. T. Horrex.

The same evening a Students' Concert was given by the Midland Institute School of Music, when evidence of satisfactory work in many departments was abundantly manifest. On the 17th ult. the Choral and Orchestral Association gave Mendelssohn's "Elijah" in the Town Hall. The principal soloists were Miss Annie Toye, Miss Miriam Daniel, Mr. Crimp, and Mr. W. Bennett, with Mr. Perkins at the organ, and Mr. G. J. Halford, Conductor. The last-named conducted a Concert of the Midland Institute Madrigal Choir on the 19th ult.

The following evening the annual Concert of the Ladies' Singing Class took place, Mr. A. R. Gaul, Conductor. The programme included his dramatic Cantata "Joan of Arc." There was a very large audience at each performance.

Three of Mr. Perkins's specially arranged Organ Recitals have come off, the executants being Mr. W. T. Best, Mr. J. Kendrick Pyne, and Mr. Alex. Guilmant. The Town Hall has been well attended at each, Mr. Best drawing an immense audience, and Mr. Guilmant, on the 12th ult., being almost equally successful.

The *Matinées* at the Royal Society of Artists came to a close on the 17th ult., when the Edgbaston Philharmonic Orchestra—Conductor, Mr. S. S. Stratton—appeared for the third time. The musical director, Mr. Oscar Pollack, has introduced a great number of young artists, and the programmes, generally, have been very good. The attendance of the public has been of steady growth, and this feature of the Society's exhibitions may now be classed as a distinct success.

MUSIC IN BRISTOL.

(From our own Correspondent.)

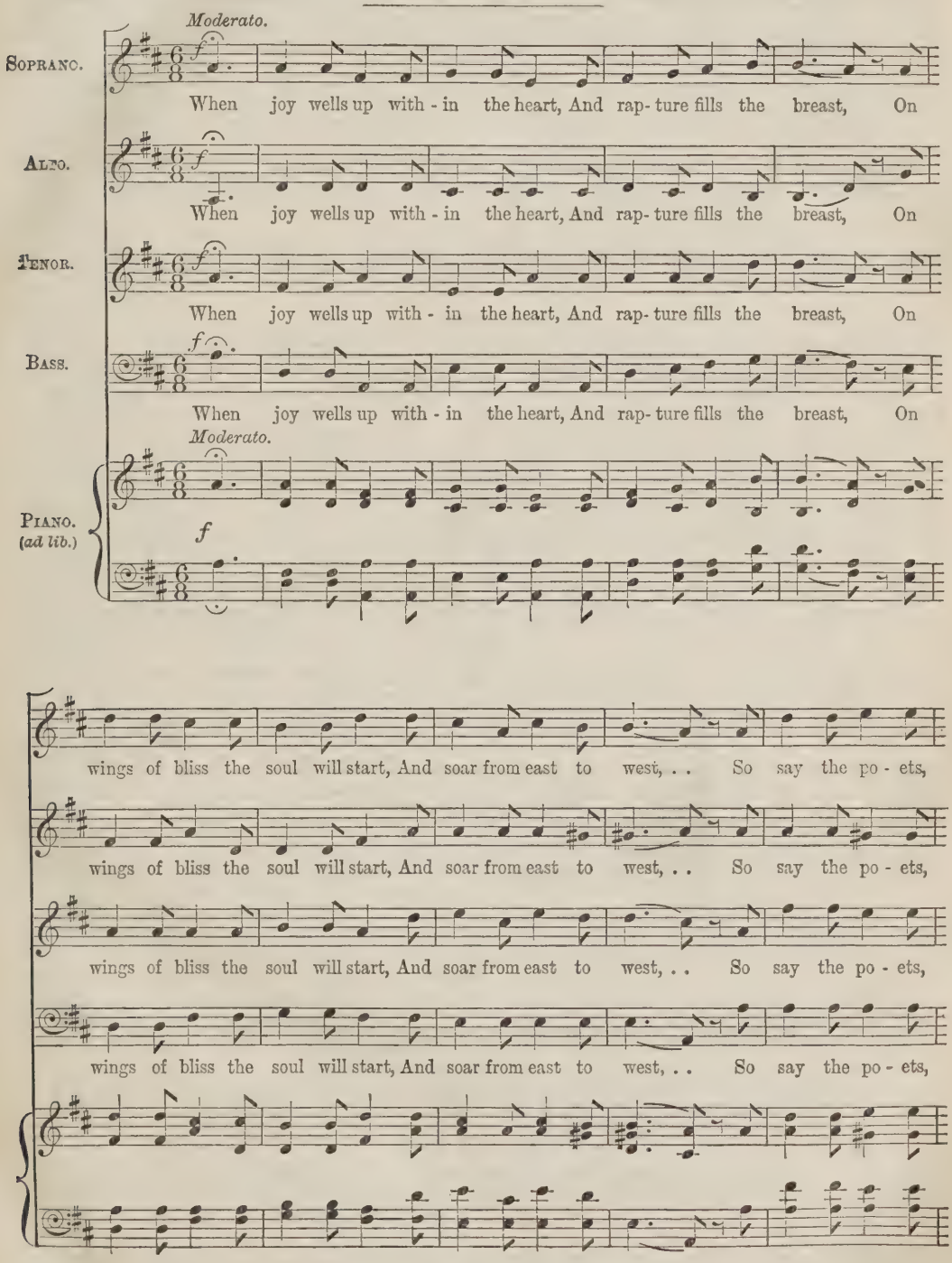
The Concerts given on November 26 and the 17th ult., by the Bristol Musical Association, were as usual chiefly noticeable for the excellent singing of bright part-songs and choruses by the well-trained choir. Both were attended by crowded assemblages. Mr. Gordon conducted.

To the Audience.

HUMOROUS FOUR-PART SONG.

Written and Composed by HAMILTON CLARKE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Moderato.
SOPRANO.
When joy wells up with - in the heart, And rap- ture fills the breast, On
ALTO.
When joy wells up with - in the heart, And rap- ture fills the breast, On
TENOR.
When joy wells up with - in the heart, And rap- ture fills the breast, On
BASS.
When joy wells up with - in the heart, And rap- ture fills the breast, On
Moderato.
PIANO. (ad lib.)
f
wings of bliss the soul will start, And soar from east to west, . . So say the po - ets,
wings of bliss the soul will start, And soar from east to west, . . So say the po - ets,
wings of bliss the soul will start, And soar from east to west, . . So say the po - ets,
wings of bliss the soul will start, And soar from east to west, . . So say the po - ets,

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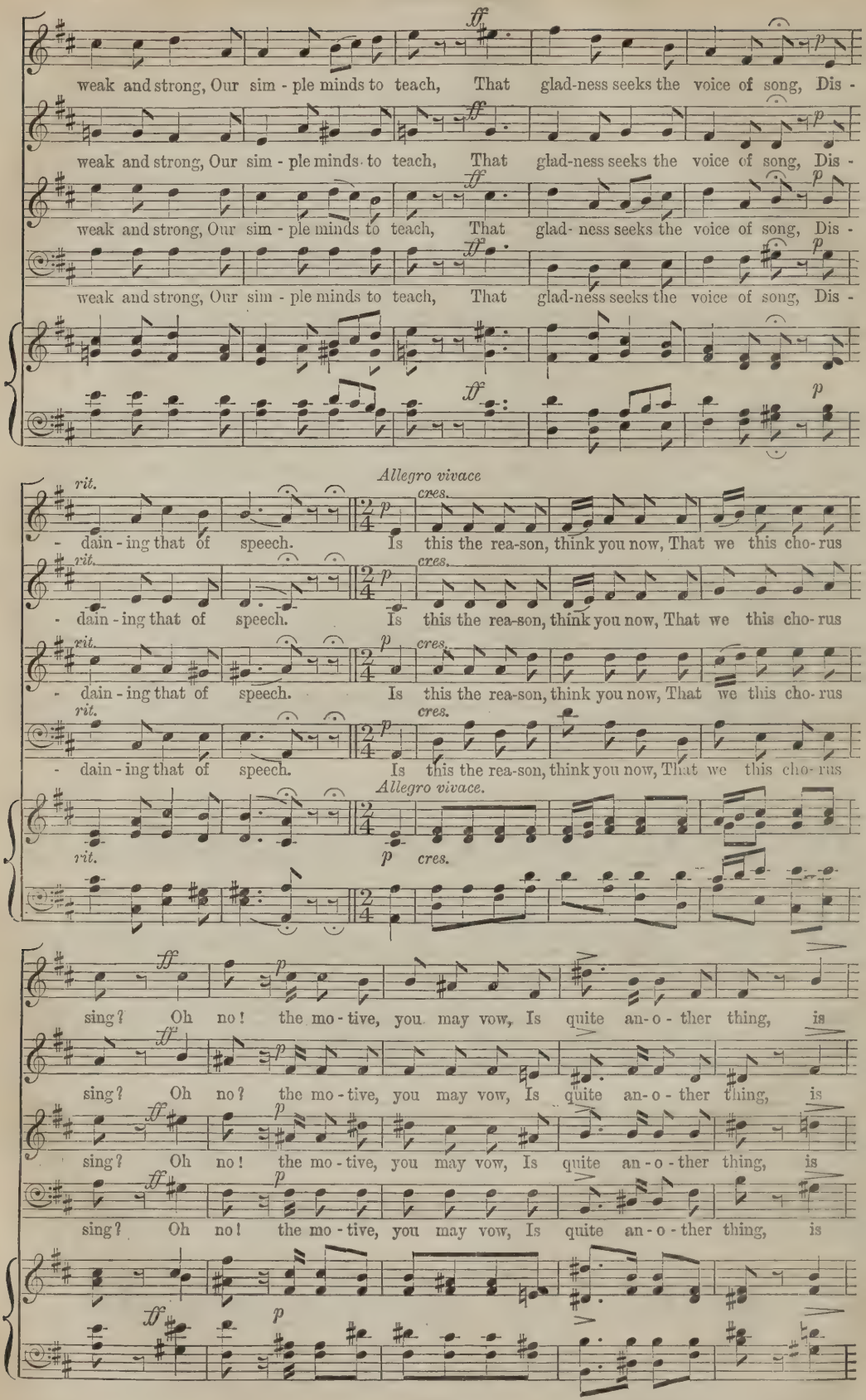
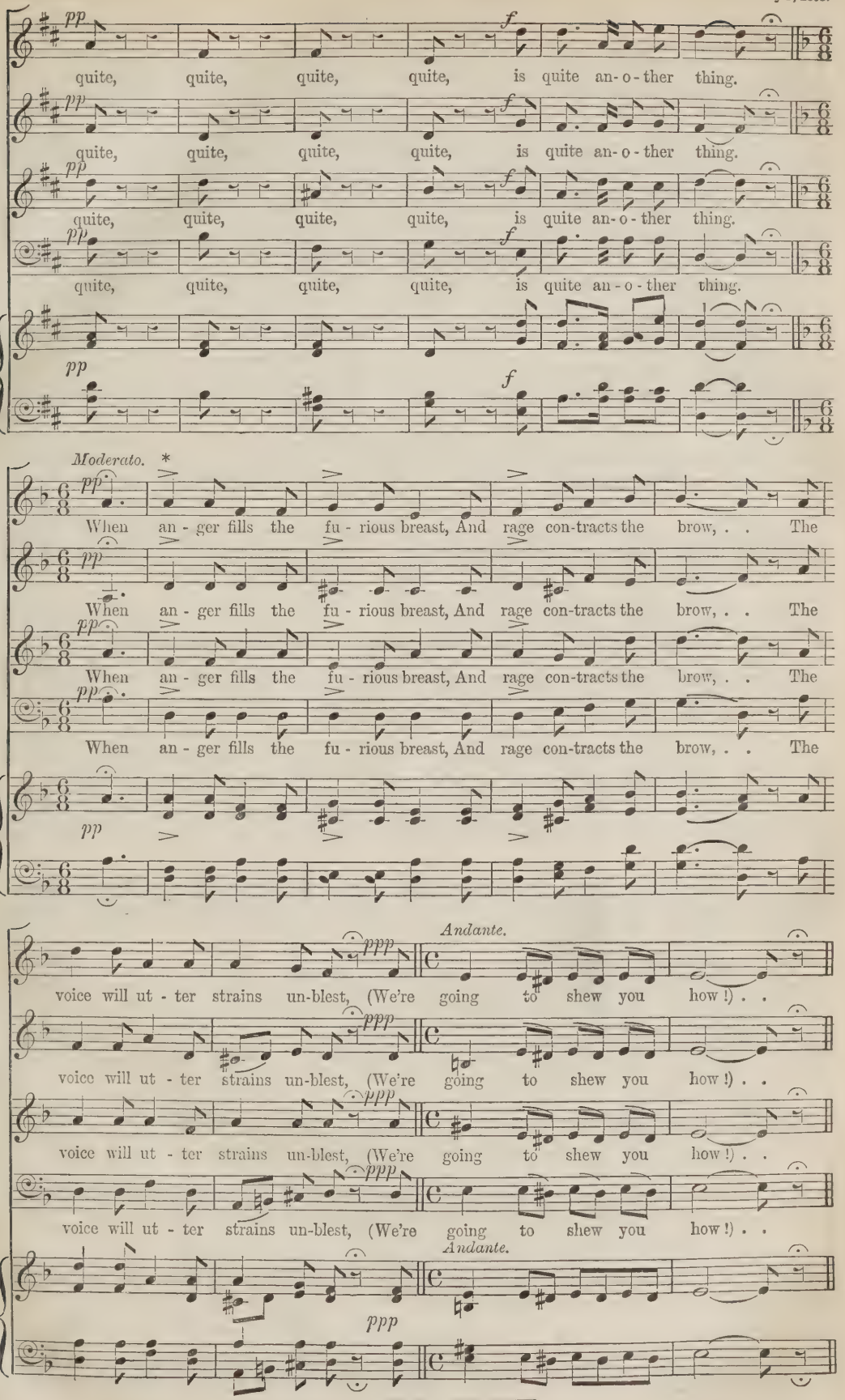
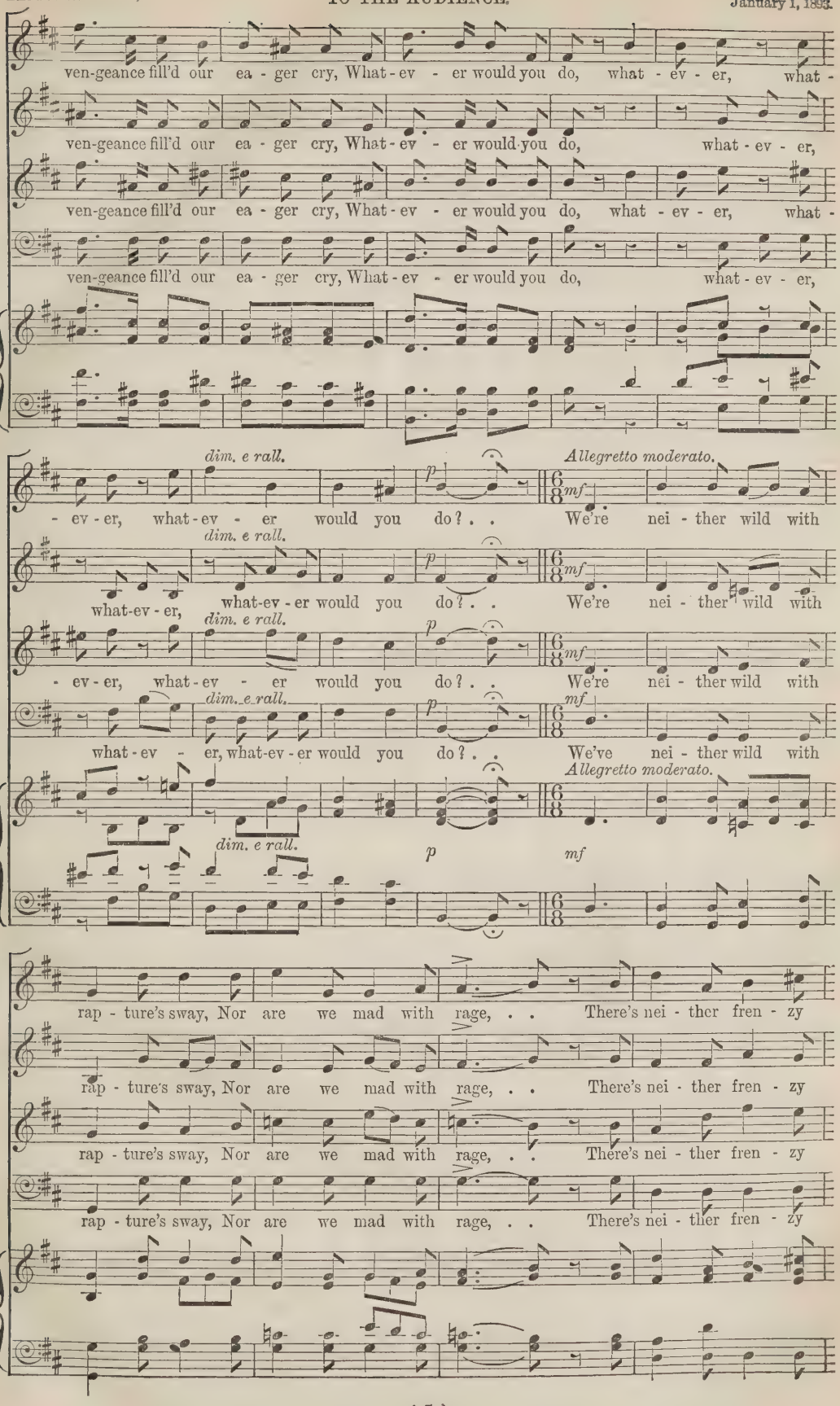
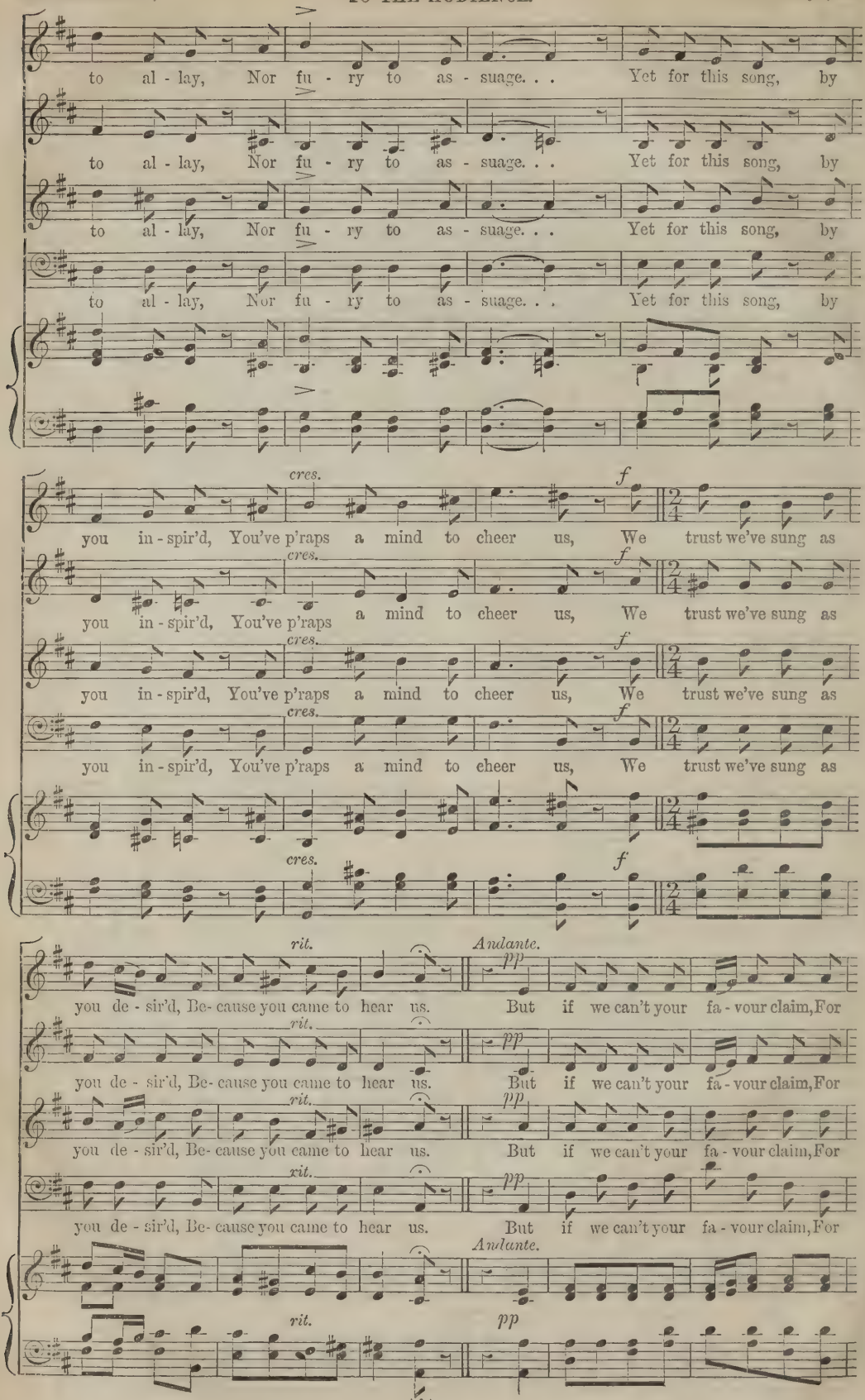

weak and strong, Our sim - ple minds to teach, That glad-ness seeks the voice of song, Dis -
weak and strong, Our sim - ple minds to teach, That glad-ness seeks the voice of song, Dis -
weak and strong, Our sim - ple minds to teach, That glad- ness seeks the voice of song, Dis -
weak and strong, Our sim - ple minds to teach, That glad-ness seeks the voice of song, Dis -
Allegro vivace
rit.
cres.
- dain - ing that of speech. Is this the rea-son, think you now, That we this cho- rus
- dain - ing that of speech. Is this the rea-son, think you now, That we this cho- rus
- dain - ing that of speech. Is this the rea-son, think you now, That we this cho- rus
- dain - ing that of speech. Is this the rea-son, think you now, That we this cho- rus
Allegro vivace.
sing? Oh no! the mo - tive, you may vow, Is quite an- o - ther thing, is
sing? Oh no? the mo - tive, you may vow, Is quite an- o - ther thing, is
sing? Oh no! the mo - tive, you may vow, Is quite an- o - ther thing, is
sing? Oh no! the mo - tive, you may vow, Is quite an- o - ther thing, is

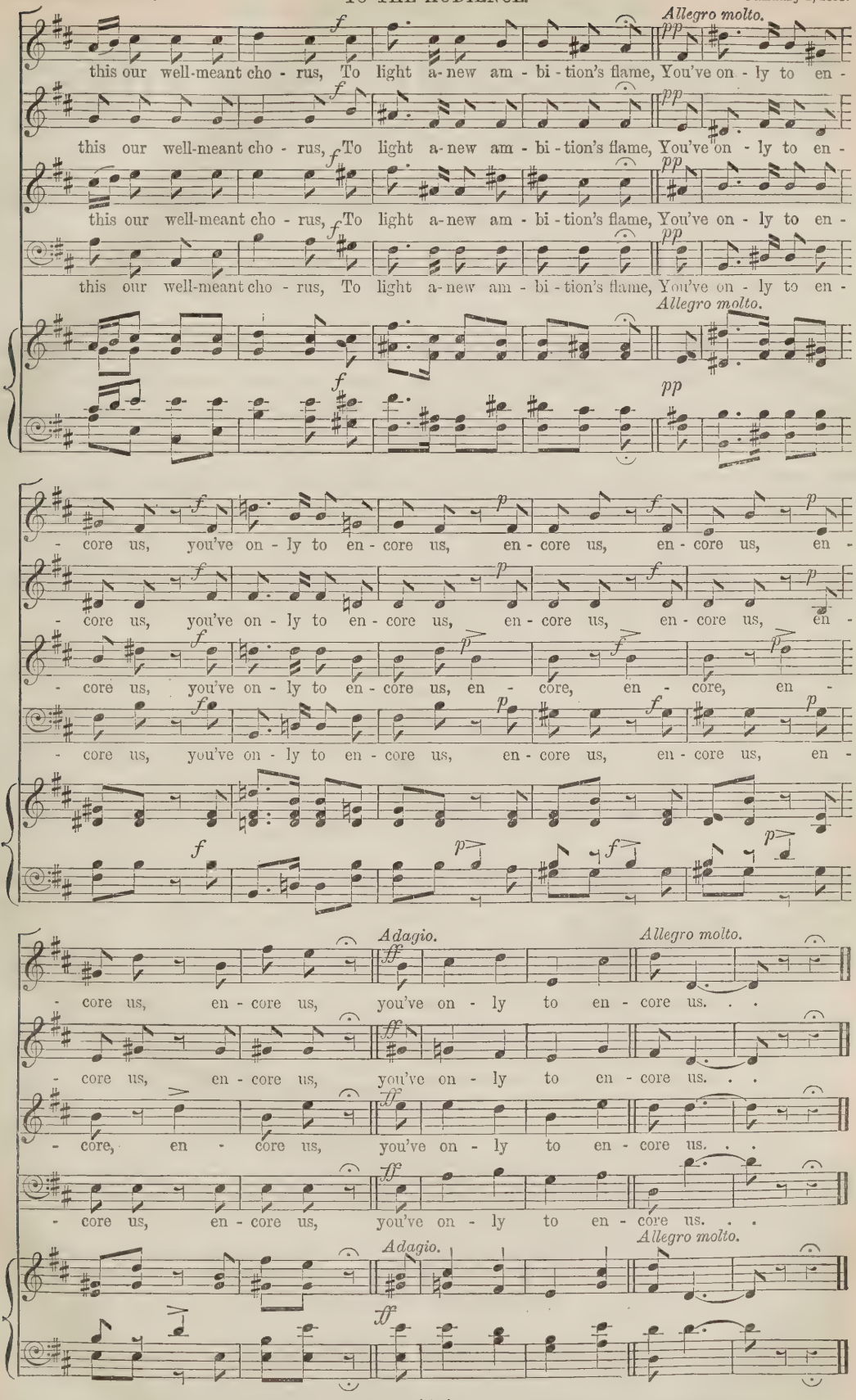

pp
f
quite, quite, quite, quite, is quite an-o-ther thing.
Moderato.
When an-ger fills the fu-rious breast, And rage con-tracts the brow, . . The
Andante.
ppp
voice will ut-ter strains un-blest, (We're going to shew you how!) . .

* These accented notes should be sung *quite ff*.

Allegro molto furioso.
ff
The soul pours forth its fie - ry notes, In thun - der dread and fierce, . . And
The soul pours forth its fie - ry notes, In thun - der dread and fierce, . . And
The soul pours forth its fie - ry notes, In thun - der dread and fierce, . . And
The soul pours forth its fie - ry notes, In thun - der dread and fierce, . . And
Allegro molto furioso.
ff
fu - ry darts from swell - ing throats, Loud shouts that rend and pierce ! . .
fu - ry darts from swell - ing throats, Loud shouts that rend and pierce ! . .
fu - ry darts from swell - ing throats, Loud shouts that rend and pierce ! . .
fu - ry darts from swell - ing throats, Loud shouts that rend and pierce ! . .
Allegro vivace.
p
ff
Do you sup - pose that this is why, We're sing - ing now to you ! If
Do you sup - pose that this is why, We're sing - ing now to you ! If
Do you sup - pose that this is why, We're sing - ing now to you ! If
Do you sup - pose that this is why, We're sing - ing now to you ! If
Allegro vivace.
p
ff


ven-geance fill'd our ea - ger cry, What - ev - er would you do, what - ev - er, what -
ven-geance fill'd our ea - ger cry, What - ev - er would you do, what - ev - er,
ven-geance fill'd our ea - ger cry, What - ev - er would you do, what - ev - er, what -
ven-geance fill'd our ea - ger cry, What - ev - er would you do, what - ev - er,
dim. e rall.
p
Allegretto moderato.
mf
- ev - er, what - ev - er would you do? . . We're nei - ther wild with
what - ev - er, what - ev - er would you do? . . We're nei - ther wild with
- ev - er, what - ev - er would you do? . . We're nei - ther wild with
what - ev - er, what - ev - er would you do? . . We've nei - ther wild with
rap - ture's sway, Nor are we mad with rage, . . There's nei - ther fren - zy
rap - ture's sway, Nor are we mad with rage, . . There's nei - ther fren - zy
rap - ture's sway, Nor are we mad with rage, . . There's nei - ther fren - zy
rap - ture's sway, Nor are we mad with rage, . . There's nei - ther fren - zy


to al - lay, Nor fu - ry to as - suage. . . Yet for this song, by
to al - lay, Nor fu - ry to as - suage. . . Yet for this song, by
to al - lay, Nor fu - ry to as - suage. . . Yet for this song, by
to al - lay, Nor fu - ry to as - suage. . . Yet for this song, by
cres.
f
you in - spir'd, You've p'raps a mind to cheer us, We trust we've sung as
you in - spir'd, You've p'raps a mind to cheer us, We trust we've sung as
you in - spir'd, You've p'raps a mind to cheer us, We trust we've sung as
you in - spir'd, You've p'raps a mind to cheer us, We trust we've sung as
rit.
Andante.
pp
you de - sir'd, Be - cause you came to hear us. But if we can't your fa - vour claim, For
you de - sir'd, Be - cause you came to hear us. But if we can't your fa - vour claim, For
you de - sir'd, Be - cause you came to hear us. But if we can't your fa - vour claim, For
you de - sir'd, Be - cause you came to hear us. But if we can't your fa - vour claim, For


Allegro molto.
this our well-meant cho - rus, To light a-new am - bi - tion's flame, You've on - ly to en -
this our well-meant cho - rus, To light a-new am - bi - tion's flame, You've on - ly to en -
this our well-meant cho - rus, To light a-new am - bi - tion's flame, You've on - ly to en -
this our well-meant cho - rus, To light a-new am - bi - tion's flame, You've on - ly to en -
Allegro molto.
- core us, you've on - ly to en - core us, en - core us, en - core us, en -
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- core us, you've on - ly to en - core us, en - core, en - core, en -
- core us, you've on - ly to en - core us, en - core us, en - core us, en -
Adagio.
Allegro molto.
- core us, en - core us, you've on - ly to en - core us. . .
- core us, en - core us, you've on - ly to en - core us. . .
- core, en - core us, you've on - ly to en - core us. . .
- core us, en - core us, you've on - ly to en - core us. . .
Adagio.
Allegro molto.

PROGRESSIVE STUDIES

FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED

BY

FRANKLIN TAYLOR.

THIS Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

1.	FIVE-FINGER STUDIES	Part 1*
2.	„ „	„ 2*
3.	SCALES	Part 1*
4.	„	„ 2*
5.	BROKEN CHORDS	Part 1*
6.	„ „	„ 2*
7.	„ „	„ 3*
8.	„ „	„ 4
9.	„ „	„ 5
10.	LEFT HAND	Part 1*
11.	„ „	„ 2*
12.	„ „	„ 3
13.	„ „	„ 4
14.	ARPEGGIO	Part 1*
15.	„	„ 2*
16.	„	„ 3
17.	VELOCITY	Part 1*
18.	„	„ 2*
19.	„	„ 3
20.	„	„ 4
21.	„	„ 5
22.	„	„ 6
23.	„	„ 7
24.	FIGURES IN SEQUENCE	Part 1
25.	„ „	„ 2
26.	BROKEN THIRDS, SIXTHS, AND OCTAVES	Part 1
27.	BROKEN THIRDS, SIXTHS, AND OCTAVES	Part 2
28.	SHAKES	Part 1*
29.	„	„ 2*
30.	„	„ 3
31.	DOUBLE NOTES	Part 1*
32.	„ „	„ 2*
33.	„ „	„ 3
34.	„ „	„ 4
35.	OCTAVES	Part 1*
36.	„	„ 2*
37.	CHORDS	Part 1*
38.	„	„ 2
39.	STACCATO	
40.	REPETITION AND TREMOLO	Part 1
41.	„ „	„ 2
42.	„ „	„ 3
43.	PART-PLAYING	Part 1
44.	„ „	„ 2
45.	ORNAMENTS	Part 1
46.	„	„ 2
47.	ACCOMPANIED MELODY	Part 1
48.	„ „	„ 2
49.	EXTENSIONS AND SKIPS	Part 1
50.	„ „	„ 2
51.	RHYTHM	Part 1
52.	„	„ 2

* These Parts are already published.

FIFTY-TWO BOOKS, PRICE ONE SHILLING EACH.

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The most important musical gathering of the month was undoubtedly that on the 21st ult., when the Bristol Choral Society gave one of the finest performances of Handel's "Messiah" that has ever been heard in our city. The Oratorio had been carefully rehearsed, and tone, shading, phrasing, enunciation, attack, &c., were admirable. Miss Florence Cromey, Miss Jessie King, Mr. W. Nicholl, and Mr. Montague Worlock were the principal vocalists. Mr. Riseley conducted in his accustomed inspiriting way.

Mrs. Liebich gave, on the 3rd ult., an instructive Lecture on "The tone-poetry of Schumann; his life and its meaning," with pianoforte illustrations, by her husband, and vocal examples by Miss Lena Phillips and Mr. Ulrich Just.

A most attractive Lecture on "Carols and Carol Music" was delivered on the 12th ult., by Mr. E. R. Norris Mathews, in the Theatre of the Museum and Library. The Lecture showed considerable research, and the material was put together in happy style. Vocal and instrumental illustrations were rendered by a small choir and band directed by Mr. Cedric Bucknall.

Lovers of orchestral music will learn with pleasure that a series of three Monday Popular Concerts have been arranged for after Christmas. There will be a Wagner night on the anniversary of the death of the Bayreuth master, and at the succeeding two Concerts, works by Dr. Mackenzie and Dr. C. H. Hubert Parry will be brought forward, and may probably be performed under the direction of the composers.

Miss Clara Butt, the young student at the Royal College of Music who has achieved success in Sullivan's "Golden Legend" at the Albert Hall and in Gluck's "Orpheus" at the Lyceum Theatre, is a Bristol lady, and studied for three years under Mr. D. W. Rootham, the chorus-master of the Bristol Musical Festival Society.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society has finished its season with a balance to its credit. The concluding Concert of the season took place in the Royal University, Earlsfort Terrace, on November 28, and consisted of Rossini's "Stabat Mater" and the Prelude and Act III. of Wagner's "Lohengrin." The principal artists were Misses Medora Henson and Jessica de Vernet, with Messrs Edward Lloyd and Frangçon-Davies. The band of the Society, numbering seventy-eight executants, is now at its best, and acquitted itself to admiration in the delicate and exacting work it had to do; and the fine choir of 300 voices has seldom been heard to greater advantage. Mr. Th. Werner led the strings, Mr. J. Horan presided at the organ, and Dr. Joseph Smith conducted the Concert with unfailing tact and decision. Verdi's "Requiem" is already in rehearsal for the first Concert of the coming season.

The Dublin University Choral Society gave a third performance of Dvorák's "Spectre's Bride" on the 17th ult., in the Antient Concert Rooms. The leading parts were taken by Miss Shellard, Mr. Edward Branscombe, and Mr. Thos. Marchant; Sir Robert P. Stewart conducted.

A series of twenty Monday Afternoon Recitals of Classical Chamber Music was inaugurated on November 21 in the Lecture Theatre of the Royal Dublin Society. The executants are Signor Papini, first violin; Mr. P. Delany, second violin; Mr. Grisard, viola; Mr. Bast, violoncello; and Signor Esposito, pianoforte.

Handel's "Messiah" was performed at Rathgar Church on the 14th ult., with a chorus of 100 selected voices, under the direction of Dr. Joseph Smith, who gave a remarkable interpretation of the "Mozart" score on the curiously constructed organ of the church, delegating the conductor's *bâton* to Mr. J. Seymour.

The Pembroke Choral Union, under the direction of Mr. W. Bapty, performed Mrs. Robinson's Cantata "God is Love," with a miscellaneous second part, on the 13th ult.

St. George's Choral Union performed Handel's "St. Cecilia's Day," with a miscellaneous second part, on the 16th ult., with orchestra under the direction of Mr. Raymond Revelle.

The Dublin Choral Union gave its first Concert for the season on the 5th ult., consisting chiefly of glees and part-songs, Dr. Annie Patterson conducting.

Mrs. Scott-Ffennell's annual Concert took place on the 8th ult. in the Antient Concert Rooms. The programme was diversified by instrumental solos and some part-songs given by a small choir, under the direction of Mr. James Culwick.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Autumn visit of the Carl Rosa Opera Company last month was of unusual interest and importance. Not only were the "casts" exceptionally strong, but the *répertoire* was a pleasant change from the usual threadbare round. "Cavalleria Rusticana" was first favourite; "L'Amico Fritz" attracted a crowded house and divided musical opinion into two camps; "Otello," given only once, did not receive the public attention it deserved, but "Aïda," in its two performances, rivalled "Cavalleria" in the success it scored.

Messrs. Paterson's sixth annual scheme of Orchestral Concerts was brilliantly inaugurated before a very large audience on the 7th ult. The "Spectre's Bride" afforded an opportunity to Mr. Kirkhope's Choir to add to its laurels. Never was this splendid body of singers heard to better advantage, and the perfection of its attention to *nuance* reflects more than credit on the indefatigable and enthusiastic Conductor. It is difficult to select any one passage for particular mention, but any chorus who can sing the two bars, "And one is heard to knock and cry," as Mr. Kirkhope's Choir did need not fear comparison or competition. All the choruses were rendered in most unexceptionable style, and the work on this its third hearing in Edinburgh made a deep impression. The mention of Mr. Andrew Black's name is sufficient to indicate that the baritone part was filled successfully and effectively, and Miss Anna Williams and Mr. Philip Newbury were not far behind in the trying music which falls to the soprano and tenor. In the second part of the programme the only choral number was a "Benedictus" for quintet, chorus, and orchestra, by Franklin Peterson, which was cordially received. "The Passing of Beatrice," by William Wallace, was well played by Mr. Manns's orchestra, and the young composer came to the platform to receive the congratulations of the audience. Two delightfully fresh numbers from Moszkowski's "Boabdil" Ballet Music brought a somewhat lengthy programme to a close.

At the succeeding Concerts on the 12th and 19th ult. the chief attractions were Frederick Cliffe's new Symphony in E minor, conducted by the composer; "The Flying Dutchman" Overture, which was interpreted with great spirit; Cornelius's "Barber of Bagdad" Overture; Prelude to "Boabdil"; Miss Liza Lehmann's re-appearance in Edinburgh; and the playing of Mr. Paul della Torre, who took part in Chopin's Andante and Polonaise. These Concerts have succeeded in commanding a large share of public patronage this year.

At a Concert given by Madame Drechsler Hamilton, Miss Jeannie Rorie, a young pianist who has studied at the Frankfort Conservatorium, made her first appearance. She won an encouraging success.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Glasgow Glee and Catch Club had a record evening on the 1st ult., when this popular body gave its annual Ladies' Night. The programme contained a singularly choice selection of glees and part-songs, and more than once the singing recalled leading features in the Vocal Recital given by Mr. and Mrs. Henschel on the previous evening in the Queen's Rooms—*i.e.*, high culture and artistic method. The accomplished couple of vocalists just-named also gave a successful Recital at Pollokshields.

On the 2nd ult. Mr. Sarasate and Madame Berthe Marx once more secured the favour of a Glasgow audience, and at the second Concert of the Athenæum School of Music (3rd ult.) an inviting programme was submitted by the Principal, Mr. Allan Macbeth. It included, for example, Mr. Frederic H. Cowen's tuneful Cantata "The

Fairies' Spring," a work well within the powers of the flourishing ladies' choir attached to the School. The Glasgow Quartet appeared in the Burgh Hall, Hillhead, on the evening of the 12th ult., with a programme drawn from Mozart, Beethoven, and Schumann. Very scant encouragement is accorded the efforts of Mr. Sons and his coadjutors to popularise chamber music on the banks of the Clyde, and well-wishers hope for a favourable turn of the tide before the close of the season.

The nineteenth series of Choral and Orchestral Concerts was inaugurated on the 6th ult. with an exceedingly fine performance of the "Elijah." A large and brilliant audience showed manifest interest in the opening of the Jubilee season of our premier Society, and this is also equivalent to saying that the subscribers amply approved of the selection so wisely made by the management. Mr. Joseph Bradley had his choral forces in excellent order; his choir sang, indeed, with true artistic perception of their text, an indication of what may be expected later on, when several important works come to be performed. The soloists were Miss Anna Williams, Miss Jeanie Rankin, Mr. Philip Newbury, and Mr. W. Ludwig. Mr. Thomas Berry was organist, the band numbered about ninety performers, and members of the Choral Union lent efficient service in the double quartet. The first of the series of Saturday Popular Concerts took place on the 10th ult., when Mr. August Manns had a reception which is alone reserved for old and well-tried friends. A cordial greeting also awaited Mr. Elkan Kosman, the new leader of the orchestra and a violinist who has fully justified his selection for this important post. That was very promptly seen in his method of attacking Vieuxtemps's Fourth Concerto for violin and orchestra. The Symphony was Beethoven's ever-popular No. 7, and Mr. Braxton Smith sang to the entire satisfaction of his audience. One outstanding feature marked the programme of the second Subscription Concert, on the 13th ult. This was Mr. Frederic Cliffe's Second Symphony, the work commissioned for the recent Leeds Festival. The young composer conducted in person, and he had every reason to be gratified with his reception. Mr. Cliffe's "programme music" made indeed an impression which promises us further acquaintance at an early date with his rich and finely-coloured orchestral pictures. Other pieces in the programme included spirited performances of "The Flying Dutchman" and "The Corsair" Overtures. Mr. Vladimir de Pachmann was the solo pianist, and he gave his personal reading of Beethoven's Third Concerto, as also selections from Chopin. The Popular Concert, on the 17th ult., brought forward Mr. Guilmant, the well-known Parisian musician, in his own Symphony for organ and orchestra (No. 1), and a few nights later the subscribers to the Choral Union scheme had the welcome opportunity of again hearing Dr. A. C. Mackenzie's Oratorio "The Rose of Sharon." Owing to early press arrangements—in connection with the Christmas holidays—notice of this performance must be delayed. Meantime it will suffice to say that the solos were in charge of Miss Macintyre, Madame Belle Cole, Mr. Ben Davies, and Mr. Bantock Pierpoint, and that Glasgow amateurs have not by any means forgotten the contents of this beautiful work.

The Paisley Choral Union announced a performance of Gounod's "The Redemption" for the 22nd ult. Mr. James Barr's excellent choir is always to the fore with something good, and hence the journey to Paisley by many Glasgow folks when a work is given in that thriving town.

The great social event of last month claims a line—the Fancy Dress Ball on behalf of the Benevolent Fund of the Glasgow Society of Musicians. It took place on the 9th ult., and it is no exaggeration to say that the function turned out a brilliant success. Thanks are due to the sympathetic aid of the brethren of the palette, who contributed so much to the success of the impressive tableaux. The Song Album, an artistic souvenir of the ball, is, by the way, in great request.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The first half of the Philharmonic series of Concerts came to an end on the 20th ult., when Mendelssohn's "Elijah" was given. At the previous Subscription evening, on the 6th ult., the programme was of no special interest, and nothing is announced as yet in regard to the works to be performed in the new year beyond a selection from Wagner's "Flying Dutchman" at the tenth and Gounod's "Death and Life" at the twelfth Concerts. A considerable list of artists for the miscellaneous performances is, however, given in the prospectus.

On November 29 a fine performance was given of Mendelssohn's "Athalie" by the Post Office Choral Society, consisting of about 250 voices and an orchestra of sixty performers. Mr. Charles Fry, who first declaimed the lines of Mackenzie's "Dream of Jubal" on the same platform—that of the Philharmonic Hall—achieved a second triumph in Liverpool in the text of the work immediately under notice. Mr. W. I. Argent conducted.

The same gentleman again conducted Mendelssohn's "Athalie" on the 13th ult., with the Liscard Wallesey Musical Society, consisting of a chorus and band of 150. Mr. Wills-Harper read the lines of the work.

The Music School closed its first year of existence with a successful Concert on the 15th ult., and the professors and students gave a Concert at the new building of the Victoria University on the 17th ult. A highly interesting vocal and instrumental Recital was given at the Philharmonic Hall by Messrs. Plunket Greene and S. Welsing, on a historical basis, on the 10th ult. The Liverpool Orchestral Society gave a good Concert on the 3rd ult., in the City Hall, and a performance of wind chamber music in the same place on the 10th ult. On this date, too, the regular sectional monthly meeting of the Incorporated Society of Musicians was held at the Adelphi Hotel, a paper being read by Mr. A. E. Isaac on pianoforte technique. Recently, at the Royal Institution, Professor Gotch read a paper on the appreciation of musical sounds. Dr. J. C. Bridge has given three Lectures, belonging to the regular Corporation Autumn series, on Early English Music. The musical lecturers selected for the winter series are Messrs. John Ross and Argent. The City Corporation have at length granted the use of St. George's Hall for the Concerts of the Liverpool Sunday Society, and the first performance will probably be held therein on the 8th inst.

Among recent events in the district may be noted Cowen's "St. John's Eve" and Macfarren's "May Day," at Earlestown, under Mr. E. Corlett; Mendelssohn's "Elijah," at Warrington, and Mendelssohn's "Hymn of Praise," at Runcorn, under Mr. F. H. Crowley; Handel's "Messiah," at Southport, under Mr. H. Hudson; Mendelssohn's "Walpurgis Night" and "Loreley," at Chester, under Dr. J. C. Bridge; Bennett's "May Queen," at West Derby, under Mr. R. Cooper; and Barnett's "Ancient Mariner," at Birkenhead, under Mr. Appleyard. As usual the Advent Oratorio at the Pro-Cathedral has been Spohr's "Last Judgment."

MUSIC IN MANCHESTER.

(From our own Correspondent.)

It would be ungrateful not to notice, although the performance was late in November, Lady Hallé's exquisite rendering of Dvorák's Violin Concerto in A minor (Op. 53), a work of enormous difficulty and, especially in the first and second movements, of great charm. On the same evening Goldmark's Ballet music from "Königin von Saba" was produced, in which the "Bees' Dance" was admirably graphic. At his next Concert Sir Charles gave—for the seventeenth time—the "Emperor" Concerto of Beethoven, recalling memories of many past years and of much enjoyment. Adding to this Raff's Symphony "Im Walde" and Reinecke's Overture "Ein Abendtheuer Händel's," it must be owned that the programme was decidedly interesting, and the artistic singing of Miss Palliser gave zest and relief to the whole. A repetition of the third Acts of "Tannhäuser" and "Lohengrin" brought a crowded house, and prepared the way for the visit of Herr Mühlfeld on the 15th ult. Unfortunately, the flatness of his instrument prevented the Concertino having the advantage of orchestral accompaniment; but in the Duo Concertante (also Weber's) for pianoforte and clarinet, the *ensemble* playing was perfect.

At the Gentlemen's Orchestral Concert of the 12th ult. a new departure was made: for the first time for very many years, a small but compact choir was secured, and Dr. Hiles's Ode, written for the recent installation of the Chancellor of the University, together with a new setting of Tennyson's "Break! break!" was given, under the direction of the composer. The virility and scholarship of the Ode were warmly appreciated, and the setting of Tennyson's song proved very impressive. Mrs. Henschel sang in her usual refined manner, and M. Siloti created quite a sensation by his varied qualities as a pianist in the Fantasia in C by Schubert-Liszt, and some smaller pieces.

The Saturday Evening Concerts continue to be thronged, and it is pleasant to note that Mr. Lane's enterprise at the Free Trade Hall is meeting with due reward, and that his choir is becoming more and more equal to the demands upon it.

On the evening of the 20th ult. Mr. Ramsay L'Amy, well known here as an amateur, introduced himself as a professional singer, and was ably assisted by Mr. Carl Fuchs and by our townsman, Mr. F. Dawson, who is rapidly taking that rank as a pianist to which his unquestionable abilities entitle him. At the Athenæum Dr. Bridge has given a very pleasant discourse upon "Shakespeare and Music," illustrated by the choir under Dr. H. Watson; and, at the Concert Hall, the last-named gentleman, with his Vocal Society, gave an admirable selection of prize glees and other compositions, among which was Dr. Hiles's six-voiced Motet "Sing unto the Lord."

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE largely increased attendance at Mr. Allen's first Chamber Concert of this season, on November 30, gives hope that Mr. Allen may now look upon his venture as firmly established in popular favour. The artists were Sir Charles and Lady Hallé and Mr. Vieuxtemps.

On the 12th ult. the Ilkeston Harmonic Society, under the direction of Mr. W. G. Taylor, gave a performance of Costa's "Eli." The soloists were Madame Adelaide Mullen, Miss Jessie Marshall-Ward, Mr. Beaumont, and Mr. Bingley Shaw. Mr. Taylor has also assumed the direction of two newly formed choral societies at Alfreton and Heanor, which promise to do well.

The Nottingham Amateur Orchestral Society, by diligent work under Mr. Ralph Horner's able direction, have now earned a strong position, and must look forward to largely supplying the place of a local professional orchestra. Its performances of Gade's Symphony in B flat, Weber's "Oberon" Overture, and Rubinstein's Ballet music to "Feramors," at the annual Concert on the 14th ult., were characterised by a style and grasp of the true spirit of the music seldom found in amateur performances. We are glad to learn that it promises a performance of Sir Arthur Sullivan's Incidental Music to Shakespeare's "Merchant of Venice" on the occasion of Mr. Charles Fry's Recital on February 4.

One is always certain of a good programme of chamber music at Herr Ellenberger's Concerts. On the 15th ult. Beethoven's Trio in C minor, Brahms's Trio in C minor (Op. 101), Rubinstein's Violoncello Sonata in D (Op. 18), and Chopin's Fantaisie in F minor received a faithful and most enjoyable rendering at the hands of Fräulein K. Ellenberger, Herr Ellenberger, and Mr. Edwin Thorpe.

The St. Cecilia Choir (ladies' voices), under the direction of Mrs. James Gow, gave its annual Concert on the 20th ult. The programme was very *recherché*, the most noteworthy pieces being Hiller's lovely hymn "Naenia Heloisae," Gade's "Bilder des Jahres," and Miss Mundella's "Victory of Song." The latter not only gained, but deserved, applause from a most critical audience.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THERE has been quite a surfeit of Concerts during the October term just closed, and it is only too probable that a good deal of money has been lost on them, Only one local Society has given a Concert, the Oxford Gleemen, who gave an excellent performance in the Town Hall, on November 24, to an audience much more numerous than we are accustomed to see in our Concert-rooms. The greatest credit is due to the energy of those who have worked up this Society from small beginnings to the position that it now holds.

Two Orchestral Concerts have been given in the Sheldonian Theatre, at each of which, with a certain want of variety, a Pianoforte Concerto was given. Either in deference to some newspaper correspondence or from motives of economy, a large local and amateur element was introduced into the band. It was not an improvement, but, on the whole, the Concerts were very successful. The posters that advertised the second Concert suggested painful reflections as to the condition of musical taste in Oxford. Dr. Parry's bright little Overture to "The Frogs" was announced in larger letters than Beethoven's Seventh Symphony!

It would be impossible to give any sort of detail of the numerous Concerts given by artists who have visited Oxford during the past Term. Yet to omit all notice of these Concerts would be to fail to give any idea of the quantity of music that goes on in this city. The simplest plan is, perhaps, to enumerate the chief performers that we have had an opportunity of hearing. The singers have been Mesdames Antoinette Sterling, Hilda Wilson, and Helen Trust, and Messrs. Ferguson and Thorndike; the pianists have included Miss Fanny Davies, Mdlle. Szumowska, and Mr. F. Dawson; Messrs. Gorski and Schiever have been heard on the violin, and Messrs. Jean Gérardy, Carl Fuchs, and Albert on the violoncello.

A University town would probably be rather unhappy without a little lecturing. As Sir John Stainer's Lecture on "Lute, Viol, and Voice" has been already reported in these columns, it is only necessary to add here a word of commendation to Mr. Dolmetsch and his coadjutors, and to Miss Florence Monk especially, for the way in which the difficult illustrations were performed. Later on Mr. Pigott gave a Lecture on Japanese music, which he illustrated by playing a number of specimens in various styles, on an instrument more curious than beautiful. It was hardly possible for Western ears to reach any measure of appreciation of such music in an hour and a quarter, but the lecturer left behind him permanent impressions of a charming personality and of researches whose value is as great as the trouble that they must have cost.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE period of reaction which invariably follows the somewhat feverish activity of the Festival week in Leeds seems at length to have come to an end, and during the past month there have been several musical events of importance to chronicle. On November 23 Mr. Alfred Giessing, a Leeds violoncellist of repute, gave a highly interesting Recital of violoncello music, Popper's Suite "Im Walde" being, perhaps, the chief attraction of a well arranged programme. Miss Annie Holden was the vocalist. The Leeds Philharmonic Society opened its winter season on November 30, giving, in the Town Hall, a "Sullivan programme" that included the popular "Golden Legend," followed by the "In Memoriam" Overture and the "Festival" Te Deum. Though somewhat handicapped by the absence, through illness, of the regular Conductor, Mr. Alfred Broughton, the chorus sang well, under the conductorship of Mr. John Bowling. Miss Medora Henson, who took the part of the heroine, made on this occasion her first appearance in Leeds, and succeeded in winning the approval of her audience. Madame Marian McKenzie was an exceptionally good representative of *Ursula*, Mr. H. Piercy was the *Prince Henry*, and Mr. Watkin Mills repeated his clever performance of the part of *Lucifer*. The Te Deum was sung with power and brilliance by the choir, Miss Henson taking the solo. On the 7th ult. Mr. Edgar Haddock gave the second of his Musical Evenings at the Town Hall. Mendelssohn's D minor Trio was artistically rendered by the Concert-giver, Mr. E. de Munck, and Miss

Janotha, and the Princess Palæologæ-Nicephoræ-Comnenæ, the soprano soloist, showed that the most ancient of pedigrees is but a sorry substitute for artistic ability. At the Leeds Parish Church a special Advent Service took place on the 6th ult., when Brahms's "German Requiem" was sung by the choir, reinforced for the occasion, under the conductorship of the Organist, Mr. Alfred Benton. The orchestra was represented by the organ, which was very ably played by Mr. Guilmant, who also gave a short Recital after the Service. On the following day the first of the Leeds Subscription Concerts took place in the Town Hall, Sir Charles and Lady Hallé, with Mr. Whitehouse as violoncellist, playing Trios by Brahms (Op. 101) and Beethoven (Op. 97), Mr. Norman Salmond being the vocalist. On the 16th ult. Miss Magda Eisele, a pianist who has quite recently come to Leeds with a high reputation as an executant and teacher, and Madame Bertha Moore gave a most attractive Recital of pianoforte and vocal music in the Philosophical Hall.

The Huddersfield Choral Society, whose chorus ranks as one of the most powerful in the North of England, gave a fine performance of "St. Paul" on October 28. The principal vocalists were Madame Clara Samuell, Mrs. Nalder, Mr. Edwin Houghton, and Mr. Bantock Pierpoint, the Conductor's seat being occupied by Mr. John Bowling, who this year succeeds the late Mr. North as the Society's Conductor. The fifth of the long and varied series of Subscription Concerts promoted by Mr. John Watkinson, an energetic local amateur, took place on November 22, Madame Albani's name attracting an exceptionally crowded audience to the Town Hall. The rest of the programme inclined to the variety entertainment level, but a balance was restored at the following Concert, on the 13th ult., when Sir Charles Hallé's band was heard in Beethoven's Seventh Symphony, Mrs. E. Haley playing the G minor Concerto of Mendelssohn with much spirit, and Mr. E. Haley appearing as the vocalist.

The Halifax Choral Society, the oldest of the many Societies of the kind in the West Riding, gave the first Concert of the season on November 25. The programme was partly of choral and partly of orchestral music, Mendelssohn's 114th Psalm—the original edition of which was dedicated to the Society—and Professor Stanford's "Revenge" representing the former class, and Beethoven's "Pastoral" Symphony, Schumann's Pianoforte Concerto, and the "Anacreon" Overture the latter. Sir C. Hallé and Mr. W. H. Garland were the Conductors.

The Dewsbury Choral Society, under Mr. G. H. Hirst, opened its season on November 29, with the "Hymn of Praise" and a miscellaneous second part, including Dr. C. H. Lloyd's charming Cantata "The Song of Balder" and a selection from Sullivan's "Tempest" music. Madame Clara Samuell and Mr. E. Houghton were the vocalists, and the performances were, on the whole, highly successful, the chorus being particularly good.

Among the numerous musical fixtures of a busy month in Sheffield the chief interest centred in the performance by the Amateur Musical Society on the 16th ult. of Bach's Passion ("St. Matthew"). The labour bestowed upon his forces by Mr. Schollhammer, the Society's valued Conductor, were apparent in the vigour, firm attack, and accurate phrasing which characterised the efforts of the chorus. The principals were Miss Effie Thomas, Miss Hilda Wilson, Mr. Braxton Smith, and Mr. Watkin Mills, each of whom sang exceedingly well. Mr. J. W. Phillips was Organist and Messrs. Peck and Parkin led the double orchestra.

The Upperthorpe Musical Society performed Mendelssohn's "Lauda Sion" in the Music Hall on the 8th ult. The chorus-singing of the Society has reached a high standard of excellence, and in the work, as well as in the miscellaneous part-songs and choruses which filled up the programme, the members acquitted themselves most creditably. Mr. J. Beaumont conducted.

The Amateur Instrumental Society's Concert, on the 14th ult., was highly successful. Beethoven's C minor Symphony was the principal piece in the programme, which also included Mendelssohn's "Calm Sea" Overture and works by Ambroise Thomas, Rossini, and Sullivan. The playing of the members was admirable throughout, the strings being especially good. Mr. H. Coward conducted. The Bradford Festival Choral Society gave a performance, under its new Conductor, Mr. W. H. Garland, on the 2nd ult. That melodious but now somewhat rarely heard work, "The Seasons," afforded them delightful practice, and they had a good audience to appreciate their efforts. Apart from the work of the chorus, which, it is almost needless to say, was careful and refined, there was some extremely good solo singing, if the drawbacks resulting from the slight indisposition of Miss Annie Cockroft be left out of account. Mr. Harper Kearton and Mr. W. Thornton were both warmly applauded for the tenor and bass solos respectively. Both band and chorus showed facility in getting through their work, and altogether the Conductor made a successful first appearance in his new capacity.

"St. John's Eve," which is very popular, was performed on the 6th ult. by the Shipley Choral Society, which body Mr. Rooks continues to keep together with very successful results. The Society has a good band, and there is much enthusiasm all round. For this occasion Madame Annie Saville, Mrs. Ashcroft-Clarke, Mr. Charles Blagbro, and Mr. Charles Farrar gave their assistance as principals. Miss A. M. Marshall, Mrs. G. H. Hodgson, and Mr. H. Bowler also contributed to a miscellaneous programme, which helped to make up a very successful entertainment.

On the 7th ult. "The Woman of Samaria" was submitted by the Idle Choral Society to a large audience. The principals were Mrs. James Wilson, Miss Marie Rhodes, Mr. Charles Blagbro, and Mr. John Browning. There was no band, but Mr. A. F. Briggs and Mr. A. Robertshaw supplied the accompaniments, and the performance was skilfully conducted by Mr. F. W. Eastlake.

Mr. Henry Coates officiated for Mr. Alfred Broughton—who was indisposed—as the Conductor of the third Concert of the Ilkley Subscription series, which was given on the 13th ult. The performance was sustained by the Ilkley Vocal Society, with the assistance of Mrs. James Wilson, Mr. W. Fisher Heath, and Mr. John Coates. Mr. MacCunn's "Lay of the Last Minstrel" was most effectively rendered, and was followed by a miscellaneous part comprising several interesting performances, notably the rendering of Dudley Buck's "When the heart is young," by Miss Whitworth, who acquitted herself with distinction. Mr. H. M. Lawrence was the accompanist.

The Cleckheaton Philharmonic Society gave a very successful performance of "St. Paul" on the 7th ult., the audience being larger than the Society has hitherto been favoured with. There were some excellent solo voices, including those of Miss Medora Henson, Miss Mary Tetley, Mr. Edwin Houghton, and Mr. W. Thornton. Mr. W. H. Wright was the Conductor, and there was an efficient band.

The Bradford Kyrle Choir gave a subscribers' Concert in the Church Institute on the 20th ult., when there was performed "The Sun Worshippers" (Goring Thomas). Though it is more than ten years since the work was written for the Norwich Festival, this was its first production in Yorkshire, and Mr. Arthur T. Akeroyd deserves credit for bringing it forward. The work of the chorus was ably supplemented by Miss Annie Jackson (soprano) and Mr. William Knight. Gade's "Erl-King's Daughter" also found a place in a somewhat exhausting programme, the soloists being Miss Mylie Weber (soprano), Miss Annie Richardson (contralto), and Mr. Albert Barnes (bass). The accompaniments were played by Mr. J. H. Clough. Mr. W. Iveson also gave his assistance as a soloist.

MUSIC IN AMERICA.

(From our own Correspondent.)

The dominant tone thus far in the musical season has been in the direction of orchestral rather than choral work. The first Concerts of the Symphony and Philharmonic Societies were attended by large and enthusiastic audiences. At the Philharmonic was performed Tschaikowsky's Symphony (No. 4). At the Music Hall, on November 25, Rubinstein's "Tower of Babel" was given, under the direction of Mr. Walter Damrosch, with the assistance of

Messrs. Emil Fischer, Payne Clarke, Perry Averill, and other musical auxiliaries (boy choir, &c.) It is quite fair to say that the success of this work (heard anew after many years) was but moderate.

Admirers of Dr. Dvorák will learn with pleasure that the works of this famous composer are exciting more than usual attention, and there is a manifest disposition on the part of our conductors (both orchestral and choral) to gratify the evident wish of the public to be fully informed, by actual hearing, as to the character and excellence of his great works. Thus the Boston Symphony, under Mr. Nikisch, has given his "Dramatic" Overture (Op. 67) and the Suite for orchestra in D major; the Philharmonic gave, at the last Concert, the Symphony (No. 1), under the direction of the composer (a graceful courtesy on the part of Mr. Seidl); while, of his choral works, several are noted for early public performance—*e.g.*, the "Stabat Mater," by the Church Choral Society of this city, and the "Requiem," by the Apollo Musical Club of Chicago.

Of this latter it is in order to note that the Directors, with Mr. Tomlins's valuable assistance, have prepared an unusually brilliant programme for the work of the club during the season. At the first Concert, "The Messiah"; the second, a Ballad and Part-Song Concert; the third, Mendelssohn's "Elijah," for which, by the way, Mr. Plunket Greene is engaged; and for the fourth, Dvorák's "Requiem," as noted—all this in addition to the very important part which the club has had and will continue to have in connection with the music of the World's Fair. A state of enthusiasm and earnest work is indicated, upon which both the Club and the musical public of Chicago are to be highly congratulated.

The cheerful compliance by the clergy with the widely extended desire on the part of the public to hear high-class sacred music, has led to a decided increase in the number, and improvement in the character, of these delightful and edifying performances of the best Cantatas, which form such a fitting climax to the services of Sunday. During the past month two of a noteworthy character have been given: at St. James's (Mr. Baker, choirmaster), on Sunday, November 13, Gaul's new Cantata "Israel" was given under such conditions as called forth the warm praise even of the secular press; and at Calvary Church, under Mr. Clement Gale (not, however, on Sunday), was performed Spohr's "Last Judgment." The excellent work by the choir of forty voices showed the results of careful training and attention to detail on the part of the choirmaster, a fact sensibly emphasised by the absence of a Conductor. Other works announced to be sung at Calvary Church during the season are Barnby's "Rebekah"; "The Lord's Prayer," Bridge; "Gethsemane," Lee Williams; "The Crucifixion," Stainer; and "The Hymn of Praise," Mendelssohn.

The first Concert of the seventh season of the Streatham Choral Society took place at the Streatham Town Hall on the 19th ult., the well-trained choir, consisting of fresh and youthful voices, being well supported by an orchestra of professional musicians. In such conditions, and under the able conductorship of Mr. Stewart Macpherson, the performances could not fail to rise above the ordinary standard of amateur musical societies; and, as a matter of fact, the numerous audience present were fully justified in the hearty applause with which they greeted every number in the well-chosen programme. The latter included, in the first part, a spirited performance of Weber's evergreen "Freischütz" Overture, Dr. Bridge's weird and effective ballad-cantata "The Inchcape Rock" (conducted by the composer), Beethoven's Fourth Pianoforte Concerto in G (Mr. S. Macpherson at the solo instrument), and songs by Mr. W. Macfarren, given with excellent taste by a rising young soprano, Miss Kate Cove. The second part opened with Wagner's now well-known "Siegfried Idyll," the remainder of the evening being pleasantly taken up by the performance of Sir G. A. Macfarren's bright and melodious Cantata "May Day," for soprano solo, chorus, and orchestra, with Miss Kate Cove in the solo part. Mr. Stewart Macpherson conducted throughout with much care and judgment.

A very successful Orchestral Concert was given, on the 12th ult., at Princes' Hall, by the students of Trinity College, London, under the able conductorship of Mr. F. Corder. Amongst the most interesting features of the performances was an Overture by the Queen Victoria scholar, Mr. A. W. Ketelbey, aged sixteen, which exhibits considerable native ability and skill in the handling of the orchestral forces, being altogether a work of distinct promise. Miss Gertrude Corbin gave a smooth rendering of the solo part in Mendelssohn's Rondo for pianoforte and orchestra in E flat, and the pianoforte part in two movements of Rubinstein's Fourth Pianoforte Concerto were most ably sustained by Miss Louise Goldhawk. Mr. C. S. Fenigstein played the *Allegro* from Spohr's Violin Concerto in D minor, and Misses B. Acworth and M. Bowley contributed vocal numbers. The performances, which also included an orchestral piece (MS.), entitled "Zingaresca," from the pen of Mr. F. Corder, terminated with a selection from Mendelssohn's "Midsummer Night's Dream" music. The next term of this Institution commences on the 16th inst.

At the Hampstead Conservatoire, on the 8th ult., Miss Ethel Bauer, Mr. Harold Bauer, and Mr. Herbert Walenn gave the last of their series of Concerts with undiminished success. The two gentlemen, with Mr. M. Gottheiner (second violin) and Miss Winifred Bauer (viola) as companions, took part in Beethoven's String Quartet in F minor (Op. 95) and in Goldmark's unfamiliar Quintet in B flat (Op. 30), in the latter of which they were joined by Miss Ethel Bauer for the pianoforte part. In each case the artistic issue was highly satisfactory. Midway in the programme Miss Ethel Bauer rendered, with excellent effect, examples of the lighter vein of Chopin, Rubinstein, and Liszt respectively. Mr. Harold Bauer distinguished himself by a brilliant performance of Tartini's "Trille du Diable," and Mr. Herbert Walenn did justice to Fischer's "Czardas." These pieces, so admirably calculated to manifest the talent of the three principals, were interspersed by the creditable vocal efforts of Miss Daisy Defries and Mr. Paul Mahlendorff.

The Catford Choral Society gave its first Concert at St. James's Public Hall, Forest Hill, on the 15th ult., when Professor Stanford's graphic and stirring Ballad "The Battle of the Baltic" received a spirited and commendably accurate rendering. Four unaccompanied part-songs were sung with greatly varying success: Mr. Charles Wood's delightfully fresh and engaging "Full fathom five" was enthusiastically encored and repeated, but in Mr. F. Corder's charming "I love the jocund dance" a breakdown was nearly caused through the tenors flattening suddenly at a crucial point. A feature of more than local interest was the production of five songs (two of them as encores) by Mr. A. Davidson Arnott, a young Scottish composer of exceptional talent. They were sung *con amore* by two gifted members of the choir, Mrs. Alfred Furse and Mr. W. H. Coltart, who did full justice to an exacting task. Mr. Alfred Furse was the Conductor.

Miss Winifred Jones gave a Violin Recital on November 25, at Steinway Hall, in the presence of a numerous audience. The young lady, who, we believe, made her *début* before a general public on this occasion, showed herself in the possession of all those qualities which go to the making of an excellent executive artist; her *technique* being well advanced, her tone sympathetic, and her artistic feeling that of the true musician. Her programme, too, was well chosen, including a Sonata by Leclair (ably seconded on the pianoforte by Miss Maud Jones), Vieuxtemps's "Bohémien," and Bach's Concerto for two violins and pianoforte, in the admirable interpretation of which latter the Concert-giver was assisted by Miss Maud Jones and Herr Peiniger. Mr. Warner Hollis contributed solos on the flute, and Mr. B. Pierpoint vocal numbers; Mrs. R. Evans varying the musical performances by some well-received recitations.

An interesting Concert was given, on the 6th ult, at Paddington Baths Hall, by the Paddington Choral and Orchestral Association, a newly-formed Society, under the conductorship of Mr. George G. Beale, Organist of St. John's, Paddington. The principal pieces in the programme were Dr. Bridge's settings of the Lord's Prayer and of the late Lord Tennyson's poem "Crossing the Bar" (conducted by the composer), the performances concluding with Mendelssohn's "Hymn of Praise," the solo parts in

which were ably declaimed by Miss Kate Cove, Miss G. Moore White, and Mr. James Gawthrop. Both choristers and instrumentalists (the latter supplemented on this occasion by members of the Chandos orchestra) acquitted themselves on the whole very creditably of their not altogether easy task, and furnished a good augury for the artistic future of the young Society.

MR. HAMISH MACCUNN, on the 19th ult., conducted the first of a series of three Concerts of the new Orchestral Society in connection with the Hampstead Conservatoire. The works selected for the occasion were naturally not of a very intricate character, though they sufficiently indicated the quality of the instrumental material it has fallen to the lot of Mr. MacCunn to control. The seventy-five performers included a few professionals, particularly in the departments not ordinarily favoured by students. The Overture to "Oberon," the Ballet Air in G of the "Rosamunde" music, the "Peer Gynt" Suite of Grieg, and other compositions were executed with a fair amount of precision and with praiseworthy obedience to the Conductor's wishes. Berlioz's beautiful "Return, return unto my bosom," was very expressively sung by Miss Charlotte Russell.

MR. RICHARD MACKWAY'S Concert at Princes' Hall, on the 8th ult., was well attended. The services of a choir were enlisted, the boys rendering in bright style and with due expression Lord Mark Kerr's setting of "Hark! the lark" and Bishop's "Hark! each Spartan hound," and joining some adults in Borrow's Christmas part-song "Ring out, glad Bells," the final verse of the latter being repeated by desire. Mr. Mackway was set down for two songs—Blumenthal's "Requital" and E. A. Sydenham's "Annice"—and his tasteful vocalisation evoked an encore, answered with "Come into the garden, Maud." Mr. Maurice Koopman skilfully played a couple of violoncello solos, and Miss Louise Weaver's singing of "Nobil Signor" was cordially approved; as was also Mr. Gilbert Thorne's rendering of Sullivan's "Thou'rt passing hence." There were several other performances by pupils of Mr. Mackway.

THE following prizes have been competed for at the Royal Academy of Music during the past month: the Heathcote Long Prize, awarded to Fritz W. Read, Cuthbert H. Cronk being highly commended; the Sainton-Dolby Prize, awarded to Edith Hands, Rose Dafforne and Vena Galbraith being highly commended; the Bonamy Dobree Prize, awarded to Gertrude M. E. Hall; the Westmoreland Scholarship, awarded to Arthur Appleby, Tom James and F. B. Ranalow being highly commended; the Potter Exhibition, awarded to Catharine Rodbard; the Hine Gift, awarded to Stanislaus Szczepanowski; the Rutson Memorial Prize, awarded to Florence Bethell, Blanche Powell being commended; the Robert Cocks Prize, awarded to Edith Greenhill, Georgina Ascough and Ethel Horton Smith being highly commended.

A DECIDED novelty in the way of musical performances was given at the Chiswick Vestry Hall on the 20th ult., by the pupils and friends of Westbourne House School, Turnham Green, when "Acis and Galatea" was performed *in costume*. The music, however, was sung from the copies, but, in view of the danger attending any attempt by amateurs to sing Handel's difficult music from memory, the apparent incongruity was excusable as a choice of two evils. The performance of the music, on the whole, was distinctly creditable, and the singing of Miss Jennie Given as *Galatea*, Mr. G. Johnson as *Acis*, Mr. C. H. Mapp as *Damon*, and Mr. J. D. Mackenzie as *Polyphemus* was highly meritorious. Mr. T. King Holtham conducted, and Miss L. James at the pianoforte rendered efficient aid.

LITTLE more than formal record is required concerning Mr. Sarasate's Concert on the 19th ult. As usual in his chamber performances, he was assisted by Madame Berthe Marx, and the two artists, after giving a somewhat ultra-refined performance of Schumann's Sonata in A minor (Op. 105), were heard to the fullest advantage in Goldmark's melodious and genial Suite in E (Op. 11). Mr. Sarasate's principal solo was Dvorák's set of four Slavonic Dances (Op. 72), which he played with his customary brilliancy and perfect technique. The rendering of Chopin's Sonata in B minor by Madame Marx was a trifle cold, but very pure and delicate in style. It is almost superfluous to add that St. James's Hall was full, and that both performers were called upon for more than was set down for them.

THE Advent performance at St. Paul's Cathedral of the "Last Judgment" was given on the 6th ult., and again all the space available under the Dome and in the Nave was occupied. As in former years, the choir was solely that of the Cathedral and the limited instrumental force now employed in lieu of the organ to supply the accompaniments. To such a capable body Spohr's choruses, of course, presented no difficulties; but none the less recognition is merited of the evident earnestness of all assembled beneath the *bâton* of Dr. Martin, who, as usual, conducted from the Lectern. Mr. Hodge presided at the organ. The 50th Psalm was sung (with organ accompaniment) to a chant by Purcell and the "De Profundis" to a chant by Felton.

THE Special Advent Services at St. Marylebone Parish Church, begun on the 1st ult., consisted of a liberal selection from Mozart's "Requiem," and of Schumann's too seldom heard "Advent Hymn." It is Canon Barker's custom to impart freshness to these Services by making a change each year in the works performed, and on this occasion he could scarcely have provided a happier combination than the fervent appeals to Divine mercy comprised in Mozart's deathless work and the noble hymn of the later composer that breathes such Christian hope. Messrs. Francis Lloyd and Henry Bailey were the tenor and bass soloists respectively, and the choir sang steadily. Mr. W. Hodge conducted and Mr. Herbert Hodge was at the organ.

THE eighth annual Conference of the Incorporated Society of Musicians will be held in London from the 2nd to the 6th inst. There will be a reception by the Council at the Midland Hotel on the 2nd inst., and on the following day the opening meeting will take place at the Egyptian Hall, Mansion House, when the Lord Mayor will preside. Lectures and addresses will be given by Mr. W. G. McNaught, Mr. A. J. Hipkins, Dr. H. Hiles, Mr. Carte, Mr. Dolmetsch, Dr. F. J. Campbell, and Dr. F. Merrick. The chair will be occupied at the various meetings by Sir John Stainer, Dr. A. C. Mackenzie, and Mr. J. L. Roeckel. The Conference will terminate with the banquet indispensable to British gatherings.

SPOHR'S "Last Judgment" and Mozart's "Requiem" Mass have been given at St. John the Evangelist, Waterloo Road, during the past month, on the 4th and 18th ult. respectively. The performances were in each case impressive, and were largely attended. Miss Gertrude Izard, Miss Mary Tunnicliffe, Miss Molsom, Mr. Gilbert Denis, and Mr. Fred. Winton being answerable for the solos. "The Messiah" is announced for performance on the 15th inst. This church has only an endowment of £100 per annum. The congregation is almost entirely poor, and consequently these performances have to be self-supporting.

AT St. Peter's, Eaton Square, on the 1st ult., the "Last Judgment" was rendered in a very praiseworthy manner, under the direction of Mr. de Manby Sergison, who has established a reputation for the musical services at this church. Presiding himself at the organ, the attention paid by the choir to light and shade afforded unmistakable proof no less of the confidence he had inspired than of the ability with which the junior members had been trained. The choral portions throughout went with spirit and precision, and the solo quartet was efficient. Under such circumstances, Spohr's smooth and deliciously melodic strains could not but exert their accustomed influence.

AT the meeting of the Musical Association, on the 13th ult., Mr. W. Ashton Ellis read a paper on "Richard Wagner's Prose," Mr. C. A. Barry taking the chair. After touching upon the excellent translations by Mr. Dannreuther of the "Beethoven" essay, &c., Mr. Ellis discussed the genius of the Prose itself, dividing it into five groups, which appeared at periodic intervals of about ten years, and tracing the influence of Weber, H. Heine, L. Feuerbach, Schopenhauer, Constantin Frantz, &c., upon the style of the several groups. A discussion followed, in which the Chairman, Messrs. E. F. Jacques, G. Bernard Shaw, Wesché, Hoeffler, and P. H. Newman took part.

M. ALEX. GUILMANT gave a most brilliant Recital at the Parish Church, Hornsey, on Wednesday, the 14th ult., his masterly performance being listened to attentively by an immense congregation. The programme included Bach's well-known Toccata in F major, several charming compositions of his own, in which he is always heard at his best, and a very neat improvisation on the theme of the old Advent hymn tune "Helmsley." The choral work consisted of Mendelssohn's "O come, let us worship," and extracts from Benedict's "St. Peter," "How great, O Lord," and "The Lord be a lamp."

AN excellent performance of Prout's Cantata "Damon and Phintias" was given at the Borough Road New College, Isleworth, on the 16th ult., under the direction of Mr. E. Barkby, Vice-Principal and Music Master. The band and chorus, numbering seventy-five, consisting for the greater part of the senior students, acquitted themselves in a highly creditable manner; and the solo singers, Mr. Sanderson as *Damon*, Mr. W. S. Johnson as *Phintias*, and Mr. A. J. Bevan as *Dionysius* gave evidence of careful training and considerable promise for the future.

THE Oratorio Choir of Christ Church, Lancaster Gate, gave two very impressive performances of Spohr's "Last Judgment" on the 11th and 14th ult. The choruses were very finely rendered by the well-balanced choir of 120 voices. Master Sydney Lovett gave a very devotional interpretation of the treble solos, and Messrs. Gawthrop and Pope gave complete satisfaction in the tenor and bass parts. Mr. Henry W. Richards, the Organist of the Church, accompanied, and Mr. James Bates, Choirmaster, conducted.

THE eighth season of the Woodside Park Musical Society opened with a performance of Mendelssohn's "Elijah," on the 8th ult., at the Woodside Hall. The solos were well rendered by Miss Teresa Blamy, Miss Mary Morgan, Mr. John Probert, and Mr. Bridson; Miss F. Johnson, Miss Conder, Mr. J. P. Leech, and Mr. Johnson assisting in the Quartets. The accompaniment consisted of a professional string quintet, led by Mr. Henry Lewis; harmonium, Mr. H. D. Wetton; and pianoforte, Miss Preston. Mr. Alfred J. Dye directed the performance.

SPECIAL Services have been held this Advent at the fine new Parish Church, Hornsey, when on two occasions (the 1st and 22nd ult.) Spohr's "Last Judgment" has been effectively rendered by the choir, which numbers about fifty voices. The choral work evinced careful training, and the solo portions were ably sustained by Master Brown, Messrs. Oliver, L. Fryer, and Crouch. Mr. H. J. Gresham, of Hampstead, supplied the organ accompaniments with skill and taste, and Mr. H. J. Baker, Organist of the Parish Church, conducted.

THE first Concert of the Ravenscourt Choral Society was given on Thursday, the 15th ult., at St. Luke's Schoolhouse, Shepherd's Bush, when an excellent rendering of Gade's "Spring's Message" was given, as well as several part-songs. The choir, which numbered fifty voices, has made capital progress under the able direction of Mr. Frank Braine, and we look forward with interest to the next Concert, on the 25th inst., at the Athenæum, Shepherd's Bush, when Cowen's "Rose Maiden" will be given.

MR. C. E. MILLER brought to a close the series of Organ Recitals at St. Augustine and St. Faith's Church—to which we referred in our last issue—on Monday, the 19th ult., with a performance of Basil Harwood's fine Organ Sonata in C sharp minor. In all, in addition to this work, six Sonatas by Rheinberger and four of the most important Preludes and Fugues by Bach have been included in the programmes, which have been entirely free both from Offertoires and Marches.

THE London Male Voice Club, under the able and energetic direction of Mr. W. de Manby Sergison, gave an enjoyable Smoking Concert on the 20th ult., at Anderton's Hotel. An excellent selection of madrigals, glees, and part-songs was rendered by the choir in a manner reflecting great credit on their Conductor; and agreeable variety was afforded by songs effectively sung by Mr. James Leyland and Mr. W. Holker Boult, and pianoforte solos by Mr. Gilbert Tozer, a very promising young pianist.

DR. GARRETT'S Cantata the "Two Advents" was very successfully rendered by the choir of St. Saviour's, Brixton Hill, on the 16th ult., assisted by Miss Annie Matthews. An effective addition to the organ accompaniment of Mr. J. H. Olding was the introduction of a harp, played by Mr. J. P. Attwater. At the close of the Service a short Harp and Organ Recital was given. A large congregation was present.

A PLEASING circumstance took place at the end of the Autumn season of the Royal Opera, Covent Garden, when the ladies of the English chorus presented a handsome writing desk to their Chorusmaster, Mr. F. Stedman, accompanied by an illuminated address, signed by each of them, forty in number, in which they expressed their sincere thanks for his kindness to them and painstaking efforts in training them so successfully.

ORGAN Recitals, consisting exclusively of the music of Bach, were given at St. Anne's, Soho, in aid of the Organ Fund, by Mr. E. H. Thorne, on the 15th and 22nd ult. On the 2nd inst. Mr. S. Reay of Newark, and on the 5th inst., Dr. Mann of Cambridge will give Recitals. On the second occasion Bach's Motet "Be not afraid" will be sung by the choir. The Recitals take place at 8 p.m.

MR. W. M. WAIT'S Missionary Cantata "St. Andrew" was rendered at St. Andrew's Church, Fulham, on St. Andrew's Day, this being the Dedication Festival. The soloists, members of the church choir, sang their various parts effectively, and the choruses were given with precision by the combined forces of the church and the ladies' choir. There was a large congregation, who joined in the hymns which occur in the Cantata. Mr. W. M. Wait accompanied.

THE South-West Choral Society gave a performance of Barnby's "Rebekah" on the 5th ult., in the Lavender Hill Congregational Church, accompanied by organ and strings. The soloists were Miss Aubrey and Messrs. Maskell Hardy and Frank Millward. Mr. A. Bond conducted.

H.R.H. THE PRINCESS OF WALES has been graciously pleased to accept a copy of Mr. W. M. Wait's new Christmas Cantata "God with us," just published by Messrs. Novello and Co.

REVIEWS.

Thoughts upon the Musical Sense in Animals and Men. No. X. of "Essays upon Heredity and Kindred Biological Problems." By Dr. August Weismann. Vol. 2. Edited by E. B. Poulton and A. E. Shipley. Authorised translation. [Oxford: The Clarendon Press.]

THIS closely reasoned essay is a contribution to that department of literature which Mr. Grant Allen has so happily named "Physiological Æsthetics," and a most valuable contribution it is—one which all who are concerned with musical education will, we hope, read, mark, learn, and inwardly digest at the earliest opportunity. Regarding man from the evolutionary standpoint, Dr. Weismann seeks to explain the nature and origin of the musical faculty. The question of the origin of *music* is, of course, not new. More than a hundred years ago Rousseau had suggested that it must be sought in language—in excited speech; and a similar explanation has been adopted and urged with his usual persuasiveness by Mr. Herbert Spencer. "This hypothesis," says Dr. Weismann, "has met with little acceptance, and may now be looked upon as an abandoned position." We are glad to hear it. Most certainly music is not a product of speech. There is every reason to believe that a rude kind of vocal "music" (expressive nature-music, of course; not music as an art-form, however primitive) existed long before spoken language. The origin of the latter, as Professor Max Müller has clearly shown, is identical with that of "thought," properly so-called—*i.e.*, the power of forming abstract concepts or general ideas. It must, therefore, be of much later date than that of the expressive nature-music just referred to. Of course when we pass this stage and concern ourselves no longer with the origin but with the development of music and speech, it becomes obvious that the influence of the latter upon the former has been very great—but this

is altogether another matter. Whether the origin of music, *as an art*, is to be sought in these vocal expressions of emotion, as Darwin suggested, or is due to the rhythmic impulse in man, as Dr. Wallaschek with much ingenuity maintains, may, however, be left undecided for the present, since Dr. Weismann's enquiry is directed to the origin and development not so much of *music* as of the *musical sense*. His conclusions, it must be admitted, are at first a little startling. He holds that man has no *special* "musical sense" at all. Man has a fine auditory apparatus, developed by "natural selection" in the usual way, and it so happens that this can also be used for hearing music. "But," says our author, "it is clear that the understanding of our highest music not only needs the auditory apparatus and auditory centre, together with the life-long training of these; something besides is absolutely indispensable—*a mind that is sensitive, impressionable, and highly developed*. . . . It is therefore impossible that a lost Beethoven ever existed among primitive man. . . . For the production of a Beethoven there is needed not only a highly developed musical sense, but also a rich and great soul, one that is infinitely sensitive; and we know by experience that such a nature is only to be found among the very highest intellects." Dr. Weismann thinks we may safely assume that, as the great civilized nations of antiquity possessed such intellects, "they also possessed a capacity for music in all respects equal to our own." How then, it will be asked, can we explain the poverty of their music? This, he says, is due to "the complete distinction between music and musical talent. . . . Music is an invention and rests upon tradition." Its slow and gradual development has not resulted from any increase of the musical faculty, but solely from our "power of transmitting the intellectual achievements of each generation to those which follow."

Trios, Quartets, &c., for Female Voices. Nos. 255-264. [Novello, Ewer and Co.]

THE demand for good part-music suitable for female voices only has undergone an enormous increase during the past few years, and conductors of ladies' choirs are naturally very glad to make acquaintance with new compositions of merit, as the available repertory is still limited, though it is steadily increasing. The first of the above-named series is "Four Angels," by C. A. Macirone, and is a setting of the familiar nursery rhyme "Matthew, Mark, Luke, and John." It is appropriately serious in character, but melodious, and the three-part writing is full of musicianly touches. The same composer's "Mistress Mary" is a version of another nursery rhyme, of course lighter in style, being a tuneful and tripping little piece in 6-8 measure. No. 257, "Rejoice, for Love is Lord," by A. C. Mackenzie, is the charming and musicianly two-part chorus written for Mr. Robert Buchanan's poetic drama "The Bride of Love." The orchestral accompaniment is arranged for pianoforte duet by Mr. Battison Haynes, with *ad lib.* parts for triangle and cymbals. Another selection from the same incidental music is the duet "O thou divine," a bridal piece of a piquant and unconventional type. The next three numbers of the set are brief sketches by P. C. Buck, varying from three to four pages each. No. 259, "The Wood Nymphs' Call," is written with remarkable taste and is slightly suggestive of Schumann. The close is as charming as it is unconventional. The next is a simpler but equally musicianly setting of Blake's lines, commencing "I love the jocund dance." More original than either is the third, "Weep you no more, sad fountains," a singularly effective little piece in F sharp major and minor, partly unaccompanied. Mr. Buck is evidently of opinion that ladies' choirs are capable of something better than smooth progressions in thirds and sixths, and we have no doubt that his confidence will meet with its due reward. No. 262 is Henry Smart's "Sweet the Angelus is ringing," a refined, melodious composition already familiar to most choirmasters, as it is taken from the late composer's Cantata "King René's Daughter." No. 263 is Mr. Edward German's setting of "Orpheus with his Lute," from the incidental music to "Henry VIII.," written for the Lyceum production. It is an unpretentious but very pleasing and musicianly trio, and was always received with warm applause during the run of the play. The last of the series for the present is "Maidens of Zia," by Herbert Bunning, a beautiful setting of verses by Thomas Moore, the effect of the flowing and elegant part-writing being greatly aided by the bright accompaniment.

Novello's Part-Song Book. Second Series, Nos. 650-655. [Novello, Ewer & Co.]

HERE we have another series of compositions by Professor Villiers Stanford, being settings of Elizabethan Pastorals. No. 650, "To his flock," is a sad but pleasing example in the madrigalian rather than the part-song manner, and with a distinct archaic flavour. The second, "Corydon, arise!" is a most delightfully piquant quartet described as "Phyllida's love-call to her Corydon, and his replying." Throughout the sopranos and contraltos are answered by the tenors and basses, after the manner of Ravenscroft's "In the merry Spring." The piece should command extensive popularity. "Diaphenia," or "Damelus' Song to his Diaphenia," is another bright and cheerful ditty, simpler than the last, but very fresh and unaffected. The fourth, "Sweet love for me," or "Damætas' Jig in praise of his love," may pair off with "Corydon, arise!" It is equally dainty and full of odd changes of time measurement, and the final cadence, consisting of the dominant, mediant, and tonic chords, has a peculiar effect. "Damon's Passion" is a lament for unrequited love and the music is appropriately mournful and pathetic. In the last of the series, "Phœbe," or "Montanus' praise of his fair Phœbe," we return to a cheerful mood, and the piece may compare in freshness and charm with any of the numbers. From the date on this series, "August, 1892," the composer would seem to have penned them as a sort of holiday task. He could not have employed his leisure to greater advantage, for, since Pearsall, more delightful examples of the madrigalian art have not appeared.

FOREIGN NOTES.

THE one-hundredth performance of Glinka's opera "Rousslane et Ludmilla" was celebrated at the Marie Theatre, St. Petersburg, on the 11th ult., in the presence of many of the leading representatives of modern Russian music, including MM. Tschaikowsky, Rimsky-Korsakow, César Cui, Glazounow, and many others. In the course of the evening the bust of the deceased composer was crowned with a laurel wreath, while his venerable surviving sister, Madame Schestakow, now in her eighty-third year, who was present, was made the object of a perfect ovation on the part of the enthusiastic audience.

M. Charles Lamoureux, the well-known Paris orchestral conductor, is just now conducting a series of Concerts at St. Petersburg and Moscow, instituted by the Imperial Musical Society of Russia.

A new Orchestral Society for the cultivation of symphonic works and chamber compositions has just been formed in Paris, under the direction of M. Eugène d'Harcourt, a young musician with Wagnerian predilections. A new concert hall is being prepared for the accommodation of the Society, which styles itself the "Concerts éclectiques Symphoniques."

M. Camille Saint-Saëns's Biblical opera in three acts, "Samson et Dalila," which had been in preparation for some considerable time past, was brought out at the Paris Opéra on November 23 last, before a highly appreciative audience, the performance being described as an excellent one. M. Saint-Saëns's important work was originally produced at the Weimar Court-Theatre in 1877, where it met with a good success, and was subsequently performed at the Paris Eden Théâtre some two years ago.

A very successful first performance is reported to us from Brussels of a new opera, entitled "Maître Martin," brought out on November 30 last at the Théâtre de la Monnaie. The somewhat weak libretto, from the pen of M. Eugène Landoy, is founded upon Hoffmann's charming story of "Meister Martin der Küfer," and the music is composed by M. Jan Blockx, already favourably known as the composer of a ballet, entitled "Milenka." He is a pupil of M. Peter Benoit, and a Belgian by birth.

Madame Alboni, the distinguished *prima donna*, celebrated, last month, at her Paris residence, the fiftieth

anniversary of her first appearance on the operatic stage—viz., at Bologna, where the great singer made her *début*, under the auspices of Rossini. A large concourse of the *élite* of Society assembled on the occasion in the *salon* of the lady, who herself contributed, in her best style, several vocal numbers to the musical programme of the evening. Madame Melba, who had expressly come over from London, also took an active part in the proceedings of a most interesting, social, and artistic gathering.

At a meeting last month of the Vienna Tonkünstler-Verein a number of unpublished compositions by Robert Schumann obtained a hearing, some of which, it was understood, would soon be made available to the general public.

A new opera, "Frauenlob," by Herr Reinhold Becker, has met with a very favourable reception on its recent first performance at the Dresden Hof-Theater.

The first performance in Germany of Umberto Giordano's three-act opera "Mala Vita" took place, on the 13th ult., at the Kroll'sche Theater, of Berlin, with every indication of a great success. The interpretation of the principal female part by Signora Bellincioni is said to have aroused unbounded enthusiasm.

A new Symphonic Poem by Herr August Fischer, of Dresden, entitled "Gretchen im Dom," the poetic basis of which has been suggested by the Cathedral scene in Goethe's "Faust," was performed in Concert-rooms in Switzerland last month, where it attracted the attention of connoisseurs on account of its marked individuality.

Anton Rubinstein's opera "Die Kinder der Haide" was performed on the 2nd ult., for the first time, at the Municipal Theatre of Bremen, with good success. The composer, who conducted in person, was received with enthusiasm by a numerous audience.

The course of instruction at the newly established operatic school in Bayreuth will be carried on, for the present, by Herr Kniese in the vocal, and by Fräulein Marianne Brandt in the dramatic department. The number of pupils at the opening was twenty two.

An interesting genealogical table of the great Bach family has just been published at Gotha, under the auspices of the active and patriotic Boehner-Verein.

Professor Johann Kruse will take the place of second violin in the Berlin "Joachim" Quartet vacated by the late Heinrich de Ahna.

A two-day musical festival is to be held, for the first time, in June next, at the ancient Reichstadt Worms, under the direction of Professor Gernsheim and Herr M. D. Kiebitz.

Another one-act opera, entitled "Vardhamana," has just scored a success on its first performance at the Court Theatre of Cassel, and is being mounted by several other lyric stages of the Fatherland. The composer is Herr Bruno Oelsner, a member of the orchestra of the Darmstadt Hof-Theater.

Edvard Grieg has accepted an invitation to conduct a series of concert performances of his own compositions at the Chicago Exhibition. Dr. Hanslick, the Viennese critic, Johannes Brahms, and Dr. Joachim have also been invited by the Exhibition committee as representatives of German musical art.

Leoncavallo's successful two-act opera, "I Pagliacci," was brought out under the title of "Der Bajazzo," on the 5th ult., at the Berlin Royal Opera, and met with a highly favourable reception. At the conclusion of the performance the Emperor summoned the composer to the Royal box, and informed him that he had telegraphed to Rome to King Humbert to express the pleasure he had derived from the opera.

The centenary of the foundation of the Berlin Royal Opera was celebrated, on the 6th ult., with a gala performance, consisting of fragments from operas by the most celebrated German composers—viz., one act each of "Orfeo," "Le Nozze di Figaro," "Der Freischütz," "Fidelio," and the *Finale* from "Götterdämmerung." The proceedings opened with a Prologue in verse by Herr Emil Taubert, spoken by Fräulein Lindner.

A new opera, entitled "Atenaida," by Signor Adolfo Tirindelli, a violin professor at the Liceo musicale Benedetto Marcello, of Venice, was brought out in that town last month, in the presence of a distinguished audience, and obtained a complete success. It is the first operatic venture of the composer in question.

A monument has just been erected at Massa (Toscana) to Bernardo Pasquini, one of the most famous of Italian organists, among whose pupils were Durante and Gasparini. Pasquini was born at Massa in 1637, and died at Rome, 1710.

The first performance at Rome of Mascagni's new opera "I Rantzau" took place on November 27, amidst demonstrations of enthusiasm on the part of the audience.

At the Costanzi Theatre in Rome a new opera, "Gualtiero Swarten," by a young composer, Andrea Gnaga, has recently been brought out, with great success. Baron Franchetti is writing a new operatic work for the same theatre, at the request of Signor Sonzogno, the libretto of which is founded upon Sardou's "Fernande."

CORRESPONDENCE.

ROBERT FRANZ.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It has been most gratifying to every admirer of this great composer to read the appreciative notices that have appeared in the English and American papers respecting him. The German papers I have not seen, but Germany is always tardy in the recognition of the genius of her own sons, and Franz, like Mozart, Schubert, and Schumann, has been, and probably will be, a sufferer from this cause. Liszt, by his transcription of several of Robert Franz's songs, and by instituting, with the aid of the late Baron Senft von Pilsach and others, a series of Concerts to raise a fund of 40,000 thalers in order to make Franz independent, was the first to call the closer attention of the public to this lyric composer. Through the instrumentality of the late Otto Dresel, his compositions, as well as his arrangements of Bach and Handel's Arias, were largely introduced into America. In the year 1873 a Concert was given in Boston, U.S.A., to contribute towards the fund raised on behalf of Franz, and a Committee, consisting of the late Professor Louis Agassiz, John S. Dwight (the eminent critic), the late Otto Dresel, Henry L. Higginson (who organised the Boston Symphony Concerts), and myself undertook to receive subscriptions. The total amount realised and added to the fund was $4,381.

Though I never met Robert Franz, I was for years in correspondence with him, and on looking over some of his letters it struck me that a few extracts would be of interest to the musical public. I venture, therefore, to translate one or two.

On February 11, 1884, he wrote to me on the subject of composition and said:—

"The modern Lyric demands a form as limited as possible, which dispenses with everything that is superfluous, thus leaving more to inference, instead of expressing the flow of thoughts to the last drop. This tendency we see not only in modern poetry, but in its sister art, modern music, and in both it is characteristic. When the two arts, therefore, are combined, as in songs, it follows that the music must grow out of the text and must not be wedded to it without having any relation to it. And as every *good* text has a seed from which everything springs, so must the music to it also aim at a gradual developing process; and thus you will find in my songs a certain motive as a ground plan from which all else emanates. Further, the melody must be *strictly* in harmony with the words and the rhythm must only in very exceptional cases change; finally, the harmony must be based on the diatonic system. The last I hold especially important, because, now-a-days, it is sought to represent originality by modulations which are forced and foreign. These fundamental principles have guided me in my compositions, and I have never had reason to repent that I have always followed them to the utmost of my ability."

On February 8, 1889, he wrote:—

"Although the musical tendency of the English public is known to me only from a distance, I have not the least doubt that in Albion the public is treated to a great deal of trash that seems to it to sound well, for all *old* countries are prejudiced against innovations or new elements.

America is virgin-soil which willingly takes in what is offered: that it also takes in trash that is offered is not to be denied, but the force of this is soon spent, because that which is poor can have no long existence amidst nations that strive forward. Do not imagine, however, that Germany is an El Dorado in this respect, because trash-music is also consumed here *en masse* ('man macht viele Musik-erlebt jedoch keine!'). The good people want to be amused for their money; to be educated in art, or by means of it, does not entice them. If you knew how solitary and alone I am, and how embittered my life is here in Halle, you would hardly believe it. Sometimes a sympathetic word and genuine interest comes to me from abroad, but generally makes the impression as if alms were given to a beggar. This, after awhile, becomes habit—one gradually seeks, heedless of advice, to crawl into one's own shell, and finds consolation in the thought that better men have fared worse."

On his seventieth birthday he seems to have been in a different mood, for he wrote:—

"The 28th June has brought me ovations in presence of which I stand stupefied. From all parts of the world I have received addresses—over 200 letters and seventy telegrams. The greater portion I have to answer personally, although my lame arm protests. That I have lived to see my artistic efforts thus appreciated in wide circles, and that those good friends of mine who have faithfully stood by me in bad times may also feel a sense of satisfaction, gives me unspeakable joy. Say this to Dresel and others; I cannot write, though the spirit is willing; my head is in a whirl. I know not where to begin and where to end."

On another occasion he wrote:—

"Art must always preserve an aristocratic dignity: at least, that is the principle I have always endeavoured to follow with my own humble powers."

I fear I have already trespassed on your space, and hence abstain from quoting more; but I think you will agree with me that these extracts are of great interest to every musician and everyone aspiring to become one.—Yours, &c.

Sebastian B. Schlesinger.

45, Albert Gate, S.W.,
December 16, 1892.

THE MUSICAL GRADUATES UNION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It appears to me that some little misunderstanding exists as to what really constitutes a *British* musical Graduate. Mr. Hemy seems to take it for granted that his own degree, obtained in London, comes within the pale of this title. However this may be, I myself understood the suppression of the issue of Toronto degrees *in this country* to mean that they were illegal, and therefore to imply that they were *illegitimately* conferred. This idea seems to me to be considerably strengthened by the fact that so many of the Toronto men have since turned to Durham. Why did they do this? Surely, if they considered their Toronto degree of equal value to any other, they would not do the work over again for the "fun" of the thing! But, because objection was taken to these degrees, I don't see any reason why one should therefore conclude that the work done for them was in any way inferior, or that those who obtained the degrees were in any shape or form influenced by the idea of getting graduation by a new and royal road. Let us suppose the London College of Music instituted a musical degree. Its requirements might be even stiffer than any of our Universities, but, unless it possessed a Royal Charter granting to it the *legitimate right* to confer such a degree, how could you do otherwise than call that degree *illegitimate?* And if this view be correct, then, in like manner, when a University possessing a limited Charter outsteps these prescribed limits, its actions—in so far as it attempts to overstretch its chartered powers—must also be considered *illegitimate*. And it appears to me that this is the view of the matter our home Universities have taken. Not that the degrees in themselves are illegitimate, but that they have not been granted *within* the limited powers conferred by the Charter.—I am, &c.,

Alfred Wm. Tomlyn,
Mus. Bac. (Durham).

5, Bridge Street,
Berwick-on-Tweed.

MOTION AND MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—One of the short articles in your last issue touches on a most interesting subject—the effect of motion upon musical thought. It is possible that the old saying, "many a true word is spoken in jest," may be applied to the writer's pleasant words on the effect of railway travelling. I have long been possessed by the idea that the motion of the train does influence the mysterious vibratory system that is so intimately connected with music.

I once put the question to our old friend the late Sir George Macfarren—"What do you think about when you are in a railway carriage?" "Think about?" replied he with a laugh, "why I never thought what I did think about; but now you ask me, I can tell you; I am always making up canons." Clearly in Professor Macfarren's mind Motion and Music were connected. It would be very interesting indeed if in your columns you would repeat the question and elicit answers from any of our living composers who take interest in such matters. It is just possible that a side light may thereby be thrown on incidents in the lives of great composers.—I am, &c.,

Bilbrough. J. Powell Metcalfe.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Basingstoke.—The first Concert this season of the Choral Society was given in the Town Hall on the 13th ult., when Niels Gade's Cantata *The Erl-King's Daughter*, Mendelssohn's Motet *Hear my Prayer*, and a miscellaneous selection were performed. The solo vocalists were Miss Blanche Powell, Miss Grace Richardson, and Mr. Charles Copland; accompanists, Mrs. H. Seymour and Mr. Frank Hollis; Conductor, Mr. H. E. Powell.

Berkhampstead.—The Church Choral Society gave a Concert in the Town Hall on the 7th ult. Part 1 was miscellaneous, including Handel's "Ye tutelar gods," the dialogue and ballad from Act I. of Dr. Parry's *Judith* (Miss Janet Tatham), songs by Liszt and Gounod (admirably sung by Miss Whitfield), and the last three movements of Mendelssohn's Violin Concerto, played by the Conductor. Part 2 consisted of Stanford's *Revenge*, sung *con amore* and with a fair measure of success by the chorus. Pianofortes and a harmonium were used in place of a band. The Rev. C. J. Langley conducted.

Cleethorpe.—The Choral Society gave its first Concert this season in St. Peter's Schoolroom on the 15th ult. This Society has now reached its third season, and the Concert, at which Romberg's *Lay of the Bell* was very creditably rendered, was a distinct advance upon previous efforts. The solos were well sung by Miss Lily Pearce, Mr. E. Dunkerton, and Mr. John Browning; whilst the band, under the leadership of Mr. W. J. Browne, accompanied with admirable precision, ably assisted by the pianist, Miss Midgeley. The Concert, which was well attended, was under the conductorship of Mr. C. W. Godson, Organist of St. Peter's Church.

Hayes, near Bromley.—Organ Recitals are being given fortnightly at the Parish Church, under the direction of Mr. Hugh Birny, the Organist. On the 3rd ult. a Meditation for strings and organ, by Mr. G. C. Birny, was performed; and on the 17th ult. Mr. W. de M. Sergison was the recitalist.

Ilford.—The band and chorus of the Vocal Union gave the first Concert of its eighth season, consisting of Handel's *Messiah*, on the 1st ult. Miss Kate Fusselle, Miss Dora Barnard, and Mr. Arthur Strugnell were the soloists. Most of the choral work was excellently done, especially "And the Glory," "For unto us" (re-demanded), "Lift up your heads," and "Hallelujah"; and the band was efficient in the accompaniments. Mr. A. Storr conducted, as usual.

Ipswich.—The annual Concert and Prize Distribution at the High School for Girls took place on the 16th ult., when the prizes were distributed by Lady Frederick Cavendish. The Concert was conducted by the music mistress, Mrs. A. L. Cunningham, and possessed a great

deal more artistic interest than is usual on such occasions. Canons by Brahms, choral pieces by Bach, and a chorus from Wagner's *Flying Dutchman* were included in the programme, and were executed with excellent skill and precision. In his report Mr. John Farmer said that the musical training given in the school was remarkable for its excellence, an opinion which was certainly endorsed by all who were present at the Concert.

Linlithgow, N.B.—A most successful Concert of Sacred Music was given in the Free Church, on Monday, the 12th ult., by the choir of the Church, under the able direction of Mr. James Newton, its Conductor. They were assisted by Misses Frew, Allan, and Baird, and Messrs. Dakers, Melville, and Rankin. Mr. William Wardrop, Organist, Kingscavil, acted as accompanist.

Londonderry.—The Carlisle Road Choir opened its fourteenth season by a performance of *Samson*, in the Guildhall, on the 6th ult., before a large and appreciative audience. These choralists, under the training of Mr. George Anderson, are making great strides towards perfection in choral singing, their rendering of "Round about the starry throne," "Fixed in His everlasting seat," and the noble "Let their celestial Concerts" being highly creditable to them and their popular Conductor. The principals were Miss Macdonald, Miss Brown, Mr. R. M. Patterson, and Mr. Jno. Horan, jun. Mr. Patterson's performance of Samson made a most favourable impression. Mr. J. H. Dunlop presided at the pianoforte, and Mr. H. P. Dixon at the organ efficiently. Mr. George Anderson conducted.

Loughton.—A special Advent Service was held in St. John's Church on the 7th ult. Mr. Henry Riding gave an Organ Recital of compositions by Bach, Jackson, Schumann, Capocci, Clark, Hewlett, Riding, and Petrali to a large and attentive congregation. The choir rendered vocal music with great credit to Mr. F. Brand, the Organist of the Church.——The Choral Society gave its first Concert of the season in the Hall of St. John's College on the 14th ult. Alice Mary Smith's *Ode to the North-East Wind*, and selections from Cowen, Percy Godfrey, Pinsuti, Gounod, and Eaton Faning were sung, under the conductorship of Mr. Henry Riding. The accompanist was Mr. J. H. Lauer.

Ludlow.—The Choral Society gave a Concert on the 13th ult., consisting of Handel's *Ode on St Cecilia's Day*, Mendelssohn's *Hear my Prayer*, and a miscellaneous second part, consisting of Tennyson's poems, set to music by various composers. The principals were Miss Marjorie Eaton and Mr. Edward Kemp, both of whom were very successful, especially Miss Eaton, who gave very fine renderings of all her solos. In the second part, amongst other pieces, Miss Eaton sang Sullivan's "St. Agnes' Eve," Mackenzie's "Song of love and death," and "What does little birdie say?" most artistically. The orchestra was led by Mr. Watkis, and Mr. Humfrey Anger conducted.

Madeley, Salop.—On the 20th ult. the Choral Society, now in its seventeenth season, gave a very fine performance of *Samson* to a large audience, in the Anstice Memorial Institute, with a band and chorus of ninety. The principals were Mdlle. Vagnolini, Miss Emily Dones, Mr. J. Wright, and Mr. W. J. Ineson. Mr. Smart, of Newport, conducted, as usual, with skill and care.

Reading.—The Berkshire Amateur Musical Society gave a morning Concert on the 7th ult. The chorus and orchestra numbered 150. The programme contained Handel's Organ Concerto (No. 4) in F, with orchestral accompaniment (solo organ, Mr. J. C. B. Tirbutt). Songs were given by Miss Pattie Hughes, and a Ballad, for chorus and orchestra, *The Phantom Ship*, music by J. C. B. Tirbutt, who, with Mr. Charles Griffiths, conducted a most successful Concert.——The Philharmonic Society gave for its first Concert of this season Handel's *Messiah*, on the 12th ult. The soloists were Miss Emily Davies, Miss Mary Reeves, Mr. Iver McKay, and Mr. Musgrove Tufnail. Leader of the orchestra, Mr. A. F. Rippon; Organist, Mr. J. C. B. Tirbutt; Conductor, Mr. W. H. Strickland.

Rochdale.—The Amateur Orchestral Society opened its twenty-first season with a Subscription Concert, in the Town Hall, on November 30, Mr. S. Myerscough most ably conducting. The artists engaged were Miss Marjorie Eaton and Mr. Selmar Farnow. Miss Eaton gave a delightful rendering of Dr. Mackenzie's songs "Hush thee, my babie," and "If love were what the rose is," and of Mascagni's "Ave Maria" (with full orchestral accompaniment). She also gave Mendelssohn's "Infelice" with considerable dramatic power and expression. Mr. Farnow was also very successful in his violoncello solos.

Ryde, I.W.—On the 5th ult. the Choral Union gave an excellent rendering of Rossini's *Stabat Mater*, under the skilful direction of Miss Margaret Fowles, who has been Honorary Conductor of the Society since 1874. Rossini's work was sung with remarkable accuracy and finish, and a carefully selected orchestra gave admirable assistance. Miss Fowles must be heartily congratulated. A special feature in the second part of the programme was the singing of Dr. Bridge's "Crossing the Bar" by the four soloists, Miss Clara Dowle, Miss Ethel Bevans, Mr. Clifford Hunnybun, and Mr. Franklin Clive. These gifted artists (with Miss Margaret Fowles) met with a most enthusiastic reception at the hands of a large and critical audience.

Sedbergh.—The Musical Society gave its third Concert on the 8th ult., the programme consisting of Handel's *Messiah*, under the conductorship of Mr. P. A. Thomas. The solos were taken by Miss L. Dawson, Miss L. Bowmont, Mr. W. Anstice, and Mr. A. Thomas. The band and chorus numbered about 100, and did their work excellently, the chorus being particularly successful. Their attack, tone, and finish were most praiseworthy, more especially so in the "Hallelujah" and "Amen" choruses.

Southport.—On the 16th ult. the Southport and Birkdale Philharmonic Society gave a performance of *The Messiah*. The principals were Miss Nellie Gosnell, Miss Jeanie Rankin, Mr. Dyved Lewys (in the place of Mr. Maldwyn Humphreys, who was unable to sing through illness), and Mr. W. H. Brereton. The chorus, numbering 297, gave fine renderings of "Hallelujah," "For unto us," "Let us break," and "Worthy is the Lamb." Mr. W. Minshull was the leader of a good orchestra of forty. Mr. T. Halsall was the Organist, and Mr. H. Hudson the Conductor.

Sowerby Bridge.—The *Creation* was given in the Town Hall on the 20th ult., by the Choral Society, with Miss Bessie Holt, Mr. C. Blagbro, and Mr. Gordon Heller as principals. The performance was altogether the best the Society has yet given, and the house was crowded. There was a full band and chorus, under Mr. Gaukroger's direction.

Surbiton.—A most successful Concert was given at the Assembly Rooms, on the 14th ult., by Miss Louise Weaver. Miss Weaver, a contralto of much promise, contributed several songs during the evening, including Balfe's "The Arrow and the Song," Meyerbeer's "Nobil Signor" (*Gli Ugonotti*), and Morley's "It was a lover and his lass." She was ably assisted by Miss Jane Hungerford, Messrs. Richard Mackway, Gilbert Thorne, and Isidore Marcil. Mr. Maurice Koopman contributed two solos on the violoncello. Mr. Allan Clark officiated as accompanist.

Tiverton, N. Devon.—On Monday, the 12th ult., the Choral Society gave its third Concert, Cowen's *Rose Maiden* occupying the first part of the programme, the second part being miscellaneous Both chorus and orchestra have much improved since their last Concert, and gave an excellent rendering of Cowen's charming music. The solos were admirably sung by Miss Ada Loaring, Miss Gertrude Hicks, Mr. Dean Trotter, and Mr. S. T. Bishop. Mr. Lewis Mackenzie led the orchestra, and Mr. Allan Allen conducted.

Warwick.—The Warwick Musical Society gave its first Concert of the season on the 5th ult., with great success. The choral works chosen were Mendelssohn's 42nd Psalm and Schubert's *Song of Miriam*; these, with Gounod's "Nazareth," formed the first part of the programme. The latter was sung by Mr. Santley, who on this occasion made his first public appearance in Warwick, and created tremendous enthusiasm. The Hon. Mrs. Robert Lyttelton (to whom the Society is indebted for her father's appearance) sang the solos in the Psalm and the *Song of Miriam* magnificently, and later in the evening joined Mr. Santley in Mozart's "Crudel, perché." Mr. Santley also sang "Maid of Athens" and "O ruddier than the cherry," and (as encores) "To Anthea" and "Simon the Cellarer." He was in capital voice, and received quite an ovation at the close. The chorus, under its Conductor, Mr. W. H. Bellamy, sang with unusual spirit and expression. The Rev. T. H. Davis, and Messrs. Booker, Jack, Tibbitts, T. Ward, and W. Warren also gave welcome assistance—both vocal and instrumental.

Westport, Ireland.—On the 14th ult. a high-class Concert was given here by Mr. G. F. Mountford, Organist of the Parish Church. The programme included Bach's song "My heart ever faithful," M. V. White's "When passion's trance," and a fine new song, "Pinewood moanings," by Mrs. M. A. Fivey, of Westport; part-songs by Schumann, Mendelssohn, Dr. John H. Gower, and Mr. G. F. Mountford; Grieg's Sonata in F (Op. 87), Beethoven's "Kreutzer" Sonata, and a new Sonata for pianoforte and violin in D minor, by Mr. Mountford. The vocalists were Miss Burns, Miss Gibbons, and Mrs. Mulligan; solo violin, Mr. H. Franklyn; solo pianoforte, Mr. George F. Mountford. The Concert was a great success.

Whitby.—The Choral Society gave *The Messiah* on the 15th ult., with Mozart's accompaniments. Great local interest was shown in this, the first full choral and orchestral performance of the work in Whitby. A very large and delighted audience remained to the final "Amen." The competent soloists were Misses Vinnie Beaumont and L. Sweeney, and Messrs. Firth and Dawson, York Minster. Mr. T. J. Hoggett was at his post, and Mr. H. Hallgate, again, for the twelfth successful season, conducted. Mr. Rennison, the Honorary Secretary, carried out his work excellently.

Organ Appointments.—Mr. Hedley Carus, Organist and Choirmaster to St. Michael and All Angels' Church, North Kensington.—Mr. F. Hatson Wright, Organist and Choirmaster to Enniscorthy Parish Church, co. Wexford.—Mr. Graham Vining, Organist and Choirmaster to the Cathedral, Nelson, New Zealand.—Mr. R. Vaughan Botwood, to the Parish Church, West Felton.—Mr. George H. Swift, to Kintbury Church, Hungerford.—Mr. Alfred H. Allen, Organist and Choirmaster to Potterne Church, Devizes.—Mr. Charles E. Lewis, Organist and Choirmaster to St. Peter's, Rochdale.—Mr. A. D. Swift, Organist and Choirmaster to St. George's-in-the-East.

Choir Appointments.—Mr. David Watkins, Choirmaster to Manor Road Presbyterian Church, Stoke Newington.—Mr. Arthur E. Burry (Alto), to St. Peter's, Eaton Square.

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SYLLABUS B.

LOCAL SCHOOL EXAMINATIONS.

LAST DAY FOR RECEIVING APPLICATIONS FOR REGISTRATION FROM SCHOOLS AND TEACHERS OF MUSIC—

FEBRUARY 27, 1893.

THE LOCAL SCHOOL EXAMINATIONS will be arranged in Circuits, and will be conducted by a School Examiner appointed by the Board.

They will be held during the following periods:—

(*a*) March, April.
(*b*) June, July.
(*c*) October, November.

Schools and Teachers will, so far as is practicable, be allowed to select the period which they prefer for Examination, provided that they notify the same to the Secretary within seven days after receiving notice that their Applications to be Registered have been accepted.

Copies of the Syllabus may be obtained at the Central Office, 52, New Bond Street, London, W.

GEORGE WATSON, Secretary.

GRESHAM COLLEGE,

BASINGHALL STREET, E.C.

Professor BRIDGE, Mus.D., will deliver the LECTURES in MUSIC for this Term as follows:—

Tuesday, Feb. 7.—"An hour with my Spinet." (A selection from "Parthenia" will be played on a 17th century Spinet, by Mr. E. Silas.)

Wednesday, Feb. 8.—"Playford's Musical Companion." (Catches, Dialogues, and Ayres, by a small Choir.)

Thursday, Feb. 9.—"A Talk about the Orchestra." I. (No. 5, The Trumpet), with Illustrations.

Friday, Feb. 10.—"A Talk about the Orchestra." II. (No. 6, The Trombone), with Illustrations.

The Lectures are free to the public and begin at 6 p.m.

TEN GUINEAS PRIZE.—The GLASGOW SELECT CHOIR offer the above sum for the best original setting of Burns's JOLLY BEGGARS (chiefly choral), with Pianoforte Accompaniment. Libretto and conditions as to copyright, &c., to be had from James Airlie, 134, Wellington Street, Glasgow.

ST. ALBAN'S, Holborn, TUESDAY, February 14, 8 p.m., Rossini's "STABAT MATER," with Orchestral Accompaniment.

PROFESSIONAL NOTICES.

MISS FLORENCE ARMRIDING (Soprano)
(Pupil of Mr. Shakespeare and Medalist, R.A.M.).
For Oratorios, Concerts, Lessons, &c., at 20, Conduit Street. Address, Leicester Villa, Ealing, W.

MISS ALICE ASHFORD (Mezzo-Soprano)
"Sang with remarkable sweetness and beauty of expression."—*Denbigh Free Press.*
"A rare treat was afforded by the fine voice and clear expression of Miss Alice Ashford."—*Bedfordshire Mercury.*
For Oratorio, Ballad Concerts, &c. 32, Gold Street, Northampton.

MISS ETHEL BARNES (Soprano)
For Concerts, Oratorios, At Homes.
Address, 32, St. John Street, Lichfield.

MADAME BARTER (Soprano)
For Oratorios, Concerts, At Homes, &c., Westbury Road, Wood Green, N.

MISS MABEL G. BERREY (Soprano)
Oratorios, Miscellaneous Concerts, At Homes, &c.
Care of Forsyth Bros., 267, Regent Street, London; and 122, Deansgate, Manchester.

MADAME CARRIE BLACKWELL (Soprano)
(Pupil of the late Madame Sainton-Dolby).
Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.

MADAME CONWAY (Soprano)
53, Robert St., Upper Brook St., Chorlton-on-Medlock, Manchester.
Terms for Oratorios and Concerts, &c., and Press Notices on application.

MISS MABEL CROSS (Soprano)
(Of the Royal College of Music, London).
For Oratorios, Cantatas, Concerts, &c., Winsford, Cheshire.

MISS EMILY DAVIES (Soprano)
Oratorios, Concerts, At Homes, &c., address, Severn House, Seven Sisters' Road, Finsbury Park, N.

MISS ELEANOR DAY (Soprano)
Concerts, Private Lessons, &c. Lyndhurst, Hendon, N.W.

MISS MARJORIE EATON (Soprano)
(Pupil of W. Shakespeare, Esq., London).
Oratorios, Concerts, &c. 237, Katherine Street, Ashton-under-Lyne.

MISS EUGENIE FAULL (Soprano)
For Oratorios, Concerts, At Homes, 77, St. Agnes Pl., Kennington, S.E.

MISS FUSSELLE (Soprano)
Licentiate (Artist) R.A.M.
For Concerts, Oratorios, &c. 37, Harrington Square, N.W.

MISS CORDELIA GRYLLS (Soprano)
For Oratorios, Concerts, &c. 33, Hamilton Terrace, N.W.

MADAME MADELINE HARDY (Soprano)
27, Loughborough Road, Brixton, S.W.

MISS HEROD (Soprano)
For Oratorios, Operas, Ballads, &c., address, Woodley, near Stockport.

MISS BESSIE HOLT (Soprano)
Rawtenstall, near Manchester; and 6, Ducie Street, Clapham, S.W.

MISS JESSIE HOTINE (Soprano)
For Concerts, Oratorios, At Homes, &c.
For vacant dates, address, 33, Upper Bedford Place, Russell Sq., W.C.

MISS ELLEN INGHAM (Soprano)
(Late Student, Royal Academy of Music, London).
For Concerts, Oratorios, &c., address, 9, Albert Road, Colne, Lancs.

MRS. BROWN JAMESON (Soprano)
At liberty for Oratorio and Ballad Concerts.
All applications to be addressed to Mr. N. Vert, 6, Cork Street, Burlington Gardens, W.

MISS ADA LOARING (Soprano)
(Pupil of Albert Visetti, Esq.)
For Oratorios, Concerts, &c., address, 75, Friern Road, Dulwich, S.E.

MISS FLORENCE MONK (Soprano)
For Oratorios, Concerts, &c., Glebe Field, Stoke Newington, N.

MISS NEALE (Soprano)
(Late Student R.A.M. and Pupil of Mr. W. H. Cummings).
For Oratorios, Concerts, &c., address, Stretford, Manchester.

MISS LILY PEARCE, L.R.A.M. (Soprano)
(From the Weimar Conservatorium).
For Oratorios, Concerts, &c., 25, Cliff Road, Leeds.

MISS FANNIE SELLERS (Soprano)
For Oratorios, Concerts, Recitals, &c. Crag Cottage, Knaresbro'.

MASTER GEO. TURNBULL SINCLAIR (Sop.)
For Special Church Festivals, Recitals, Concerts, and Banquets.
Terms, &c., apply, 102, College Place, Camden Town, N.W.

MISS ETHEL WEBB (Soprano)
Concerts, &c. 14, Balmoral Road, Nottingham.

MISS FRIDESWIDE C. SLATER (Mezzo-Soprano)
For Ballad Concerts, At Homes, and Private Lessons.
17, Wood Lane, Highgate, N.

MISS GERTRUDE WESLEY (Soprano & Harpist)
(Great-granddaughter of Samuel Wesley).
For Oratorio or Ballad Concerts. Testimonials and Critiques from 53, High Street, Doncaster.

MISS MARY WILLIS (Mezzo-Soprano)
For Oratorios, Operas, Concerts, or Private Lessons, address, 9, Rochester Terrace, Camden Road, N.W.

MISS M. L. BOOKER, L.R.A.M. (Contralto)
For Oratorios, Concerts, &c., address, care of Mr. Wm. Marriott, 295, Oxford Street, W.; or, Shirebrook Villa, Heeley, Sheffield.

MISS FLORENCE CROFT (Contralto)
(Gold Medalist, L.A.M.),
88, Lady Margaret Road, N.

MISS TERESA DEVIENE (Contralto)
Oratorios, Concerts, &c. 70, St. George's Avenue, Tufnell Park, N.

MISS EMILY FOXCROFT (Contralto)
Associate, Gold Medalist, and Prize Scholar, L.A.M.
For Oratorios, Concerts, At Homes, &c. 76, Calabria Road, N.

MRS. HADINGHAM (Contralto)
Bedford House, Amhurst Road, Hackney, and Eva Villa, W'hampton.
"Mrs. Hadingham is the possessor of a contralto voice of genuine quality."—*Birmingham Daily Post.*

MADAME JULIA HUTCHINGS (Contralto)
York Villas, Smethwick, Birmingham.
"Highly successful."—*Birmingham Daily Post.*

MISS PATTIE MICHIE, L.R.A.M. (Contralto)
For Oratorios, Concerts, Lessons, &c. 10, Springfield Road, N.W.

MISS ANNIE NORTHCROFT (Contralto)
Oratorios, Concerts, &c. 38, Gunter Grove, Chelsea.

MRS. HAMILTON ROBINSON (Contralto)
Concerts, At Homes, &c. Lessons in Voice-Production and Solo Singing. 63, St. Dunstan's Road, West Kensington, W.

MADAME and MR. SUTTON SHEPLEY
(Contralto and Baritone).
For Oratorios, Concerts, &c., address, 97, Dalberg Road, Brixton, S.W.

MISS LOTTIE SWEENEY (Contralto)
(Pupil of Madame Sainton-Dolby).
For Concerts, Oratorios, &c., address, Vocalist, Armley, *viâ* Leeds.

MADAME ELIZA THOMAS (Contralto)
Oatorios, Ballads, &c. "A rich, powerful voice, and her enunciation admirable."—*Newcastle Journal.* Zion House, Harlesden, N.W.

MISS MARY TUNNICLIFFE
(Solo Contralto of St. Nicholas, Cole Abbey, E.C.)
For terms, address, 94, Fentiman Road, Clapham, S.W.

MISS LILIAN VERKRÜZEN (Contralto)
For Concerts, Oratorios, &c. 119, Petherton Road, Canonbury, N.

MISS ISABELLE WATERS (Contralto)
For Oratorios, Concerts, &c., address, 34, Defoe Road, Tooting.

MISS ALICE WOLSTENHOLME (Contralto)
For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

MR. MARSHAM COCKADAY (Alto)
(St. George's Chapel Royal, Windsor Castle)
(Late Principal, Norwich Cathedral).
Masonic Banquets, Concerts, Musical Services (C. of E.), At Homes, &c., and for Quartet Party. Address, The Cloisters, Windsor Castle.

MR. ERNEST MARRIOTT (Alto)
(St. Paul's Cathedral). 76, Burgoyne Rd., Harringay, N.; or, Cathedral.

MR. WILFRID ACFIELD (Tenor)
For Concerts, Oratorio, Opera, At Homes, Dinners, &c.
46, Messina Avenue, West Hampstead, N.W.

MR. CHARLES BLAGBRO' (Tenor)
For Oratorios, Concerts, &c., address, Bradford, Yorkshire.

MR. TOM CHILD
(Principal Tenor, Parish Church, Leeds).
For Oratorios, Concerts, &c., address, Parish Church, Leeds.

MR. JAMES LEYLAND
(Principal Tenor, St. Peter's, Eaton Square, S.W.).
"Walsall Philharmonic Society.—The tenor, Mr. James Leyland, was in splendid voice, and really I liked him the best of the Quartet, though the other artists were indeed excellent. Mr. Leyland was very impressive in 'Comfort ye,' and in 'Ev'ry valley' he was brilliant. The touching recitative 'Thy rebuke' was beautifully rendered; and the great tenor show song, 'Thou shalt break them,' fairly aroused the enthusiasm of the audience. We shall all be very pleased to hear Mr. Leyland again."—*Walsall Observer.*
For Oratorios, Ballads, Masonic Work, &c., terms to 106, Bolingbroke Grove, Wandsworth Common, S.W.

MR. C. WIGG FREDERICKS (Tenor)

(Trocadero Concerts, Paris; Crystal Palace and St. James's Hall, London; and Hereford Musical Festivals).
For Oratorios, Ballad Concerts, &c.

Testimonial letters from M. Gounod, M. Guilmant, Professor Yeatman, Dr. Stainer, August Manns, Esq., and other eminent musicians, with recent Press Notices, will be forwarded on application.

Mr. Fredericks has had the honour of singing for most of the Provincial Choral Societies, and during the past season has been favoured with engagements from the following towns (in many instances providing the whole of the solo artists):—Swindon (Ballads), Wolverhampton (Ballads), Leicester ("Engedi"), Tenbury ("Messiah"), Southampton ("Samson"), Walsall (Ballads), Hereford ("Last Judgment"), Rochdale (Ballads), Melton Mowbray ("Country Life," &c.), King's Lynn ("May Queen," &c.), Hunstanton (Ballads), Brighouse ("Seasons"), Nottingham (Miscellaneous), Chesterfield ("Messiah"), Burton (Ballads), Tamworth ("Messiah"), Denbigh ("St. Paul"), Bradford (Ballads), Dunfermline (Miscellaneous), Merthyr ("Messiah"), Ilkeston (Ballads), Brierley Hill ("Samson"), Buxton ("Elijah"), Newcastle ("May Queen," &c.), Holmfirth ("Hereward"), Chepstow ("Elijah"), Margate (Ballads), Kidderminster (Miscellaneous), Devizes ("Messiah"), Calne ("Ancient Mariner"), Cirencester ("Redemption"), Warwick ("Judas"), Coventry (Ballads), Worksop (Miscellaneous), Birmingham (Ballads), Leamington ("Messiah"), Burslem ("Samson"), Exeter ("Elijah"), Manchester ("Messiah"), Rotherham ("Messiah").

To Choral Societies and Concert-givers, Mr. Fredericks is prepared to submit the names of FIRST-CLASS SOLOISTS (Vocal and Instrumental), and by arranging *en route* and consecutive date engagements, is able to quote terms from 20 to 30 per cent. lower than would be paid for the same Artists in the ordinary way. For full particulars, Press Opinions, &c., address, Mr. Fredericks, 98, St. John's Hill, Clapham Junction, London; or, The Cathedral, Lichfield.

MR. WILLIAM FOXON (Tenor)

(Of Royal Albert Hall, St. James's Hall, and Crystal Palace Concerts).
For Concerts, Oratorios, &c., address, 54, Plympton Road, Brondesbury, N.W.; or, Farley Sinkins, Esq., 24, Brook Street, W.

MR. S. MASTERS (Tenor)

(Principal Tenor, Chapel Royal, Hampton Court).
For Oratorios, Concerts, &c. Brighton Road, Surbiton.

MR. GEO. RILEY (Tenor)

For Oratorios, Ballad Concerts, &c.
Address, 36, Chetwynd Terrace, Leeds.

MR. HARRY STUBBS, R.C.M. (Tenor)

(Of St. George's Chapel, Windsor).
For Oratorios, Concerts, &c., address, 18, The Cloisters.

MR. STIRLING WELLS (Tenor)

(Pupil of Mr. Henry Blower).
Oratorios, Ballads, Glees, Banquets (Masonic, &c.).
Address, 190, Clapham Park Road, S.W.

MR. WILLIAM WHITE (Tenor)

Oratorios, Concerts, &c., 70, Fentiman Road, Clapham Road, S.W.

MR. HERBERT ALDRIDGE (Baritone)

For Oratorios, Concerts, &c., address, South Street, Romford, Essex.

MR. EDWARD MARLOWE (Baritone)

Oratorio, Ballad, and Operatic Concerts. 25, Winterwell Road, Brixton Hill, S.W.

MR. J. W. RENDER (Baritone)

(Pupil of Signor Gustave Garcia, R.A.M.).
Address, 94, Hill Street, Garnethill, Glasgow.

MR. GILBERT THORNE (Baritone)

For Oratorios, Concerts, At Homes, &c., address, 11, Penryn Street, Oakley Square, N.W.

MR. W. THORNTON (Baritone)

Address, care of Wood and Marshall, Bradford.

"ELIJAH."—"Mr. Thornton undertook the *title-rôle*, and was most conspicuously successful, the technical difficulties of the music were mastered with great power and skill."—*Observer.*

MR. CHARLES ACKERMAN (Bass Baritone)

(Soloist, Westminster Abbey and St. Peter's, Eaton Square),
73, Eccles Road, Lavender Hill, S.W.

"'LAST JUDGMENT' (Spohr) at St. Peter's, Eaton Square.—The quartet of soloists all did well, but we cannot help saying that the gentleman by whom the bass solos were sung is an artist with qualifications for a high position. He has a good voice, and uses it as a vocalist should, while, in point of expression, he leaves scarcely anything to desire."—*Daily Telegraph*, London, Dec. 2, 1892.

"'ELIJAH.'—Mr. Ackerman showed himself to be a finished singer."—*Daily Gazette*, Exeter, Dec. 21, 1892.

MR. THOS. KEMPTON (Bass)

For Oratorio, Ballad Concerts, Masonic Banquets, &c., and for Quartet Party. 55, Petherton Road, Highbury New Park.

MR. HENRY POPE (Bass)

Oratorio, Concerts, Opera, Pupils. 19, Westbourne Park Villas, W.

MR. RICKARD (Basso)

(Pupil of the late Sig. Pinsuti).
For Oratorios, Concerts, &c., address, Halifax, Yorkshire.

MR. HENRY SUNMAN, L.R.A.M. (Bass)

For Concerts, &c., address, Christ Church Cathedral, Oxford.

MR. JOHN BROWNING

(Principal Bass, Leeds Parish Church Choir).

"ANCIENT MARINER."—"Perhaps, however, Mr. John Browning carried off the honours of the evening, This popular vocalist entered into the exigencies of his part with rare perception of their dramatic nature. A fine delivery of the recit. and air 'Swiftly, swiftly flew,' being notably received and applauded."—*Leeds Mercury*, April 16, 1890.

"ST. PAUL."—"Mr. Browning deepened the favourable impression which he has made on previous visits, his intensely earnest rendering of 'O God, have mercy,' being one of the features of the night."—*Sheffield and Rotherham Independent*, May 17, 1890.

"ST. PAUL."—"Mr. Browning, the bass, quickly became a favourite, his fine voice and correct easy rendition making an excellent impression. His very first number, 'Consume them all,' was well received; and the aria 'O God, have mercy,' brought out his fullest powers and evolved lively expressions of approval."—*Halifax Courier*, December 20, 1890.

"Mr. Browning's songs took the audience by storm, his opening number securing a most pronounced encore."—*Harrogate Herald*, March 11, 1891.

"MAY QUEEN."—"'Tis jolly to hunt,' was excellently rendered by Mr. Browning, who possesses a rich bass voice, and in the above item he was heard to advantage. An unmistakable encore was demanded at its conclusion, which was generously given."—*Harrogate Advertiser*, May 16, 1891.

"THE CRUSADERS."—"Mr. Browning, who undertook, perhaps, the most exacting part of the Cantata, was conspicuously successful. The solos 'Soon our God' and 'Father, from a distant land,' were sung with great skill and were duly acknowledged by the audience."—*Leeds Mercury*, December 3, 1891.

BARNETT'S "BUILDING OF THE SHIP."—"Mr. John Browning's rich baritone voice was heard to great advantage in the airs 'Choose the timbers' and 'Like unto ships.'"—*Newcastle Chronicle*, December 15, 1891.

BACH'S "PASSION MUSIC."—"The wonderfully expressive and exceedingly difficult music allotted to the *Saviour* was most artistically rendered by Mr. Browning."—*Yorks Post*, April 5, 1892.

HERR CHRISTENSEN'S CONCERTS.—"As the vocalist of the evening, Mr. Browning selected one of Handel's florid operatic airs, together with Gounod's 'Nazareth,' in the latter of which his fine voice, and manly, unaffected style, were displayed to conspicuous advantage, and to an imperative demand for an encore Mr. Browning yielded with 'Land of my heart.'"—*Leeds Mercury*, November 15, 1892.

"CREATION."—"Mr. Browning adapted his grand, sonorous, musical, and flexible voice to the varied requirements of his music with perfect intonation and articulation of his words, and with remarkable intelligence and power in descriptiveness and dramatic expression."—*Huddersfield Examiner*, December 5, 1892.

"WOMAN OF SAMARIA."—"Mr. Browning scored a success with his singing of 'Whosoever drinketh,' and was fully equal to all the rest of his work."—*Bradford Observer*, December 8, 1892.

"JUDAS MACCABÆUS."—"Mr. Browning was another great success. Possessed of a most powerful voice, with plenty of dramatic force, a most intelligent reader of the score, he invested his pieces with a life and colour which made him a prime favourite. 'Arm, arm, ye brave,' was declaimed with great vigour, while his singing of that florid composition, 'The Lord worketh wonders,' was really masterly."—*Keighley News*, December 24, 1892.

For Oratorios, Concerts, &c., address, Parish Church, Leeds.

MR. ALEXANDER TUCKER

(Basso Profundo).

THE *Newcastle Daily Chronicle* says:—

"Mr. Alexander Tucker is a splendid bass singer. A great future ought to be in store for such a clever young basso. His voice is one of the richest and deepest before the public, and it is equally effective in serious and rollicking songs. He created a *furore*, and may be sure of always having similar receptions whenever he comes to the city."

Address, St. Audries, Enfield, N.

MR. JAMES M. PRESTON

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For Organ Recitals, &c., address, 7, Abbey Terrace, Gateshead.

"Mr. Preston's reputation as an Organist is a growing one. He has already given evidence of exceptional skill, and we cannot but think that ere long he must take rank as one of our representative English Organists."—*Monthly Journal, N.S.P.M.*

"Mr. Preston is a local Professor, and a performer of the very first rank. It is seldom that one is permitted to listen to such artistic and finished organ playing."—*Musical News.*

MR. A. TOASE, A.C.O. (Accompanist)

For Concerts, At Homes, Choral Societies. Private Lessons. Deputy-Organist. Address, 11, Eade Road, Finsbury Park, N.

MISS HILDA MEREDITH (Violinist)

(Medalist, R.A.M.; pupil of the late Mr. Sainton).
For Concerts, At Homes, &c., address, 52, Holmdale Road, Hampstead, N.W.

MASTER LEONARD BROUGH (Solo Clarinet)

(Aged eleven years; Pupil of John Gale, Esq.).

"Master Brough played a solo on the clarinet with surprising power and accuracy, in a manner not merely promising, but that would not have disgraced an older executant."—*Manchester Guardian.*

"The young instrumental prodigy, Master Brough, whose executive ability on an instrument, not the least easy to manage, is undoubtedly great, and his technique more than remarkable. For one so young he phrases with great finish."—*Manchester Courier.*

Address, 150, Cornbrook Street, Chorlton Road, Manchester.

MADAME MINNIE JONES (Soprano) requests that all communications respecting Oratorios, Concerts, &c., be addressed to her at 29, Snowdrop Street, Stanley Road, Liverpool.

MISS MAUD LESLIE (Soprano). Engaged: 6, Pimlico; 7, City; 9, Islington; 14, Dulwich; 20, City; 28, Wycombe; Feb. 4, 6, City; 11, Westminster; 16, City; 25, Peckham; March 4, Norwood; 10, City. "Hear my Prayer," "Athalie," "Daughter of Jairus," "Messiah," "Woman of Samaria." Address, 41, Crystal Palace Road, Dulwich; or, Messrs. Barth and Black, 2, Oxford Mansions, W.

MASTER SYDNEY LOVETT (Soprano) may be Engaged for Church Festivals, Recitals, Concerts, &c. Press notices of his excellent rendering of the soprano solos in Spohr's "Last Judgment," at eight Churches during this Advent, and also of "The Hymn of Praise," &c., may be had of Mr. Kempton, Vicar-Choral, St. Paul's Cathedral, to whom application should be made for his services.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 29, Burton Road, Kilburn, N.W.; or, 50, Church Street, Liverpool.

MISS EDITH NOTT BOWER, Town's End, Richmond, Surrey (Pupil of Mr. William Shakespeare), for Oratorios, Concerts, &c. Will take pupils.

MR. GEORGE PEARCE (Principal Alto, St. Peter's, Eaton Square; late Principal Alto, Italian Church, Hatton Garden) is now booking ENGAGEMENTS for LENT. Rossini's "Stabat Mater," Bach's "Passion," Gounod's "Redemption," &c. For terms, please address, 13, Baron's Court Road, West Kensington, W. "This gentleman possesses one of the finest alto voices that I have ever heard."—*St. James's Gazette.*

MISS MARGARET HOARE requests that all communications respecting Engagements for Concerts, &c., may be addressed to her at 15, Mowbray Road, Brondesbury, N.W.

PERCYE CHATTOCK (Tenor). For Oratorio. *Répertoire:* "Messiah," "Elijah," "St. Paul," "Redemption," "Stabat Mater" (Rossini), "Job," "Judith," &c.; also for Concerts, Dinners, &c. 16, Lewisham Road, Dartmouth Park, N.W.

MR. CHARLES ELLISON (Tenor), late principal Tenor, Carl Rosa Opera Company, Signor Lago's Royal Italian Opera Company, and the St. James's Hall, Crystal Palace, and Covent Garden Promenade Concerts, is now booking Engagements for Opera, Oratorio, or Ballad Concerts. Address, 42, Florence Road, New Cross, S.E.

MR. LAWRENCE FRYER (Tenor). For Oratorios, Concerts, &c. (Quartets arranged.) Address, 47, Croxted Road, Dulwich; or, St. Paul's Cathedral.

CHANGE OF ADDRESS.

FAITHFUL PEARCE (late Principal Tenor with Signor Lago's Royal Italian Opera Co.). For Opera (Italian and English), Oratorio, or Concerts, address, 10, Alma Sq., St. John's Wood.

MR. E. JACKSON (Baritone) is now booking Engagements for Oratorios and Ballad Concerts. For terms and vacant dates, address, Principal Bass, New College, Oxford.

MR. ARTHUR TAYLOR (Baritone), now on Concert Tour through India.

"The appearance of Mr. Arthur Taylor was warmly greeted. His first song was Gounod's 'Nazareth,' in which the anticipations of the house were quite fulfilled. Mr. Taylor possesses a rich baritone voice of great sweetness and remarkably good quality. His high claims to vocalisation were warmly acknowledged. The spirited rendering of Sullivan's 'Ho! Jolly Jenkin' was marked by very good taste and was vociferously encored. A similar demonstration greeted his 'Warrior Bold,' in which he achieved a decided success."—*Bombay Gazette*, Nov. 19, 1892.

"It is not much to prophesy for Mr. Taylor a successful career in the profession he has chosen. It is long since we heard in India such highly finished singing as his. His voice is full, rich, and clear, and its compass by no means limited. His modulation is skilful, and his articulation may be termed perfect. Mr Taylor is capable of appreciating the words he sings as well as the music, and in this is to be found the explanation of his soulful rendering of the songs he sings."—*Bombay Gazette*, Nov. 24, 1892.

"Mrs. Alice Shaw was supported on Friday night by Mr. Arthur Taylor, a new arrival in this country, who sang, in a rich baritone voice of good quality, Gounod's 'Nazareth' to orchestral accompaniment, and 'Ho! Jolly Jenkin' from 'Ivanhoe,' and 'A Warrior Bold' by Stephen Adams, to a pianoforte accompaniment. Mr. Taylor sang throughout with great taste and in a good round tone, his vocalisation being very clear and precise. He was most enthusiastically encored for each selection, but to the disappointment of the audience responded only on the last occasion, when he gave 'The Minstrel Boy,' which was expressively and tunefully rendered."—*Times of India*, Nov. 21, 1892.

"All Mr. Arthur Taylor's songs were splendidly rendered, and awoke the most enthusiastic feelings of an appreciative audience."—*Times of India*, Nov. 24, 1892.

"Special interest was felt in the first appearance of Mr. Arthur Taylor, who comes to us with the hall-mark of a London success, and we may say at once that he fully justifies the golden opinions he has won. It may be doubted whether Calcutta has ever heard a finer baritone. The voice is strong, fresh, and resonant, and there was art and character in the singing which the audience was not slow to appreciate."—*The Englishman*, Dec. 5, 1892.

"Mr. Arthur Taylor is a very good baritone singer, and seems to have perfect command over his voice and words, singing with ease through a very fair register."—*Indian Daily News*, Dec. 5, 1892.

MR. AUGUSTUS BINGHAM (Bass) is at liberty to negotiate Engagements for Lenten Oratorios. For particulars, address, 5, Priory Road, Bedford Park, Chiswick, W.

MR. EGBERT ROBERTS (Bass) requests that all communications respecting Oratorios, Opera, or Concerts be addressed, 45, Pentonville Road, N.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
FEBRUARY 1, 1893.

MUSIC IN PUBLIC WORSHIP.*

THE author of these thoughtful and well written essays has conferred a benefit on the public by issuing them in book form instead of allowing them to remain locked up in the columns of the *Church Times*, in which they originally appeared. As a former minor canon of St. Paul's, and as a present hard-working parish priest, Mr. Shuttleworth has had exceptional opportunities of balancing the rival theories of church music—the "cathedral" and the "congregational." It may be safely assumed that no one is desirous of turning cathedral music out of cathedrals themselves, and our national pride in those glorious fabrics makes us all hope that they may, in the future, as in the past, be nurseries of the art of sacred music in its highest branches. The real question which now seems to be calling for an answer is—should the music in our parish churches be such as can only be properly rendered by a trained choir (cathedral-wise), or should it be of such a character that the whole congregation may join in it? Of course there are attempts at compromise made from time to time by moderate men. There is the complete separation of the two styles. This was adopted nearly half-a-century ago by the late Sir F. Ouseley, who had a Sunday morning service, at which several hymns were sung, but the whole of the rest of the service, including the Psalms and Canticles, was monotoned. In the afternoon and evening of course full choral services took place. Then there is the compromise made in a single service, by using the choir merely to lead, or join with the congregation during the singing of the Canticles, Psalms, and hymns, but permitting the introduction of an anthem to be sung by the choir alone. Another suggestion is offered by Mr. Shuttleworth—namely, that the ordinary services should be quite congregational, but that there should also be special services at which cantatas and oratorios might be given with all the resources of art. All these compromises have their merit, but all, too, have their demerits. The various arguments are stated by Mr. Shuttleworth with a fairness and frankness which make his little book excellent reading. But though our author is so thoughtful and wise, there are many amongst our clergy who are running rather wildly away from everything which smacks of cathedralism in music, and are trying to establish a purely congregational service, every scrap of melody and harmony being rubbed down to a congregational level. Leaving our author for awhile, let us ask why it is that these rival theories have lately come so much to the front?

Many of us can recall the fact that the regeneration and new development of our cathedral music is largely, if not entirely, due to the influence of music in certain parish churches. Clergy and musicians about forty years ago found to their astonishment a splendid full choral daily service in a small church in a dirty narrow street leading out of Oxford Street. It had been often thought and said that the cathedral form of service led to careless singing and to lazy and listless congregations, but here was proof to the contrary; choir and congregation were equally zealous and devotional, and one of the best proofs of the appreciation in which the people held the fine cathedral service at St. Andrew's was that the offertories amounted to thousands of pounds annually, enough to support not only the musicians, but a large staff of clergy, and to make the district an important centre of church work and church influence. The noble example here and elsewhere shown led to the rapid spread of choral services all over the country. Every small church where a modest number of singers could be gathered together set to work to make itself a miniature cathedral; and there could be no doubt that ultimately efforts were made and are made now to produce choral services without adequate resources. We ourselves have frequently had to sit and hear fine cathedral music shockingly sung and absolutely ruined, the congregation getting more and more weary and restless as the singers would go on floundering through some elaborate Nicene Creed or endless anthem. It is no wonder that there is now a strong reaction against this bad "imitation-cathedral" system, and that clergy and people are alike asking whether easy music sung by a congregation is not, after all, better than difficult music spoiled by an inefficient choir. There is, then, going on at this moment the back-swing of a pendulum which had gone too far in one direction. But must we not fear that this back-swing may possibly go too far the other way? Perhaps there would be no need of fear if Mr. Shuttleworth were at the helm of affairs, but there are few men who have such a share of sound common-sense as he, or who are either sufficiently calm or logical to state the case so fairly. He admits in an interesting passage (p. 7) that our church cannot get on without the Art of Music, but of course it is at this point the duty of the musician to step in and see that all the special beauties and characteristics of our art are not lopped off in order to reduce it to a congregational level. If the voice parts may rarely touch the note D because it is too high for congregational basses, or go below E because that is too low for congregational tenors—if no sound is to be longer than a semibreve or shorter than a crotchet—no words to be repeated, and no syllable to have more than one sound—the voices to be entirely in unison and the organ part simple—is there much art left? Yet these are positively the conditions under which the writer of this article was once requested to compose a *Te Deum*, the mighty Ambrosian Hymn of praise and prayer!

These stringent regulations about the music of the Canticles, and the prevailing summary ejectment of all hymn-tunes which cannot be sung in unison, point to the fact (already well known to musicians) that there is no hope, at all events at present, of getting any real *art* into, or out of, ordinary congregational singers. Of course hymn-tunes will suffer least, because such grand and noble results are obtainable by large masses of simple rhythmical sounds; but the "rampant congregationalist" has not the least idea of allowing himself to be bribed by a liberal offer of unison hymn-tunes into silence during the Psalms or Canticles! He has now reached such a point that he considers himself "defrauded" and "robbed" if the choir sing something which he cannot sing, notwithstanding the fact that the choir would sing it decently and to the glory of God, while he attempts it ludicrously and to the annoyance of his neighbours.

These rampant congregationalists, who consider themselves so unmercifully robbed and defrauded, are often found to be the section who have the smallest appreciation of art, and the worst voices and ears in the parish. We have taken some personal trouble to track these creatures to their lairs by

* "The Place of Music in Public Worship." H. C. Shuttleworth, M.A. (Eliot Stock.)

sitting amongst them at ordinary services, in ordinary towns, in all parts of the kingdom, and we are bound to say we have barely half-a-dozen times heard a decent voice among them, and that they rarely produce anything which by the most charitable stretch of the imagination could be described as "singing," the nearest description of the peculiar noise they make would be to say that it is something between a buzz and a drone, something between a bee and a bagpipe.

Moreover, when all sorts of sacrifices have been made to appease the rampant congregationalist; when keys have been lowered, passing notes cut out, when triple time has been converted into duple because he has some difficulty in counting two and one, when all tunes which exceed an octave in compass have been suppressed in the interest of his larynx—in short, when half the characteristics and all the grace of our art have been burnt in a lurid parochial bonfire, do you imagine for one moment that he will assent to a request to sing in future *in unison:* not a bit of it! He is an irrepressible harmonizer, he rises above all known laws, and will essay combinations of sounds which have never yet been dreamt of in this world and which we trust will never be realized in the next. Surely, if our clergy in the kindliness of their hearts throw power into an organised body of such persons, they are simply adjusting a collar round their own necks.

We do not go so far as to admit the sarcastic definition of congregational singing as "a licence to make an unmitigated noise in church without the fear of being run in for brawling," but we do entreat our clergy to be very careful not to allow the present claims of congregationalists to bring about a serious relapse in church music, or to strike a heavy blow at real art. Such an injury will not result from any action or words of Mr. Shuttleworth; but there are others who have their opinions on the subject. A clerical speaker lately said at a public meeting (we quote from memory): "When the *art* of music gets into our churches, *then the mischief begins!*" Please think over this, readers of all sorts—the mischief! But to revert, as we promised we would, to Mr. Shuttleworth's suggestion to keep the ordinary services for the congregation, and to give special services of high artistic merit. Is there any objection to this? We think there is. Special services with soloists, chorus, and orchestra can only be successfully carried out in a few large towns, in which artists can be found and brought together, and where the offertories are likely to be sufficient to meet the expenses. To one parish in which such a performance could be given, there are probably nearly a thousand in which it could not be given; if, then, art is to be eliminated from the ordinary services of these churches, no higher music can be offered as an alternative. By all means let such special services be given wherever possible, but do not forget that in proportion as a church is distant from a large town, the expense of a special service is uniformly greater while its offertories are uniformly less in amount.

But underlying all this there is something far deeper and even more serious. The present outburst of congregationalism in music is not merely a protest against too much cathedralism in parish churches; look well into it, and you will find that, whether supported by a High Church priest or a Low Church minister, it is a logical and necessary outcome of Protestant individualism — the over-accentuation of the "priesthood of the laity." Held in check, this is the mainspring of the mechanism of our English Church, as exhibited in "lay helpers" and "lay synods"; allowed to run riot, it will end in "parish councils" (already suggested), in which all questions of ecclesiastical authority and practice will be decided by counting the number of noses of conflicting ratepayers duly assembled in the vestry. It is not a mere coincidence that the growth of something like eight thousand chorales in Germany alone should have begun simultaneously with the placing of the Bible in the hands of old and young, wise and foolish, with the promise that each could, if he chose, construct his own doctrine, ritual, and practice. We have got beyond the satisfaction of participating in hymn-singing, our congregations now claim to sing all the Canticles and the whole of the prose Psalms, the Sanctus, and Gloria in Excelsis, and even ask for the introduction of numerous popular hymns in the Eucharist.

How far these claims are justified by the rubrics of the Prayer Book is not a question to be decided in a musical journal; but speaking as plain common-sense students of the book, we understand that the term "the people" clearly means the congregation, and that when the people are ordered to join the "minister" or "minister and clerk" it signifies that the congregation is to join in the singing of "the clergy and choir." If this be so, the congregation is ordered to join in the Apostles' Creed and The Lord's Prayer; but the Canticles and Psalms are to be "sung or said," by whom? clearly not by *the people*, or these very necessary words would not have been omitted by the skilful and wary compilers. So this just claim of the people to be allowed to say the Creed and Lord's Prayer has gradually swollen into a demand for almost everything *not an essential portion of the priest's office;* and this is what the congregation calls *taking part* in the services!

Our congregations are apparently losing the power of meditating in silence and to their higher edification on truths beautifully depicted by a trained choir in the tone-colours of our heaven-born art. If a choir performs something, better than the congregation itself could possibly do it, the congregation has, forsooth, been defrauded and robbed—that is to say, it has actually been deprived of its privilege of doing something badly, at a time and in a place where only the best and choicest should be offered up. Is this a fraud? is this robbery? Or, to put it in a colloquial form, are we to drift with the stream of popularity and allow everyone to have a finger in the pie, even if we know that the pie will inevitably be spoiled by the process? Such a course is nothing more or less than the high road to the Salvation Army barracks; we may as well hand round cornets and tambourines at once. Is it really impossible to teach our congregations that he who is capable of silent praise and prayer during a Te Deum reaps more spiritual benefit than the man who is trying to catch the tune, who cannot help wondering why it sometimes goes high and sometimes low, and who, after a struggle which has completely absorbed his attention, finishes the last verse with a gleam of self-satisfaction because "he got it right that time." It will be said ordinary people do not know how to meditate in silence; if true, the sooner they are instructed in it the better. What our people really want, in order that they may fully benefit by public worship in our parish churches, is not a knowledge of the rudiments of music, but of the true theory of worship; not how to sing, but how to think. Unless some effort is made in this direction, and made pretty soon, not only will the art of church music be in jeopardy, but the very existence of all that is most ennobling and edifying in our conception of the Church will be imperilled. We have already overrun the ordinary limits of a review, but if Mr. Shuttleworth gives so much food for thought, it is his own fault if we have been tempted to give some of the thoughts he has called up in us. When once taken

in the hand, it is difficult to put down these essays until the last page is reached, even if the reader does not always fully agree with the writer.

FROM MY STUDY.

I am indebted to a valued correspondent (Mr. Andrew Deakin) for the following note upon a curious coincidence or a bold piece of literary "conveying":—

Having occasion to look through a collection of Glees entitled "Amusement for the Ladies," which the late Mr. W. A. Barrett (in his "English Glees and Part-Songs") mentions as now very rare, I came upon one, "On the Death of the Duke of Cumberland," by Thomas Norris, Organist of St. John's, Oxford. The words are:

O'er William's tomb, with silent grief opprest,
Britannia mourns her hero, now at rest.
Not tears alone, but praises too, she gives,
Due to the Guardian of our laws and lives.
Nor shall that laurel ever fade with years
Whose leaves are watered with a nation's tears.

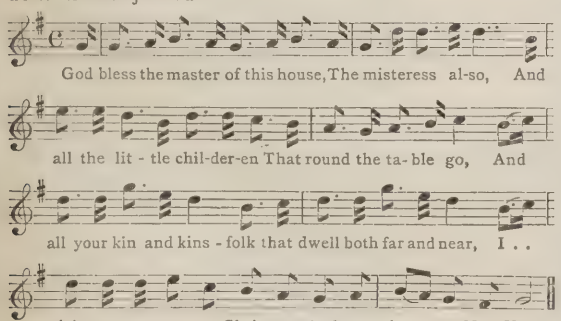
Has the similarity of these lines to those of the recitative beginning Braham's "Death of Nelson" ever been notified? The Duke of Cumberland died in 1765, and in or about 1770 Norris published his four Glees. He was one of the principal tenors at the 1784 Commemoration of Handel and principal tenor at the first, second, third, and fifth Birmingham Festivals. He died in 1790. "The Death of Nelson" was composed in 1811 for an opera entitled "The Americans," the music partly by M. P. King and partly by Braham.

How anybody could make a hero of this particular William passes my conception. I like Carlyle's reference to him as a general who was beaten by everybody who took the trouble.

Writing from Linthorpe, Middlesbrough, Miss Ada M. Williams says:

The carol beginning "God bless the master of this house, The mistress also," &c., used constantly to be sung in South Durham at Christmas-time; I have heard it many times sung by village children, but they did not attempt to sing it in parts, and now I believe it has died out altogether. I enclose a copy of the melody, as far as I can remember it, to which the children used to sing it, and I shall be interested to hear if it corresponds at all with the same carol as printed in the black-letter book in the Ashmoleian Museum.

The words and tune forwarded by my correspondent are subjoined—


God bless the master of this house, The misteress al-so, And
all the lit - tle chil-der-en That round the ta-ble go, And
all your kin and kins - folk that dwell both far and near, I . .
wish you a mer - ry Christmas And a hap - py New Year.

Mr. Arthur Cawse Edmunds asks permission to supplement the particulars already given by me regarding the Misses Cawse. As a son of the elder of these once famous ladies (Mary Cawse), he is fully entitled to speak—

Firstly, with regard to their name. The spelling of it with a *u*, instead of a *w*, in the programme mentioned, was simply a printer's error. They were the daughters of John Cawse, an eminent artist in his day, who will be remembered as the illustrator of the original edition of Captain Marryat's Novels, published by Bentley; also of many of Fennimore Cooper's and other well-known authors. The name of Cawse was originally Descazes, that of a French Duke, from whom the family claim descent.

My mother died in 1850, and I quote from an article which appeared in the *Musical World* in that year:

"As early as her fourth year Mary Cawse showed a singular taste for music, and when only seven years of age played on the pianoforte the Fifth Concerto of Schroder, accompanied by the distinguished Professors G. Ware, James Taylor, &c. The sisters were articled to Sir George Smart, and studied under him for many years. Weber, at that time residing with Sir George, heard Mary Cawse sing the principal soprano part in Mozart's 'Direttore Commedia,' and was so much struck with the fine quality of her fresh, ringing voice, and the extraordinary facility with which she executed passages extending to F in alt, that he exclaimed, 'Ah! if I had you in Saxony I would make you the first singer in Europe!' The Minstrel of Romance understood her talent. She had afterwards the great advantage of singing the scenas 'Ocean, thou mighty Monster,' 'Softly sighs the voice of evening,' &c., to the great *Maestro's* accompaniment, and he took every opportunity of testifying his appreciation of her merits. She made her first appearance at the Theatre Royal, Covent Garden, in the opera of 'The Castle of Sorrento," in 1826. Her success was decided, and she was engaged for five years, during which time her services were also secured for the Oratorios under the management of Sir George Smart, Sir Henry Bishop, and Mr. Hawes. During her connection with Covent Garden Mary Cawse supported principal singing parts in 'Fra Diavolo,' 'Der Freischütz,' 'Robert the Devil,' 'John of Paris,' 'Cinderella,' &c. In 1828-29 we find her at the English Opera, where she appeared in 'The Swiss Family,' 'The Vampire,' 'Cosi Fan Tutti,' &c. In 1832-33 she appeared at Drury Lane Theatre with Malibran, Templeton, H. Phillips, &c. Her last appearance in London was at the Haymarket Theatre in the summer of 1833; and in the November following she left for Hull, where she had accepted an engagement as a 'star,' and appeared at the Theatre Royal with eminent success.

"It was here that she first became acquainted with Mr. Edmunds, who was engaged to support her as principal tenor. At the close of the season she married this gentleman, and after fulfilling engagements at York, Edinburgh, and Liverpool, she finally, with her husband, retired from the stage, to the great loss of the musical world."

In the "Personal Recollections of Henry Phillips," published in 1864, he speaks thus of the first appearance of the Misses Cawse: "Most of the principal singers stood at the side of the orchestra to hear them, including Mr. Braham. At the end of their first duet his opinion was solicited, and he said, 'Very good indeed: great effects from little Cawses.'" Phillips goes on to say, speaking of their appearance in Marschner's beautiful opera "Der Vampyr": "The Misses Cawse had now gained considerable reputation, as, indeed, they deserved, for both had beautiful voices; the elder, Mary, having a high soprano, and Harriet, a mezzo-soprano of great beauty and expression. Her singing of that beautiful melody in the opera, 'From the ruin's topmost tower,' was one of the most enchanting things I ever listened to, and never failed in its effect, being invariably encored."

It has been a matter of much surprise that the names of these talented ladies have been omitted from Grove's "Dictionary of Music and Musicians"; but they are not singular in this respect.

The Misses Cawse were both very handsome, especially the elder, who received, among other offers of marriage, one from a noble earl, which, however, she declined. My father possesses a charming picture by M. T. Ward, R.A. (who was a pupil of my grandfather, John Cawse), representing Mary Cawse and Braham in a scene from "Fra Diavolo."

The following lines appeared some time during he operatic career:

Breathe soft, ye gales; ye waters cease to move,
Lo! Cawse appears, the softest child of love,
Blest in a form all harmony and grace,
While Heaven's own sweetness opens in her face;—
In the mild round of interesting parts,
Where placid virtue grows upon our hearts;
Where calm-souled goodness strongly can engage,
Charm without force, and vanquish without rage—
In these to fame young Cawse must quickly rise—
She boasts of merit—conquering as her eyes.

As far as I am aware, the attention of composers on the look out for "words" has never yet been directed to William Blake's "Poetical Sketches"—the first production of the muse to which we owe the "Songs of Innocence and Experience." The little book is not common. Concerning the original issue (1783), Blake's biographer, Gilchrist, remarks: "Examples are so rare that, after some years' vain attempt, I am forced to abandon the idea of myself owning the book. I have had to use a copy borrowed from one of Blake's surviving friends; there is, of course, none where, at any rate, there should be one—in the British Museum." A few years ago, a *fac-simile* edition of fifty copies was issued (Quaritch), under the superintendence of Mr. Griggs. One of these I am fortunate enough to possess, and I believe Mr. Quaritch still has a very limited number for sale. It was on re-perusing the little book some days ago that I saw apparently good reason for calling attention to it in these pages.

The "Poetical Sketches" are the first-fruits of Blake's genius, and were written between the ages of eleven and twenty. The date of the latest among them is supposed to be 1777—a barren time, according to Mr. Swinburne, from whose Essay on the poet I take the following:—

"Here, at a time when the very notion of poetry, as we now understand it, and as it was understood in older times, had totally died and decayed out of the minds of men; when we not only had no poetry, a thing which was bearable, but had verse in plenty, a thing which was not in the least bearable; a man, hardly twenty years old yet, turns up suddenly, with work in that line already done, not simply better than any man could do then; better than all except the greatest have done since: better, too, than some still ranked among the greatest ever managed to do."

This is high praise, but the living poet offers still more enthusiastic homage to his dead predecessor. After referring particularly to certain of the poems, Mr. Swinburne goes on:—

"They have a fragrance of sound, a melody of colour, in a time when the best verses produced had merely the arid perfume of powder, the twang of dry wood and adjusted strings; when here the painting was laid on in patches and there the music meted out by precedent; colour and sound never mixed together in the perfect scheme of poetry. The texture of these songs has the softness of flowers; the touch of them has nothing metallic or mechanical, such as one feels in much excellent and elaborate verse of this day as well as of that. The sound of many verses of Blake's cleaves to the sense long after conscious thought of the meaning has passed from one: a sound like running of water or ringing of bells in a long lull of the wind."

Considering that the writer of this eulogium is himself a great poet, I am sure that the lyric hunter among my readers who does not know the "Poetical Sketches" looks eagerly forward to making their acquaintance. In another place, our essayist says: "Some of these earliest songs of Blake's have the scent and sound of Elizabethan times upon them," and instances a song of forsaken love, "My silks and fine array," which he describes as sweet enough to recall the lyrics of Beaumont and Fletcher. Of this the reader shall judge for himself:

My silks and fine array,
My smiles and languished air,
By love are driven away;
And mournful, lean Despair
Brings me yew to deck my grave:
Such end true lovers have.

Her face is fair as heav'n,
When springing buds unfold;
O why to him was't given
Whose heart is wintry cold?
His breast is love's all-worshipp'd tomb,
Where all love's pilgrims come.

Bring me an axe and spade,
Bring me a winding sheet;
When I my grave have made,
Let winds and tempests beat:
Then down I'll lie, as cold as clay.
True love doth pass away!

The Elizabethan flavour is here, in sooth, and a fragrance of the fresh flowers of English poetry. Has no one such music for the song as may be worthy?

Out of the following lines "To Morning" music seems to leap:

O holy virgin! clad in purest white,
Unlock heav'n's golden gates and issue forth;
Awake the dawn that sleeps in heav'n; let light
Rise from the chambers of the east and bring
The honied dew that cometh on waking day.
O radiant morning, salute the sun,
Rous'd like a huntsman to the chace; and with
Thy buskin'd feet appear upon our hills.

I can fancy how Webbe, in his best mood, would have treated this glowing outburst, this ideal poetry for concerted music. Take an invocation "To the Evening Star" as equal in merit, and not less valuable for musical purposes:

Thou fair-hair'd angel of the evening,
Now, whilst the sun rests on the mountains, light
Thy bright torch of love; thy radiant crown
Put on, and smile upon our evening bed!
Smile on our loves, and while thou drawest the
Blue curtains of the sky, scatter thy silver dew
On every flower that shuts its sweet eyes
In timely sleep. Let thy west wind sleep on
The lake; speak silence with thy glimmering eyes,
And wash the dusk with silver. Soon, full soon,
Dost thou withdraw; then the wolf rages wide,
And the lion glares through the dim forest:
The fleeces of our flocks are covered with
Thy sacred dew; protect them with thine influence.

Mr. Swinburne contends that nothing nobler or more sweet in style was ever written than the six lines beginning "Smile on our loves."

There is another "Song" of incomparable beauty and purest fancy:

How sweet I roam'd from field to field,
And tasted all the summer's pride,
Till I the prince of love beheld,
Who in the sunny beams did glide.

He showed me lilies for my hair,
And blushing roses for my brow;
He led me through his gardens fair,
Where all his golden pleasures grow.

With sweet May dews my wings were wet,
And Phœbus fired my vocal rage
He caught me in his silken net,
And shut me in his golden cage.

He loves to sit and hear me sing,
Then, laughing, sports and plays with me;
Then stretches out my golden wing,
And mocks my loss of liberty.

In all the literature of the grand passion there is nothing more exquisite than this.

The song "To Memory" is described by Mr. Swinburne as one of two which are "more near being faultless than any others in the book":

Memory, hither come,
And tune your merry notes,
And, while upon the wind
Your music floats,
I'll pore upon the stream,
Where sighing lovers dream,
And fish for fancies as they pass—
Within the watery glass.

I'll drink of the clear stream,
And hear the linnet's song,
And there I'll lie and dream
The day along;
And when night comes, I'll go
To places fit for woe;
Walking along the darkened valley
With silent Melancholy.

With the foregoing may be classed four stanzas, "To the Muses," which have the same beauty of thought and expression:

Whether on Ida's shady brow,
Or in the chambers of the East,
The chambers of the sun, that now
From ancient melody have ceased

Whether in Heav'n ye wander fair,
Or the green corners of the earth,
Or the blue regions of the air,
Where the melodious winds have birth;

Whether on crystal rocks ye rove,
Beneath the bosom of the sea,
Wandering in many a coral grove,
Fair Nine, forsaking Poetry!

How have you left the ancient love
The bards of old enjoy'd in you!
The languid strings do scarcely move!
The sound is forc'd, the notes are few!

The lovely "Songs of Innocence" have been set to music by various hands (but never, I venture to believe, quite adequately). A like tribute should be paid to those of the "Poetical Sketches" which seem best fitted for musical treatment. In view of such a task, all notions of popularity and profit should be set aside. Blake's little book—like every other from his pen—attracted little notice. It went clean over the heads of his generation, and when his early songs are wedded to fitting strains only the few will give them heed.

While on the subject of lyrics for music, I may express some surprise that the poems of W. Mackworth Praed have not more largely attracted the notice of composers. Praed was not a Blake, and no Swinburne has sung his praises in dithyrambic strains. Nevertheless, he wrote many beautiful verses of the sort that cultured musicians love. His works were published in 1864, by Moxon and Co., as "The Poems of Winthrop Mackworth Praed, with a Memoir by the Rev. Derwent Coleridge, in two Volumes." I do not know whether the work ran into more editions than one, but copies are not difficult to obtain. A fair example of Praed's lyrics is the subjoined:

Tell him I love him yet,
As in that joyous time;
Tell him I ne'er forget,
Though memory now be crime;
Tell him when sad moonlight
Is over earth and sea,
I dream of him by night,—
He must not dream of me!

Tell him to go where Fame
Looks proudly on the brave,
Tell him to win a name
By deeds on land and wave;
Green—green upon his brow
The laurel wreath shall be,
Although the laurel now
May not be shared by me!

. . . . .

And tell him, day by day
Life looks to me more dim;
I falter when I pray,
Although I pray for him.
And bid him, when I die,
Come to our favourite tree;
I shall not hear him sigh,—
Then let him sigh for me.

Here is something in a different style—the text of a dashing song for a baritone:

The Baron de Vaux hath a valiant crest,—
My Lady is fair and free;
The Baron is full of mirth and jest,—
My Lady is full of glee;
But their path, we know, is a path of woe,
And many the reason guess,—
The Baron will ever mutter "No,"
When my Lady whispers "Yes."

The Baron will pass the wine-cup round,—
My Lady forth will roam;
The Baron will out with horse and hound,—
My Lady sits at home;
The Baron will go to draw the bow,—
My Lady will go to chess;
And the Baron will ever mutter "No,"
When my Lady whispers "Yes."

. . . . .

Now saddle my steed, and helm my head,
Be ready in the porch;
Stout Guy, with a ladder of silken thread,
And trusty Will, with a torch:
The wind may blow, the current flow,—
No matter,—on we press;
I never can hear the Baron's "No,"
When my Lady whispers "Yes."

One more example of Praed may suffice, since it is a very good one:

Lord Ronald rose and went to mass,
And doffed his mourning weed!
And bade them bring a looking-glass,
And saddle fast a steed;
I'll deck with gems my bonnet's loop,
And wear a feather fine,
And when lorn lovers sit and droop,
Why I will sit and dine!
Sing merrily, sing merrily,
And fill the cup of wine.

Though Elgitha be thus untrue,
Adèle is beauteous yet;
And he that's baffled by the blue
May bow before the jet;
So welcome—welcome hall or heath!
So welcome shower or shine!
And wither there, thou willow wreath,
Thou never shalt be mine!
Sing merrily, &c.

Proud Elgitha, a health to thee,—
A health in brimming gold!
And store of lovers after me,
As honest and less cold:
My hand is on my bugle horn,
My boat is on the brine;
If ever gallant died of scorn,
I shall not die of thine!
Sing merrily, &c.

Even in the more obscure by-ways of lyric poetry composers may find verses worthy of their art. For example, I take up "The Ballads of Ireland. Collected and Edited by Edward Hayes. Two Volumes. A. Fullarton & Co., 1855," and open Volume II. at a song, by D. H. McCarthy, containing the stanzas subjoined:

Ah! my heart is sore with sighing,
Sighing for the May—
Sighing for their sure returning,
When the summer beams are burning,
Hopes and flowers that, dead or dying,
All the winter lay.
Ah! my heart is sore with sighing—
Sighing for the May.

Ah! my heart is pained with throbbing,
Throbbing for the May—
Throbbing for the sea-side billows,
Or the water-wooing willows,
Where, in laughing and in sobbing,
Glide the streams away.
Ah! my heart, &c.

Waiting, sad, dejected, weary,
Waiting for the May.
Spring goes by with wasted warnings,
Moon-lit evenings, sun-bright mornings;
Summer comes, yet, dark and dreary,
Life still ebbs away:
Man is ever weary, weary,
Waiting for the May.

This piece is not Blake, nor is it Praed, but it is a specimen of much that, off the beaten paths of poetry, strikes a true note. From the same volume I take an example of pure pathos—"The Death of Mary," by the Irish clergyman, Charles Wolfe, who sang, in faultless strains, the burial of Sir John Moore:

If I had thought thou could'st have died,
I might not weep for thee;
But I forgot, when by thy side,
That thou could'st mortal be;
It never through my mind had passed
The time would e'er be o'er,
And I on thee should look my last,
And thou should'st smile no more.

And still upon that face I look,
And think 'twill smile again,
And still the thought I will not brook
That I must look in vain.
But, when I speak, thou dost not say
What thou ne'er left'st unsaid,
And now I feel, as well I may,
Sweet Mary, thou art dead.

If thou would'st stay e'en as thou art,
All cold and all serene,
I still might press thy silent heart,
And where thy smiles have been.
While e'en thy chill bleak corse I have,
Thou seemest still mine own,
But there I lay thee in the grave—
And I am now alone.

If by this time I have not attained the object in view when I set out, it is useless to proceed farther,

and equally needless if I have. Our stores of English lyric poetry are well-nigh exhaustless, of which fact let composers on the search for "words" take heed. X.

ORCHESTRAS IN THEATRES.

Managers of London theatres have few more troublesome problems to consider than the question whether or not it is worth while to have an orchestra. They are in a quandary. On the one hand, if their orchestra happens to be good, the refreshment contractor performs an indignant rondo "*um den verlorenen Groschen*"; on the other hand, if it is bad, the furious pittite who has come in with an order and borrowed a programme writes to his pet halfpenny paper; on either hand the members of the orchestra expect their salary weekly and punctually; and only in very rare instances is the orchestra listened to by the public or referred to by the critic. So universal has the neglect of the theatrical orchestra become, that we daresay many of our readers will be surprised that we should even refer to such a humble branch of our art. It is a truism, however, that music ought to be music, wherever it is found; and it is another truism that it loses all its gracious virtues if it is not listened to, for its virtues lie in the listener's ear. In considering why music in theatres is not listened to, the conclusion we have arrived at is one which we fear will seem uncomplimentary to the gentlemen who work so hard for our pleasure. In the average theatre the orchestra holds a very inferior position, a position which one almost wonders—were not the necessity of making a living a constant factor—any self-respecting musician would care to share. The moment the curtain falls the buzz of conversation begins; noises of all kinds are let loose; the pit and gallery are a pandemonium of conflicting cries; the stalls and boxes join in the confusion, and all the band can hope to do is to make a rather greater noise than the rest of the house, and form a sort of atmosphere for the Babel of tongues. Only when the piccolo or the euphonium has a solo are the gods hushed and does applause follow, and this is given, not to the music—for when did a piccolo ever discourse music?—but to the heroic victory over a physical difficulty. Even at the Lyceum, when masters like Sullivan and Mackenzie provide original music, or at the Haymarket, where Mr. Armbruster conducts an ideal orchestra and plays what is known as "high-class" music, the *entr'acte* buzz is by no means suppressed, but entirely nullifies the pleasure which we should otherwise derive from the efforts of the artists. The fact is, to state it crudely, that music is out of place between the acts of a play, and is only provided for the same purpose that hostesses have been known to provide pianists at evening parties—namely, to promote and cover conversation. At the same time, we tremble to think of the fate of any English manager bold enough to suppress the theatrical orchestra altogether. For good or ill, our insular theory of a theatre is stereotyped and unalterable. We consider theatre-going a form of amusement differing in degree, but not in kind, from a circus or pantomime. What people call music is an ineradicable part of these entertainments, wherefore we expect dance-tunes and familiar operatic selections even after the curtain has fallen on *Ophelia's* madness or *Othello's* frenzy. For this result the conductors of these orchestras are in great part to blame. It is all a matter of tradition. In Germany audiences will listen with pleasure to excerpts from the great masters adequately performed by competent orchestras between the acts of standard plays. In England the composition of the theatrical orchestra is, as a rule, so hopelessly bad, and the selection of music so utterly contemptible, that the man whose interest has just been aroused by fine acting, or whose soul has been harrowed by a pathetic situation, flies from the coming horror, and so falls an easy victim to the lures of the engaging young person in the refreshment room. If the music is really ever to form an important and respected part of the evening's entertainment at a theatre, managers must be prepared to spend a great deal more money on their bands and conductors than is at present the custom, and they must draw up just as severe rules for the discipline of that body as those which obtain on the stage. At present, not only are the players themselves often of an inferior quality, but they are allowed to send any deputy they like whenever they choose. Conductor and performers, in fact, show constantly that they despise their work, and it is therefore no wonder that the public follow suit and refuse to listen. The conductor never—we are speaking, of course, of the average theatre—takes the least trouble to fit his music to the particular play being performed. You shall hear during the course of a heartrending tragedy all the echoes of the metropolitan music halls. The plea of contrast will probably be urged, but the answer is—contrasts need not be violent. There are other tunes besides "Ta-ra-ra." Even at the Independent Theatre, where we should naturally expect bold experiments to be tried, we got no better introduction to Webster's gruesome "Duchess of Malfi" than the merry jingle of "Martha." Reminiscences of the "Spinning" Quartet and of "Richmond Hiring Fair" were but a poor preparation for the horrors in store for us, and during quite half the first act, the shadowy figures of *Lady Harriet* and *Nancy*, *Lionel* and *Plunkett* hovered between us and Webster's fateful fancies. This leads us to a brief consideration of what is termed melodramatic music during the course of the play itself. In the case of the poetical drama, or of romantic plays dealing with subjects outside the run of common experience, such music is allowable, and in some cases even appropriate. But it should be very delicately introduced and very beautifully performed if it is not to mar the effect of the play, and so stultify its own existence. There are plenty of noble models; all the great masters have considered it a subject worthy of their closest attention, and in our own day we have heard magnificent examples of it at the Lyceum and the Haymarket. But, short of this perfection, its introduction is destructive to dramatic realism, and its performance not only worries the ear and distracts the mind, but is also an eyesore. As a rule, the moment the curtain has safely risen the conductor and his men plunge headlong into the mysterious abyss under the stage, their hurried exit giving the effect of a number of black rabbits scuttling into their warren. But just as the lovers on the stage are becoming interesting, when the cruel father has cursed them both, and they are about to indulge in a passionate rhapsody, up comes the orchestra again, man after man, and each, with more or less tumult, finds his place. Then in front of the stage towers the magnificent conductor, his *bâton* poised in mid air. When the cue is given three merciless raps are heard, and the fiddles begin to shiver and the violoncellos to moan. But, by this time, what has become of the stage illusion? In modern plays, dealing with present-day subjects, we hold the introduction of what may be called dialogue-music to be utterly indefensible. Modern lovers are not in the habit of going about accompanied by an orchestra, which comes to their assistance when they are at a loss for words, nor is their conversation usually of a sort to set the atmosphere aflame with song. The use of music in the drawing-room drama is a confession of

weakness on the part of all concerned; it implies that the author is helpless before his own climax, that the actors have reached the limit of their art, and that the audience is devoid of imagination.

STARS AND SALARIES.

The annual publication, according to the custom which prevails at subsidised theatres on the Continent, of the salary list of the Imperial Opera House at Vienna invites a few words of comment and retrospect. The gentlemen head the list, Herr Winkelmann, the veteran Wagnerian tenor, receiving a salary of £2,600 for the entire season of nine months, while M. van Dyck, the famous Belgian artist, is paid £2,400 for an engagement of seven months. Madame Materna's salary is £2,400 for the entire season, and Madame Schlaeger's £2,000. These figures read modestly enough alongside of the enormous fees associated with certain latter-day *prime donne*, but they are fairly representative of the average maximum salaries paid at the leading opera houses on the Continent. They do not, of course, represent the total incomes earned by the artists in question: in one case, at any rate, they fall very far short of that figure. Still, we take it that an income of £2,000 a year is proof positive that an operatic singer is in the front rank of his or her profession. The gains of singers who devote themselves here and elsewhere exclusively to the concert platform, we leave out of consideration, for the excellent reason that there is no legitimate means of ascertaining them. Operatic artists are undoubtedly paid at a higher rate in England than in France, Germany, or Italy, because of the comparative shortness of our season and the absence of stock companies. No official list is published, but the fees of certain artists are an open secret. For example, when M. Jean de Reszké was invited to take part in the Goring Thomas Memorial Concert, he declined to sing, but generously forwarded his fee for a single performance at the opera—£160. This figure has been transcended by a few *prime donne* in the last twenty years, but we greatly doubt whether any artist, male or female, has been paid at a higher rate at the opera in England since Madame Patti's last appearance on the London boards, while according to Strakosch she never received more than £150 a night during his time at the Paris Grand Opéra. At this point we may conveniently indulge in a brief retrospect. The current notion is that operatic singers have enormously enhanced their terms in the course of the last thirty years, and there is, no doubt, good ground for the view. Still, it is worthy of notice that Catalani, at the very beginning of this century, was in the habit of charging prices which few latter-day singers have improved upon. Her salary at the Opera in 1807 was only £2,000, but with the aid of benefits she is said to have made £5,000, while her total earnings for the year are put down at £16,700. Her fee for one Festival was £2,000, and she received as much as 200 guineas for singing a couple of songs. In other words, Catalani, who may be regarded as the originator of the star system, with all its attendant evils, carried the art of coining her talents to a pitch which very few of her successors have been able to surpass. We fear that it was in England that she first realised the possibilities of extortion which lay within her reach. And certain it is that for a long time England enjoyed the unenviable position of being the Eldorado—in the most literal sense of the word—of the operatic artist. We are glad to think that this is no longer the case, America, North and South, having long since passed us in the matter of record-breaking fees and salaries. For, although it is natural and right that great artists should receive handsome remuneration in a wealthy country like England, the rate at which singers are paid cannot be said to move in a direct ratio with the artistic culture of the country which pays them. On the contrary, it can be argued with considerable show of reason that exceptional terms argue a lack of native talent, and a commercial view of art which is irreconcilable with its furtherance on true and healthy lines. Signs are not wanting, however, of a reaction and a revolt against the exorbitant and extravagant fees demanded by certain artists. To begin with, the reign—or shall we call it the tyranny?—of the *prima donna* is, for the moment, decidedly on the wane. The pre-eminence of the male as opposed to the female singer is one of the most striking features of the annals of opera during the past decade. Within the last five years no fewer than four tenors have been heard in whom histrionic capacity of a high order has been allied to vocal endowments of exceptional force or charm—we refer to Signor Tamagno, M. Jean de Reszké, M. van Dyck, and Herr Max Alvary. This in itself is a notable fact, for which it would be hard to find a parallel at any other period of the century. Formerly the greatest male actors on the lyric stage were invariably basses or baritones; it is only of late years that their monopoly has been so successfully assailed by the tenor that even the *prima donna* has been obliged to hide her diminished head. Without rendering ourselves liable to the imputation of jealousy or ungallantry, we are free to confess that the shifting of the pre-eminence in the operatic world strikes us as a very good thing. The undisputed dominion of the *prima donna* was in many ways a very bad thing, alike for singers, composers, and public, and far better results may be expected from an equalisation of popularity. At the present moment the stars of opera, like those of the firmament, are mainly of the male sex; but doubtless the balance will be redressed before long. Meantime the fairly level terms on which operatic artists of the two sexes compete in the race for fame and gain may be taken as a satisfactory indication that the star system is doomed to eventual extinction.

A useful object lesson for those who express themselves alarmed by the increasing number of Musical Festivals is to be found in recent developments in the town of Cardiff. There were not wanting critics—friendly enough, no doubt, but indulging themselves in the perilous allurements of theory rather than in the sober draughts of practical experience—who warned the Executive Council that the labours of 1892 would cripple the musical resources of the borough for many a year, and that stagnation and depression would inevitably rule in the long intervals which stretched between each of their gatherings. As might have been expected, precisely the opposite result has occurred, and if there be one admirable product of the Cardiff Festival likely to be more enduring than any other, it is the extraordinary stimulus that has been given to the cause of music in the town and to the enthusiasm of the public. It is not too much to say that a condition of apathy and of failure has, through the influence of the after-glow of Festival fervour, become one of exhilaration and success. The Musical Society last season numbered ninety voices and dared not venture beyond the narrow bounds of madrigals and the easier cantatas, accompanied generally by the organ, and without an imposing array of talent. The half-empty benches in the auditorium re-echoed this

unhappy confession of weakness. But all this has been changed, suddenly and in the twinkling of an eye. Excited by Festival triumphs, the chorus has swelled out to 250; eager to hear more, the subscribers have responded in the most liberal manner to the appeal made to them; and so much is the general tone raised that even some novelties of public interest are talked of. But it is not only in the direction of choral music that this happy effect has been experienced. The Chamber Music Concerts, which, since they were established, have proved a sore burden upon their promoters, have quite as suddenly found themselves financially secure. Nearly £250 has been subscribed for four Concerts, and so encouraging are the prospects that Herr Joachim has been engaged to appear in chamber music in the largest hall in the town. And all this has been done not only without interfering with the steadily prosperous career of the Orchestral Society, but even with the effect of stimulating it. Seized with a true musicianly impulse, its members devoted themselves to searchings of heart after the Festival band had set the standard, with the result that there has been re-organisation even here, with the most gratifying results. Such an example as this is surely indicative of the splendid harvest that a Festival meeting prepares. Although the elevated musical feeling which is roused at the time may not long remain at an unnatural pitch, there must always be some general and permanent improvement in popular taste which will manifest itself in these smaller local gatherings, which are the root and stem of musical enterprise as Festivals are the flower. At Cardiff the prospect is most encouraging, and the guarantors who have had to pay off a deficiency of £500 will no doubt realise that their sacrifice is amply compensated by the new revival in sturdy and active health of general musical culture.

Under the head of "Music and Politics," a correspondent addresses to us a protest with the main point of which we imagine most of our readers will be in accord. According to the writer, the practice is on the increase of interlarding political meetings with musical performances and thus importing into the serene atmosphere of harmony an extraneous and perturbing element. Now no one can find fault with the practice, which has extensively obtained ever since the institution of the political platform, of whiling away the period between the assemblage of a great gathering and the arrival of the principal speakers with songs of a political tendency sung to a well-known tune by the mass of the audience. Nor, again, can legitimate exception be taken to the aid rendered by political amateurs at *soirées* and conversaziones, when songs, generally of a political character, are sandwiched between the speeches. But it is another matter when professional artists are engaged to fill these intervals without being duly informed beforehand as to the nature of the entertainment at which they are expected to perform. According to our informant, he is aware of a case in which a distinguished singer was thus engaged, and had the greatest difficulty in ascertaining the precise nature of the function. Finally, when the information was vouchsafed, the artist, who happened to hold strong views on the burning question of the day, peremptorily refused to appear, although the musical portion of the programme was of a non-political character. In the circumstances, we think that the decision will commend itself to all right-thinking persons. Musicians in the concert-room and in the opera house have no politics. But it need not be assumed that they are so destitute of interest in subjects outside their art as to be incapable of entertaining clearly defined opinions thereon. In any case, to attempt to engage an artist to appear at a demonstration without furnishing explicit information as to its political character is an unwarrantable proceeding.

The dangers of mixing up music and politics have nowhere been more conspicuously illustrated than in the case of Dr. von Bülow, whose memorable speech in eulogy of Bismarck will be still fresh in the memory of our readers, and who, in consequence of this and other exploits, is asserted to have been made the hostile object of a special demonstration at Moscow on the occasion of a banquet given to M. Lamoureux. M. André Maurel, in the course of an article in the Paris *Figaro* on M. Lamoureux's visit to Russia, dwelt with obvious satisfaction upon this incident, reported the satirical allusions to Dr. von Bülow's extravagant gestures and other eccentricities, and represented the attitude of the guests towards the German conductor by the word *conspuer*. This article elicited a very proper and dignified remonstrance from M. Tschaikoffsky, the last few sentences of which may here be quoted: "In conclusion, let me own that I have been most painfully surprised to learn through the medium of the *Figaro* that my compatriots the Court Chamberlain, M. Jacowleff, and M. Safonoff, the Director of the Moscow Conservatoire, organised a banquet at which 'Hans von Bülow was spat upon.' Have these gentlemen forgotten that M. von Bülow, spite of his 'ridiculous gestures and extravagant manners,' is an orchestral conductor of genius, and that he has been recognised as such amongst us and everywhere else? Have they forgotten that if Russian music is recognised at this moment in Germany, it is to von Bülow and his devotion to our cause that we owe it? They do not seem to have reflected, this Chamberlain and this Director, that it was hardly an elegant way to render homage to a representative of French music to execrate in his presence the name of a German musician who has shown—alike by his words and his deeds—a genuine enthusiasm for French music. What pains me most of all is that they should 'spit upon' Hans von Bülow when that great artist is at death's door." Happily M. Tschaikoffsky's gloomy view of the state of von Bülow's health proves to be an exaggeration, the latest reports giving ground for hopes of his complete and speedy restoration to health. Meantime, M. Lamoureux has written to the *Ménestrel* stating that "it is incorrect to say that MM. Jacowleff and Safonoff organised a banquet in my honour at which Hans von Bülow was insulted." Where then did M. André Maurel get his detailed version from? In any case, one cannot but admire the generous and admirable spirit of M. Tschaikoffsky's remarks. Chauvinism in music is a most deplorable thing. In England, happily, we have always been singularly free from this spirit, and so may it always be.

The curiosities of organ programmes are often interesting and amusing. When the Abbé Vogler (immortalized by Robert Browning) visited London, in 1790, he gave Organ Concerts at the Pantheon in Oxford Street. One of his programmes contained the following pieces:—"Hunting-Music," "Irish Song, with variations"; "Martial Music of Drums and Pipes, interrupted with Canonades"; and "Swedish Flamboys Dance"; and on another occasion we find "The Pastoral Rejoicing, interrupted by a Storm." It is more than probable that the storm contained thunder, and if the organ-blower were now alive we

could ascertain how the thunder affected him. Benjamin Jacob, of Surrey Chapel fame, was celebrated for his thunder on the organ, which was so effective as occasionally to cause some of the audience to faint. He subsequently became the first Organist of St. John's Church, Waterloo Road, and there, it is said, his organ thunder was almost too realistic, in that on one occasion it so terrified the dove in the stained east window that the bird flew out and sought a fresh resting-place from the violence of the storm! Jacob's performances—or, as we should now call them, recitals—at Surrey Chapel lasted for four hours; he and Wesley, or Crotch, played alternately, and at the end of each part they both would play a duet. "Morning performances" were literally morning performances in those days—Jacob's began at eleven and Vogler's at one o'clock. It is well within the last twenty-five years that original organ pieces have become the staple portion of organ programmes. The extempore pieces, so strong a feature in the performances of Thomas Adams, Henry Smart, and others, have, with the exception of M. Guilmant's, almost disappeared. On December 13, 1848, at Messrs. Hill's organ factory, the late Dr. Chipp, of Ely, played the whole of Mendelssohn's six Organ Sonatas entirely from memory. Through the kindness of Mrs. Chipp, we have been favoured with a copy of the interesting programme on this occasion, when the Sonatas were interspersed with Bach's Toccata and Fugue in F and his C sharp minor Fugue from the "48"; two works by Hesse (including "God save the Queen"); Chipp's "Introduction and air varied"; and, as arrangements, Handel's "He rebuked the red sea"; Beethoven's "Adelaide"; and a slow movement from one of Mendelssohn's symphonies. It will be noticed that ten—and a very good ten—of the fourteen numbers in this remarkable programme are strictly organ pieces.

As Dr. Joachim's annual appearance in this country is usually heralded by a crop of Joachim-ana which in due course go the round of the papers, we shall doubtless be favoured during the present month with a recrudescence of these hardy annuals, among which is a well-worn anecdote which has appeared in so many guises that it is perhaps worth while to record the incident, once for all, with something like exactitude. In the spring of 1887 Joachim and Piatti, after playing in a large town in the West Riding of Yorkshire, were obliged to journey by a late train, involving a long wait at a roadside junction. Proceeding to the waiting-room, they were presently joined by a traveller, a son of the soil, who, to judge from his manner, was not precisely a bigoted teetotaller. He carried with him a bagatelle board, with which, no doubt, he had, in the company of some other choice spirits, been beguiling the evening in a neighbouring public house. Seeing that the musicians eyed his bagatelle board, which he had placed upon the waiting-room table, with some curiosity, and probably guessing their profession from the instruments they had with them, he pointed to the board, and said, with an air of sardonic humour, "Can you play at *that?*" This sally meeting with little or no response, he gave up the attempt to draw the strangers into conversation, and, after a few moments' silence, said, with an air of deep conviction: "Ah! but Paganini was the man, Paganini was the man!" The proper ending to the story would obviously be to the effect that Joachim never smiled again, but, as a matter of fact, he is never tired of telling the story of the Yorkshireman's compliment. As the writer was present on this historic occasion, he can vouch for the truth of the above version of an often quoted, and as often perverted, anecdote.

In our last issue we ventured to point out a few of the inaccuracies of a writer in *Musical News*. We noted errors of fact and of grammar, and reproved his presumption in saying that the Funeral March in the "Eroica" was "too long," his own articles showing him to be so deficient in the sense of "form" that we could not regard him as qualified to sit in judgment on Beethoven. While, in short, we conceived it possible that the writer in question might have learnt something from Beethoven, we found the converse of the proposition unthinkable. We regret to find that our contemporary is so incapable of gratitude or improvement that it not only ridicules our endeavours to raise the standard of musical journalism, but makes light of its own errors in matters of fact, and positively glories in its ill-digested reflections on the artistic judgment of the most stupendous musical genius the world has ever known. Now, apart from the fact that a young journal, struggling to obtain a position in the musical world, should endeavour to learn as much as possible from friendly criticism, it must be remembered that *Musical News* circulates chiefly among students, and others who are most in need of careful, competent, intelligent, and conscientious guides. Our contemporary should devote its energies to a realization of these facts and act accordingly. By the way, it refers us to page 326 of our last volume, where, we are told, we shall "find food for the reflective *tu quoque*." We have looked at the page and find that it consists solely of advertisements.

It is scarcely possible to over-rate the value and importance of the papers read before the Incorporated Society of Musicians by Sir John Stainer and Dr. A. C. Mackenzie, an abstract of which will be found in another column. It was high time that authoritative voices should insist on the necessity for deeper and wider culture among professional musicians and for more "sentiment" (we should have preferred "emotion," but the term matters little) in their performances. Other admirable papers were read, but these two dealt with subjects of such vital importance to the future welfare of our art, that we cannot but regard them as likely to produce the most lasting effects of the Conference.

Under the auspices of the London Branch of the Wagner Society, a "Wagner Choir" is being formed, "with the ultimate object of presenting choral excerpts from Wagner's music-dramas. The programme for the first season will be selected from works by the British madrigal writers, Palestrina and Gluck (as akin to Wagnerian art), and from Wagner's 'Flying Dutchman,' 'Tannhäuser,' 'Lohengrin,' and 'The Meistersingers.' The Choir will meet once a week at Trinity College, Mandeville Place, and the first practice will take place as soon as fifty names have been enrolled." The Hon. Conductor is Mr. L. N. Parker, who has our hearty good wishes for the success of the new venture.

We regret that we are unable to insert several long letters we have received from Mr. H. C. Hemy and other gentlemen, and must beg them to believe in our sincerity when we say that we cannot possibly spare space for a re-opening of the "Canadian Degrees" question. We have no wish to suppress discussion, but we feel bound to spare our readers the infliction of hearing old arguments over and over again, on either side of the question.

NEW POEM BY MR. SWINBURNE.

We have much gratification in placing before our readers, by the courtesy of Mr. Algernon Charles Swinburne, the following poem, written at the request of Professor Villiers Stanford, and intended as an expression of the brotherhood which unites the Old World and the New. Professor Stanford has already set the Ode to music, and the work will shortly be published by Messrs. Novello and Co.

EAST TO WEST.

I.

Sunset smiles on sunrise: east and west are one,
Face to face in heaven before the sovereign sun.
From the springs of the dawn everlasting a glory renews and transfigures the west,
From the depths of the sunset a light as of morning enkindles the broad sea's breast,
And the lands and the skies and the waters are glad of the day's and the night's work done.

II.

Child of dawn, and regent on the world-wide sea,
England smiles on Europe, fair as dawn and free.
Not the waters that gird her are purer, nor mightier the winds that her waters know.
But America, daughter and sister of England, is praised of them, far as they flow:
Atlantic responds to Pacific the praise of her days that have been and shall be.

III.

So from England westward let the watchword fly,
So for England eastward let the seas reply;
Praise, honour, and love everlasting be sent on the wind's wings, westward and east,
That the pride of the past and the pride of the future may mingle as friends at feast,
And the sons of the lords of the world-wide seas be one till the world's life die.

A. C. Swinburne.

FACTS, RUMOURS, AND REMARKS.

The *Manchester Guardian* draws attention to the popularity of English church music in America, adding:—"If any explanation of the musical influence of the 'mother country' in this world-wide celebration is needed, it may be found in the eulogy of English sacred song which has just been spoken by Mr. Walter H. Hall, of the Church of the Heavenly Rest in New York. Mr. Hall is an Englishman by birth, and his education in this country was completed under such admirable musicians as Dr. Steggall and the late Sir George Macfarren. He has not forgotten the rock whence he was hewn, and the musical service of the Church of the Heavenly Rest, like that of many other fashionable churches in New York, is distinctly English in character. Mr. Hall considers the music of Stainer, Smart, Barnby, King, and Stanford, to name a few out of many of his models, immensely superior to anything which the European schools can produce for the training of church choirs and the interpretation of the church service. As for America, Mr. Hall tells his New York friends that 'the excellence of what is excellent in England is so far beyond anything to be found in this country [the United States] as to seem to overshadow it.'" The writer of this note, however, recalls an Advent service in the Cathedral of St. John, Denver, which for admirable choice of music and excellence of rendering was entitled to compare with anything done in this country.

On the question as to the proper position of organs in churches, a clergyman, the Rev. Francis Pott, is credited with having said: "Objectors approach the subject from an æsthetic or artistic point of view, architectural, musical, or both; having also, no doubt, a laudable desire, shared equally by the clergy, for better congregational singing. The clergy, on the other hand, being responsible for higher results, look at the question from a moral, spiritual, and truly ritual standpoint. We argue thus: we are directly and specially responsible for the discipline and reverent habits of our choirs; where the choir is, there must we be—and we cannot be in a west gallery. The state and the spirit of things in the 'minstrels' gallery' without us are sure to be what they always were—deplorable. We do not at all deny that something may be said—in view of congregational singing and instrumental effects—in favour of the organ being there; but then again, where the choir is, there, too, must the organ, or an organ, be; and to talk of two organs (and two organists), west and east, is utterly unpractical in ninety-nine churches out of one hundred. *Ergo*, musical effects, vocal and instrumental, must accept the second place, and our arrangements, which can never be absolutely perfect, must follow the higher demands of morality and order." Mr. Pott does not mince matters. As well as leading the worship of the faithful, the clergy must act as ecclesiastical constables and keep an eye on the incorrigibles of the choir. "The state and the spirit of things in the 'minstrels' gallery' without us are sure to be what they always were—deplorable." Well, well!

Mr. Oscar Wilde was "disappointed with the Atlantic," and we regret to say that Professor Marshall Hall is disappointed with Australia, yea, even "bitterly disappointed." The doings at Melbourne, under Mr. F. H. Cowen, during the Exhibition, are referred to by the Professor in disparaging terms. The works were "performed frightfully badly," the symphonies were mutilated, and so on. In connection with this, the *Age* quietly points out that Mr. Hall was in Europe at the time and therefore speaks at second-hand. The Melbourne journal goes on to say in effect that it is "bitterly disappointed" with the Professor, not as a teacher, but outside his academical work. According to our contemporary he has not sought to gain the respect of the musical profession, who have "enjoyed at intervals an opportunity of reading an outburst of mingled emotion and hysterics, which they are asked to believe represented the state of mind of some distraught composer when he wrote the work upon which the professor is supposed to have been lecturing; this occasional mental pabulum being at times varied with a discourse, in the 'I am Sir Oracle' vein, on the distinction between an artist and a mobsman, or a disquisition on the iniquity of those who can discover musical merit in Sullivan's 'Mikado.'" We trust this is only a family quarrel, and that the disputing parties will, like Tennyson's wedding pair, "Kiss again with tears." Mr. Marshall Hall's enthusiasm will sober down in course of time; the Melbourne public will become accustomed to his ways, and so, with a little forbearance on both sides now, all may go well for musical progress.

The gentleman to whom the *Scarboro' Post* entrusts its musical department is entitled to high rank among a certain class of provincial critics. For proof of this we need not look beyond his recent notice of a chamber concert given at the Prince of Wales Hotel.

The writer makes an impression at the outset by declaring that "there was nothing lacking in the programme of music or the list of artists to limit its success." Nothing lacking to limit its success! He means the reverse, but let that pass. Our critic seems to have been much struck by the length of the works performed. A quartet "took a full half-hour to execute," and a quintet occupied twenty-five minutes! "It will thus be seen," writes our contemporary's young man, "that the greater portion of the evening was taken up by these two selections." With regard to the performance, we are told that "each individual player maintained a due proportion of volume so as to preserve a just balance to the entire work." But the Scarboro' critic is at his best in commenting upon a violin solo: "Miss Simpkin appeared to gauge every note with precision, and obtained them without difficulty. The topmost notes on the silver string were perfectly clear, and the double shift on E was played without the asperity which usually accompanies the work of any but skilful violinists. Perhaps the bowing possessed a trifle too much flourish." Miss Simpkin's eulogist and critic is assuredly a "trifle too much" for the gravity of his readers.

It would be a very interesting thing to trace the succession of what may be called fashionable instruments in the course of the last hundred years or so. The musical glasses, on which as we showed last month even the great Gluck did not disdain to display his proficiency in public, gave place, we imagine, to the guitar, and then the concertina had its innings only to be ousted by the all-persuasive dominion of the banjo. And now it seems that the banjo has a serious rival in the shape of the mandoline. We hail the new departure with enthusiasm. For to begin with, the mandoline is an exceedingly beautiful instrument in shape, while its tone, though limited in volume and quality, is essentially more refined than the nasal twang of the banjo. Again, if we do not err, the mandoline, owing to its frets, is easier to play in tune than its predecessor. On the other hand, the mandoline is eminently a more aristocratic instrument than the banjo, and consequently less in keeping with the march of democratic ideas. We can hardly imagine it being taught in a Board school. Indeed, we should not be altogether surprised to hear that it had been suppressed by the London County Council on the ground of its reactionary and retrogressive tendencies.

A writer in the *Bury Advertiser* claims much for music, and that in dithyrambic strains which invite us to accord him the license of a poet. Hear him: "In the mad world of music old faces are seen, cold lips are warm and return one's kisses, old hopes are renewed, old loves prove true. Faces filled with joy are dashed through a rent in the sound, as the air is still quivering with the crash of a *fortissimo*, and then in the minor chords become contorted with pain and disappear. The audience and the hall are swallowed up in the vague shadows of this world of sound. Here are demons, nymphs, strange lights and stranger shadows—a medley of the most grotesque imaginings and human memories. The wildest imaginations of men find expression in music, as they never can in words or colour, for music is both; and, miracle of miracles! the men who cannot understand the mysteries of the world of books, set forth in plain types, are immediately in sympathy with this stranger world of music. It is a world of sorrows and joys, of laughter, joyous and terrifying, and tears of happiness and despair. It is the epitome of human endeavour; the mockery of human accomplishment. It is God speaking to men through His human agents."

Hear an amateur upholsterer on the possibilities of the pianoforte: "Placed near a bay window, it shuts in the cosiest lovers' nest imaginable. Soft-cushioned window seats that have room for just two—intuitive seats they might be called—are hidden thus away completely from the cold, cruel world. Little couches may be hidden in the shadow of such a piano when rich hangings fall from a corner window. Or a delightful tea corner is made with a screen for a doorway, and soft divans and dim lights inside. Or the back of the piano may be hung with a soft shade of yellow, brocaded with dull green leaves and flowers. Against this a little tea-table can be placed, with its dainty belongings, and a low chair beside it. A yellow cushioned divan can extend entirely around this corner, lighted by the soft radiance of a lamp with a pale green shade, and piled high with a baker's dozen of pillows—large and small and medium—with bright silken covers." The pictures sketched above are almost too luscious, and it is certain that the "household instrument" is often put to a worse use than screening off "intuitive seats" for whispering lovers made.

The *Morning Advertiser*, in the course of an article on "botching" comic opera, shows that it has no very high opinion of the form of lyric drama now so popular in London. The production of comic operas, says our contemporary, "is a matter of business, and the mercantile exigencies come in for consideration. These are sometimes played rather low down, for it is a pretty generally known fact that a comic opera, to be available for presentation in London, must have in plenty the kind of songs in which our public take especial delight. Again, it would not answer the purposes of a publisher to buy the rights of a work that did not contain a certain number of what are known as 'shop' or 'counter' songs. If they are not in the original score they must be interpolated, and French composers do not object to these additions, for the one reason, at any rate, that they find a good market for their works in London. The pill they have to swallow is gilded, and they are complaisant accordingly." So that, if we be a "nation of shopkeepers," those who taunt us with the fact do not mind sharing the profits over the counter.

A correspondent writes: "As a remarkable specimen of an error in judgment the following editorial answer to a correspondent which appeared in the now defunct *Musical World* (1847, p. 609) may not be without interest—'Verdi is not to be mentioned with any Italian composer who has obtained the slightest reputation.' The editors were (I think) Messrs. J. W. Davison and Desmond Ryan, and at the time the note was written Verdi had already composed nine operas at least, including 'Ernani,' 'Nabucadonosor,' 'I due Foscari,' &c." Assuming the passage quoted to have been written by Mr. Davison, it does not follow that he meant what his words convey on the face of them. A more singular individuality than the editor of the *Musical World* in 1847 is rarely met with. He particularly enjoyed fooling a correspondent to the top of his bent, and thoroughly agreed with Carlyle as to the mental condition of the public of Great Britain. The very wording of the passage quoted is suspicious. It might read: "Some Italian composers are of the slightest reputation. Do not class Verdi with them."

AN American contemporary's Boston correspondent writes: "It is surprising that in this region of emancipated women "Samson" is even put in rehearsal. You remember, of course, the lines that must aggravate the sweet sex, even when they are sung indistinctly by 'Micah':

It is not virtue, valor, wit,
Or comeliness of grace,
That woman's love can truly hit,
Or in her heart claim place.
Still wav'ring where their choice to fix,
Too oft they choose the wrong;
So much self love does rule the sex,
They nothing else love long.

But the sentiments of the Israelites expressed with the malignity of 'damnable (and fugal) iteration' are still more intolerant:

To man God's universal law
Gave power to keep the wife in awe;
Thus shall his life be ne'er dismayed
By female usurpation swayed.

These numbers will, without doubt, be omitted when 'Samson' is given here in April next."

ON the vexed question of street music, Mr. F. St. John Lacy writes to the *Morning Post* suggesting local option. He sensibly recognises the fact that the piano organ is the orchestra of the poor, and considers that it should be "compulsory on the authoritative power, on the receipt of a requisition to that effect, signed by a certain proportion of householders residing in any street, square, &c., to affix a notice on the corners of that street or square prohibiting itinerant musicians from pursuing their calling there under heavy penalties. If this were to be enforced no one could have reasonable cause for complaint. The present regulation whereby they cease playing when required to do so should still remain in force for those localities where the above-mentioned notices were not placed, but with the addition that each such itinerant player or singer should be obliged to wear a number by which he could be identified in case of his refusal to go when so desired." In view of the difficulties surrounding the subject Mr. Lacy's proposal is worth considering.

A WRITER in *Bargains* wants to know what the Music Hall lyric is coming to. On entering a Palace of Varieties the other night he found a crowd of "hilarious young Britons" chorusing a ditty which had a refrain something like this:

We were all boozed, every blessed one of us—
We were all boozed, every mother's son of us—
We drank all we could get, all that we could grab,
There were nineteen of us, and we all went home in a cab.

He adds that they appeared thoroughly to appreciate the sentiment expressed by the words. We fancy that things are not quite so bad as they seem. "Hilarious young Britons" of the sort referred to are the Simon Tappertits of this closing century, Mr. Tappertit was the chief of a professedly sanguinary secret society, every member of which would have run away from the prospect of a broken nose, and our musical hall roysterers who boast of their drinking feats are too much afraid of sickness and headache to follow up words by deeds. They fancy they are "seeing life" at Music Halls, poor boys.

WE learn from the official Mittheilungen of the Allgemeiner Deutscher Musikverein that the next meeting of members—the Tonkünstlerversammlung, to give its euphonious title—will take place at Munich during the last days of May. English musicians, and especially such as have new works in their portfolios awaiting their first performance, will be interested to hear that the Prince Regent of Bavaria has granted the *free* use not only of the Royal Court Theatre and the Odeon Concert Hall, but also of the Court orchestra for the whole of the many performances throughout the Festival. This is a practical way of furthering the interests of Art to which we in this country are not likely ever to have a parallel. The arrangements for the production of choral works are completed, but new symphonic works and chamber music will be examined by the committee with a view to performance if they are sent in before the 21st inst.

WE also read that the honorary stipend of 500 marks per annum, which was paid to the late Robert Franz for a number of years, having become available for other purposes, a similar sum has been granted to Herr Anton Förster, of Leipzig. A Concert given in October last at the Court Theatre of Weimar, in aid of the Liszt Stiftung, and in memory of that master, produced 439 marks 40 pfennig—say, twenty guineas.

THE boom of the boy soprano endures in America. Here is a gushing paragraph concerning the juvenile hero of the hour: "Master Cyril Tyler, the beautiful and gifted boy soprano, will afford those who wish to give a true devotional character to their observance of the 'holiest day of all the year'—Christmas Day—a most fitting opportunity for such observance by his Concert to be given at the Tremont Theatre on Sunday evening (Christmas), December 25. It would be difficult to conceive of a more appropriate recognition of the day which gave to the world its holiest aspirations, than the pure and beautiful musical offerings of this marvellous lad. In all that is devotional he has shown how deep was his genius, and how sincere his sympathy. Thus his singing of a Christmas programme will be as truly a proper observance as any which could be offered."

THE *Auckland Star* (N.Z.) has a musical writer upon whom it is worth while to keep an eye. Noticing a recent performance of the "Hymn of Praise," this gentleman is decidedly fresh and original: "Time will not permit of an analysis of the opening Symphony, if such a thing were desirable, which it is not. The general impression left, after it has ceased, is of rich and most expressive music streaming forth from a score of violins, while the far-off thunder of drums fills the background, and, ever and anon, the clear flute tones of a wood instrument is let loose on the air, or the eager characteristic voice of the trumpet asserts itself. The Mendelssohn of the 'Hymn of Praise' is the Mendelssohn of the 'Wedding March' so familiar to everybody." This passage from the antipodean notice should be left to stand alone. None but itself can be its equal.

MR. ALGERNON ASHTON pleads on behalf of a daughter of Theodore Hook, Mrs. Mary Tanner, who is seventy-three, a widow, in failing health and very reduced circumstances. The poor lady's address is 4, Agnes Terrace, Lancaster Road, Leytonstone, where subscriptions will be thankfully received. We are not quite sure that Mrs. Tanner should expect much help because she is her father's daughter, Theodore Hook now being chiefly remembered by the Berners Street hoax. A better claim may be founded upon the fact that the distressed lady is the granddaughter of James Hook, whose delightful and truly English songs can never be forgotten. The late Dean Hook, of Chichester, appears to have been a cousin of Mrs. Tanner.

The *chevalier d'industrie* is an ingenious person, but he had better take care lest the ladies supplant him by superior cleverness. Mrs. Florence Louise Christie Moore, described as an organist, is now "doing" three years for, amongst other little dodges, promoting bogus concerts. The plan of this artful daughter of Eve was to announce musical entertainments, engage a hall and artists, and sell tickets—operations in themselves usual and lawful, but it happened that Mrs. F. L. C. Moore always disappeared before the time of performance came round, and the cash went with her. Before Mrs. Moore returns to society she will have time to elaborate other devices.

At the beginning of last month the Kensington Vestry urged the London County Council to follow its example in demanding from the legislature powers to regulate street music. The Council declined to move, on the ground that they already had the powers desired, but found it inexpedient to exercise them, inasmuch as they possessed no means of enforcing any regulations which might be made. This simply means that, not having control of the police, the Council can take no police measures. The situation is logical enough, and shows what a curious jumble of jurisdictions still exists in this metropolis.

The Oxford Professor of Music is strong on sentiment in and regarding music, but has not yet got all his fellow citizens in line with him. "Annoyed," a correspondent of the *Oxford Journal*, has written most wrathfully with regard to the special minstrelsy of the streets at Christmas time. He terms "the Mayor's licensed trumpeters" as mere roysterers, and accuses the carol-singing children of "blasphemously murdering our Christmas." Christmas comes but once a year, good Sir, and for the sake of time-honoured associations even an unsentimental ratepayer might suffer the little children and the trumpets.

Writing upon the subject of an organ dispute at Dufftown, a correspondent of the *Elgin Courier*, greatly daring, exclaims: "It is about time that our good friends the ministers knew and felt that at this time of day we can do well enough without their patronage, although they cannot do without ours." This is bold talk, but we observe that the Dufftowners who advocate an organ keep a frugal mind. During a previous consideration of the vexed subject it was proposed to erect an instrument, and that "the Precentor's salary should be reduced by one half, to pay the person who would play the organ a small allowance." Cannie North Britons!

In spite of our invocation to Fortune on behalf of Mr. Cowen, the fickle goddess did *not* "smile" on our gifted countryman, nor did luck attend his Genoese experiment. So utterly bad were the artists available that Mr. Cowen felt bound to withdraw "Signa." He writes, however: "I do not intend to be beaten, and shall not come back until I have made some arrangement, if not for this season, for next year." A "bit of blue" is furnished by the news that the "Scandinavian" Symphony will be given this winter at Moscow.

Dr. C. H. H. Parry's Pianoforte Quartet in A flat was performed, on the 18th ult., at a Concert given by the Konzert Gesellschaft at Kreuznach, Rhenish Prussia, and met with a most appreciative reception. The local *General Anzeiger* speaks in high terms of the whole work, but selects the *Andante* and *Finale* for special praise on account of their wealth of expression, or graceful and engaging melody. We wonder when we shall hear this fine specimen of Dr. Parry's genius once more at the Popular Concerts?

An American journal wants to know why the good women singers produced in the States do not stay at home, and suggests a reason thus: "Probably because the oratorio is so much less appreciated and cultivated here than in its home—England. There they keep all their own oratorio singers and capture straightway any we may chance to raise up, while we are obliged to put up with any singers we can pick up—generally very good singers, it is true, but not those who are trained for the oratorio."

A series of chatty papers by Mr. Willert Beale, entitled "My Recreations; a record of the last fifteen years," is now running in the columns of the *Kent County Examiner and Ashford Chronicle*. Last month three of these consisted of a letter sent to Mr. Beale by Mrs. Ferdinand Praeger, who describes in vivid fashion many of the incidents of her long intimacy with Richard Wagner, and comments incidentally upon many byegone events and persons of note in the musical history of the past forty years.

We note with satisfaction the founding of the Kensington Amateur Musical Society, with Mr. Orton Bradley as Conductor and Mr. S. S. Chinn, 24, Sinclair Road, as Secretary. The prospectus announces: "This Society has been formed for the study and performance of orchestral and choral works by the best composers." The first works undertaken will be Mendelssohn's "Athalie" and Cowen's "St. John's Eve." Rehearsals on Thursday evenings at St. Philip's Schools, 42, Earl's Court Road.

The Concert Society of Madrid (Mancinelli, Conductor) has arranged to produce a large number of novelties during the present year. In the prospectus these are grouped according to nationality—Spanish, Italian, French, Russian, German, and—English! The works chosen to represent British art are Cowen's "Language of Flowers," Mackenzie's second Rhapsody, "Burns," and his Prelude to "Colomba." Again, let us say, "We are getting on!"

The Lyric Choir is a choral society newly established at Stamford Hill for the performance of part-songs, madrigals, &c. Mr. Emil Kreuz, late of the Royal College of Music, will act as Hon. Conductor and Mr. G. Hepworth, of 22, Vartry Road, as Hon Secretary.

Some of the Bristol papers are alarmed at the nomination of Mr. Riseley as Organ Professor at the R.A.M. The feeling is natural, but we understand that Mr. Riseley's residence in London will not follow his acceptance of the appointment. It is not a far cry now-a-days from Bristol to London.

Nine open Free Scholarships will be competed for at the Royal College of Music on or about the 25th inst. Three are for singing and one each for composition, pianoforte, organ, violin, violoncello, and a wind instrument.

A handsome silver salver in an oak case has been presented to Sir Joseph Barnby by the Eton boys. It bears the following inscription: "Presented to Joseph Barnby, on his retiring from the post of Precentor of Eton College, by members of the E.C.M.S., August, 1892."

A recent writer on music as a means of elevation observes: "Music promotes progress, morally and metally." He probably wrote "mentally," but a good many poor professors wish that the printer had stumbled on an eternal truth.

Composers with a turn for the picturesque will do well to note the invitation of the Glasgow Select Choir, printed in another column. Burns's poem is well worth setting for its own sake, apart from the prize which is held out as an inducement.

Neat: "Please don't talk to me. I'm saving my voice for the opera." "Why, are you to sing?" "No, I'm to be in one of the boxes."

ROYAL CHORAL SOCIETY.

It sometimes happens that the choice of a work for performance is difficult of explanation by those not in the councils of the choosers. This might have been the case with the production of Miss E. M. Smyth's Mass in D at the Albert Hall on the 18th ult., since, while one must recognise the ability of the fair composer and the just claims of her music, it does not follow that the Mass should have been selected before all other novelties entitled to a hearing. Happily, the managers of the Royal Choral Society anticipated questioning by liberal advertisement of the fact that both the Queen and the Empress Eugènie took a marked interest in the composition. This explained all, prevented the action of the Committee from being assailed, and revealed Miss Smyth in the character of a very fortunate person.

The performance of the Mass, in not being up to the usual mark of the Society's efforts, was testimony to the difficulties presented by the music; and, indeed, Miss Smyth has not spared the labour and skill of her interpreters, either vocal or instrumental. This is a characteristic of composition in the present day, when reticence in the use of means and just restraint of expression seem to be ignored as artistic principles. It is as though more reliance were placed upon the forms and machinery of utterance than in the ideas expressed. Doing this, composers take a serious risk upon themselves. Elaboration of method and wealth of means secure for any music so distinguished an examination proportionately severe. The question is "Cui bono"? and if there be no obvious and unassailable answer, condemnation is in the measure of the pretence. Applying this argument to Miss Smyth's Mass, we are bound to regard the work as open to criticism. It is out of our power—though we have the best will in the world—to see that the composer's complicated and, in the sense already pointed out, unsparing method secures an adequate return. The means are disproportioned to the end achieved, while there is some reason to fear that the effect suffers through the conditions self-imposed by the author of the work. Had David gone forth to fight clad in the armour and bearing the weapons of Saul, he might have been discomfited. His sling and a smooth stone from the brook did the business of the hour with admirable directness and certainty.

The method adopted by Miss Smyth, in the natural and laudable ardour of her ambition, seems the more to be regretted on account of not a few striking indications of ability to produce better results with means less ostentatious. Take, for example, the Benedictus, with its soprano solo and chorus of female voices in three parts. The structure of this movement is quite simple, as modern music goes, but the music not merely avoids commonplace, it is absolutely distinguished throughout, alike in character of theme and harmonic treatment. We do not hesitate to say that, were the other sections equal to it in these respects, the Mass would be a work of high distinction and value. The Sanctus also has claims on account of truth and beauty due to perfectly legitimate causes, while passages in other movements, such as the short *Adagio* "Et expecto resurrectionem mortuorum," strike the hearer as bold in conception and proportionately powerful in effect. Yet the impression made by the Mass as a whole is not quite satisfactory. It gives rise to an uneasy feeling of strife after results not attained, and it excites a suspicion of music produced by the intellect in pursuit of an objective, rather than by that "abundance of the heart" out of which, we are told, "the mouth speaketh." This is particularly the case with the Kyrie, and with much of the Gloria and Credo. These sections of the Mass are the most laboured and, therefore, the least marked by that effect of spontaneity, that impression of "So it is because it could not be otherwise," which stamps music as sincere and opens up a ready way to the hearts of those who listen.

We offer the foregoing comment in all good will to the clever and ambitious composer, who, it seems clear enough, has a capacity for really fine and striking work, provided she keep within bounds which have served for many others of still higher gifts. Bach and Beethoven have written works which exhaust the resources of musical expression, but that is no reason why others should go so far and, almost of necessity, fail.

The performance was well attended, and the Empress Eugènie came in person to prove her interest real. Miss Palliser, Madame Belle Cole, Mr. Ben Davies, and Mr. Watkin Mills, as the soloists, had a somewhat ungrateful task, but the first-named lady made quite an effect in the solo of the Benedictus, which was followed by loud applause and a "call." The chorus and orchestra have both been heard to greater advantage, though Sir Joseph Barnby did his utmost to secure a good average result.

LONDON SYMPHONY CONCERTS.

Again a well-filled room and an excellent programme well performed. It is, we fancy, now pretty safe to assume that Mr. Henschel's plucky venture has "caught on" *pour de bon;* and if this be so, congratulations of quite exceptional warmth are due. Mr. Henschel's obstinate refusal to be beaten shows most clearly, to our mind, that he ought to have been an Englishman. The reflection that, in that case, he would have found success even more difficult supplies, however, some consolation. The works presented at this (the fourth) Concert were the beautiful Symphony in D (No. 2) by Brahms—a work which ought surely to be called the "Sylvan" or "Pastoral" Symphony, so full is it of serenity, cheerfulness, strength, and healthful activity; the Overture to "Tannhäuser"; Rubinstein's Pianoforte Concerto in D minor; Liszt's "Tasso," and an Aria by Saint-Saëns, sung by Mrs. Fisk. By his performance of the difficult solo part in the Concerto Mr. Slivinski considerably added to his already high repute by showing himself to be not only a virtuoso, but also an artist. It is pleasant to note that the applause which followed the admirable rendering of the Symphony was such that Mr. Henschel had to return to the platform to acknowledge it. The audience was therefore intelligent as well as large. *O si sic omnia!*

MONDAY AND SATURDAY POPULAR CONCERTS.

It will be quite unnecessary to deal at length with these entertainments at present, as the programmes, with one or two exceptions, have consisted of works familiar to musicians. A Beethoven selection was offered at the first Concert in the new year, on Saturday, the 7th ult., the pieces being the famous Septet in E flat, the Trio in D minor (Op. 70, No. 1), and the Sonata in A flat (Op. 26). The last-named work was played by Sir Charles Hallé, precisely as usual. Lady Hallé was the leader on this and all subsequent occasions, and the other members of the

quartet have also maintained their places. By way of variety, Miss Alice Gomez sang, with much purity and charm, Schubert's "Du bist die Ruh" and a pleasant little song entitled "A Memory," by Goring Thomas.

There was a very poor attendance on the following Monday, although Schubert's Octet was in the programme. It is quite impossible to explain the caprice of the public, as there was nothing in the weather to deter Schubert-lovers from being in their places. The very lengthy work was played without the customary break after the third movement, but a little delay was caused at the commencement of the *Finale* by Lady Hallé breaking a string. Beethoven's Sonata in F for pianoforte and violoncello (Op. 5) was played by Mr. Frederick Dawson and Signor Piatti, and the young pianist gave a powerful rendering of Chopin's Polonaise in A flat. Miss Louise Phillips won unqualified acceptance in songs by Brahms, Pessard, and Godard.

On Saturday, the 14th ult., the concerted works were Mozart's Quartet in D minor and Saint-Saëns's Trio in F (Op. 18). The name of the French composer does not often appear in these programmes, and the Trio had not been heard for fourteen years. It is a clever and, on the whole, an effective work, but the music seems to have come from the head rather than the heart. Max Bruch's *Adagio Appassionato* for violin (Op. 57), an elaborate movement in the German composer's best style, was played to perfection by Lady Hallé, but Miss Clotilde Kleeberg was scarcely heard to the fullest advantage in Bach's Chromatic Fantasia and Fugue, her execution being scarcely as clear and accurate as usual. The vocalist was Miss Jessie Hudleston, a young soprano of more than ordinary promise, at present, we believe, a student at the Guildhall School of Music. She displayed an excellent and well trained voice in Handel's fine *Aria* "Piangero la sorte mia," from "Giulio Cesare," and was also heard in a song "In the Woods," by Bizet.

The scheme of Monday, the 16th ult., was more varied and interesting than usual. Miss Kleeberg introduced for the first time Schumann's "Kinderscenen" (Op. 15), and played them to perfection, these delightful little pieces exactly suiting the style of the French pianist. An important piece was the beautiful Quintet in C minor, for pianoforte and strings, by Goetz (Op. 16), a work in which finished workmanship goes hand in hand with wealth of ideas. The Quintet had, strangely enough, been neglected for eleven years, but it only requires to be known in order to be admired. Another revival was Porpora's Sonata in F for violoncello, with pianoforte accompaniment, written by Signor Piatti, who of course played the principal part. The distinguished violoncellist found the original manuscript of the Sonata in the British Museum. Mrs. Helen Trust had been announced to sing, but she was unable to appear and her place was taken by Mr. Abramoff. His selection of operatic airs by Meyerbeer and Gounod was rather singular for a Classical Concert, but it appeared to give satisfaction to the audience.

On the following Saturday Schubert's Octet was repeated, and on this occasion St. James's Hall was crowded, further testimony being thereby afforded to the growing conviction that Evening Concerts are declining and Afternoon Concerts growing in popular favour as regards central London. Mr. Frederick Dawson and Signor Piatti played Mendelssohn's Sonata in B flat for pianoforte and violoncello (Op. 45), and Mr. Dawson brought the Concert to a conclusion with the *Giga con Variazioni* from Raff's Suite in D minor (Op. 91). Mr. Plunket Greene sang Schubert's "Litanei" and three of Professor Stanford's cleverly arranged Irish songs in his most impressive manner, deserving the utmost credit alike for his selections and their execution.

The attendance on Monday, the 23rd ult., was above the average, thanks to a programme of exceptional attractiveness. Beethoven's Septet was repeated, and kept the major part of the audience in their places until the end, but to many the most enjoyable feature of the Concert was Dvorák's Quintet in A (Op. 81), for pianoforte and strings, a superb work which on this occasion received a magnificent interpretation, Mr. Leonard Borwick especially distinguishing himself in the pianoforte part. The gifted young English pianist introduced two new pieces as his solos. The first of these, a Ballade in G minor by Professor Villiers Stanford, forming one of a series (Op. 42), commences with a theme that might pass for an Irish ditty, but the writing soon becomes modern and too complicated to follow clearly at first. Opinions concerning the piece may therefore well be reserved, especially as it is still in manuscript. The other novelty was an Air with Variations in A, by Mr. Paderewski, from a set of three pieces (Op. 16). Without being strongly individual there is a good deal of character in these Variations, which were very brilliantly played by Mr. Borwick. Madame Bertha Moore contributed songs by Meyer-Helmund and Mr. Henschel, entirely to the satisfaction of the audience.

THE INCORPORATED SOCIETY OF MUSICIANS

The eighth annual Conference of the Incorporated Society of Musicians was opened, on the 2nd ult., in the Egyptian Hall of the Mansion House, by Alderman Sir Joseph Savory, M.P., who represented the Lord Mayor, unavoidably prevented from attending. After a congratulatory address from Sir Joseph on the flourishing condition of the Society, and the reading of the annual report by the Hon. General Secretary, Mr. E. Chadfield, Sir John Stainer delivered an address on "Technique and Sentiment in Music." He said that the term "technique" implied the practical skill in performance which enabled a player to express what he felt; and the term "sentiment" implied that poetic taste, or emotional temperament, which sought to find expression through the medium of technique. In music, expression was the language of emotion and technique was the grammar of expression. It was most important that technique and sentiment should be properly balanced. The highest technique could be of no use where the performer had no sentiment to express, and sentiment was wasted if the technique was not sufficiently good to serve as a means of expression. Was the proper balance maintained in the training of young musicians in this country? He could speak on this question from an experience of thirty-five years' active work. He had watched young students and had been filled with admiration for their constantly increasing skill in technique. He had often thought that at last a really fine performer was about to be produced; but at the last the pupil had come to a sudden standstill. There was a something lacking—the real innate musical sentiment which could find spontaneous and successful expression in technique. The question that naturally presented itself was this—was the defect due to any fault of physical constitution, or were the teachers to be blamed? It must be admitted that this country was deficient in natural sentiment. Englishmen had not that *délicatesse* of temperament which was the primary qualification for an artistic nation. He would not say that the English nation was not fond of music, for at present more money and time were being devoted to its cultivation in England than in any other country of Europe. But teachers and professors who were constantly on the look out for those gifted with a really high order of musical taste and intelligence came across very few specimens indeed. He had removed all blame from the teachers. Of course, sentiment was an innate faculty, and not an acquirement; but the English might, after all, have a certain amount of natural taste and sentiment which really required careful cultivation. The tendency of the present system of education, especially with respect to boys, was to rub down any individual traits of manners, character, and sentiment, in order that each might appear as much as possible like all the others. It was attempted to assimilate all to certain conventional types, as easily recognisable as well-marked species of birds or animals. Until lately women had escaped this process owing to their more isolated education and training; but now, by massing themselves into institutions, they too were beginning to fall into various easily distinguished types. Society, no doubt, preferred to find humanity divisible into large groups and classes; but in the realm of art, the strongly-marked personality was just what was wanted to raise the student to the position of a real artist. The process of polishing men and women down to a nice level and a smooth surface carried with it, too, an unmistakable loss of the artistic sentiment itself. To be sentimental was

regarded as being silly, and to show one's feelings or emotions as being weak or contemptible; and yet, in the realm of art, this spontaneous and unrestrained expression of feeling and sentiment was just what was wanted to raise an artist into a leader of thought or a founder of a school of art. The national tendency towards the suppression of sentiment and the loss of marked individuality was clearly one of the dangers and evils which the higher class of music teachers had to contend against in this country. Conservatoires and large institutions undoubtedly conferred great advantage upon their students and on the musical education of the country; but he had long felt that students of the higher order did not profit so much from class lessons of short duration as from longer lessons given in privacy. In the elementary stages of musical training there was, of course, a distinct advantage in class teaching; but when a teacher of superior ability wished to put the finishing touches on a clever pupil private tuition became an absolute necessity. In the perfect quietness of the skilled teacher's own study, in a lesson which occupied not less than an hour, there was opportunity for hints as to style, sentiment, and true interpretation which could not possibly be squeezed into the rapid come and go of the class-room. There was another important consideration. Competition was all very well for urging lazy boys to learn Greek irregular verbs or a list of dates; but was it well that young students should study the masterpieces of the great composers merely in view of a competitive examination? Surely not. The inner motive which impelled a student to undergo the drudgery of technical work would influence the results of that work. Competition was certainly more rife among the students of an institution than among the few pupils of a real "master." Unless a considerable amount of quiet personal influence in the direction of "sentiment" was exercised over pupils they almost invariably devoted themselves to the mastery of technical difficulties and nothing else. Left to themselves, young performers always preferred to exhibit their skill rather than their taste. It was hardly possible to begin too early to mould and influence a pupil's taste and sentiment. No easy piece should be set aside, even by a child, until some stage of expression had been reached. If once the fact were grasped that technique and sentiment were twin sisters of art, never to be separated, then sentiment would expand as technique gained in power; or, in other words, the soul would find that it had more and more to say as new methods and means of expression were provided for it. But musical sentiment was only one element of general culture. The cases in which people were "good at music" and "good at" nothing else were very rare. In his experience, no pupil had become a first-rate musician who could not have become first-rate in many other professions. No art made more demands on sound judgment and good common-sense than music. A weak, silly-sentimental person would never make a good musician. A good intellectual and emotional training was necessary for all students of music. They should make a serious and critical study of sculpture, painting, poetry, and perhaps the decorative arts. The deeper intelligence should be exercised on logic, philosophy, and to some degree on mathematics. It might be urged that life is too short for such a course of training; but life would not be too short if the young musician could be impressed with the fact that he must be a student to the end of his days. He must not suppose that because he could append a few letters to his name on a brass plate he had nothing more to learn. The Incorporated Society of Musicians was now so large and comprehensive that they could largely influence the musical education of the country; and he would appeal to all teachers to give greater prominence to the cultivation of musical sentiment. Until that quality was more generally possessed, and to a greater extent, Englishmen would still be called an "unmusical nation."

Mr. W. G. McNaught (Assistant-Inspector of Music to the Educational Department) read a paper on "The Progress of Music in Elementary Schools." He said that to estimate at all correctly the musical capacity of these children was a difficult task. In some country places it seemed very slight, while in some of the large towns quite astonishing results were obtained. In the power of picking up songs, of singing them in time and tune, and of associating symbols with things in music, English children, as far as his experience went, were as good as the children of any other country. The most unmusical county in England was Devonshire; one of the worst, too, he regretted to say, was Oxfordshire. Sir John Stainer might, however, derive some consolation from the fact that Cambridgeshire was even inferior to Oxfordshire. (Laughter.) It was want of enthusiasm, rather than lack of capacity, which made some of these districts so far behind others. In Devon only fifteen per cent. of the schools were taught by note, whereas in London, which, he said, showed the highest returns, ninety-three per cent. were instructed by note and seven by ear. As to whether the grant for ear-singing should be discontinued, it was, in point of fact, gradually abolishing itself. Unquestionably we were making strides, but the results of the musical education given in our schools were nevertheless somewhat disappointing, so far as they had gone. Without doubt the majority of the pupils gave no more thought or attention to the subject after leaving school, and for that reason he expressed himself in favour of a scheme of "continuation schools" for both sexes.

On Wednesday morning the Conference was resumed at the Midland Hotel, when Dr. A. C. Mackenzie, who was in the chair, delivered an address. He said that many persons had been spending too much time and power of observation upon the minor and more trivial points which bore upon the present condition of music and the profession of music, forgetting that all the increasing interest which was undoubtedly being taken in music and musical education now pointed to the fact that to the present generation of musicians belonged the task of forming, moulding, and, finally, establishing the *status* of the profession. Music was becoming fast part and parcel of the daily life of all classes, and if the professional musician wished to improve or even keep his present position let him realise, without further delay, that his art was being practised and cultivated by others than himself. He must prepare himself for his work by a much more comprehensive education if he wished his profession to take equal rank with the other professions. Here self-deception was fatal. The present age was called one of specialism, but the day had not yet arrived when the musical profession could allow the specialist to become too prominent. The musical profession had yet to work out its own salvation, and was still in need of a larger number of well-informed, all-round general practitioners—men not only with wider and more extensive knowledge of the art itself, but of the history and literature of the art. There were some truly remarkable men in this respect, but there were not enough. Was it not profitable, for instance, to observe the different effects which all-pervading "Wagnerism" was at the present moment producing upon the music of all nations? Was it not useful to realise how the composers of many lands were straining and squeezing themselves into the Wagner greatcoat, heedless of the fact that the garment did not always fit and that it only spoilt the natural shape of their figures? What more interesting than to watch the gradual growth and the many phases through which our own national art was passing? Musicians must fit themselves for their work by the absorption of as much general knowledge as possible, if the professional were to meet the cultured amateur on an equal footing. That was the real question. The opinion was current that the tendency to found public schools and municipal academies would injure the individual teacher. Personally, he did not believe that that tendency would touch the able professor at all, except in a manner favourable to his interests. The philanthropic mind was not unreasonable, and in many cases it had been convinced already that what was next door to free instruction should be given only in large classes, and he hoped that very soon single instruction on the ubiquitous pianoforte would be done away with in all the technical schools. There were some members of the profession who thought that such State-aided institutions as the Royal Academy of Music were giving instruction to too many students; that the output of mediocrity was appalling; and that such schools should only educate a few selected and gifted pupils. But it was a mistake to suppose that all who entered such institutions meant to become members of the profession. It was the

national desire for general education which increased the numbers in great private and public schools. If art schools were meant to educate solely genius and exceptional talent, a very small flat would suffice for their operations. Further, the very process of education often developed latent powers; and the same machinery was necessary for the complete education of one student as for that of 500. It ought not to be necessary for any one to dwell upon the enduring value of a liberal education in any rank of life; but it was hardly possible to look at the position of the musical profession with a heartfelt and sincere appreciation of its unfulfilled desires, and not to perceive that such truths must be brought before professional musicians if their *status* was to be elevated. It was general culture which was wanted—that all-round education which would enable the musician not only to be eminent in his particular department, but fit him to cope with the ever-increasing competition which every other profession had to face, and permit him to take his place in any social circle or condition of life. Better and more enlightened teaching would be the inevitable result of a wider culture and more extensive general knowledge. He had over and over again noticed, during his attendance at the competitions for the many scholarships which were within the reach of the young student, how little the real musical faculty had been aroused in the candidates. In the preparation for such examinations, the whole weight and stress was laid on mere correctness and digital dexterity. Beyond this, nothing. The mind, the intellect, were dormant, and frequently not a couple of consecutive chords could be struck without book, nor could even a simple melody (played on another pianoforte) be imitated, nor a few chords be reproduced by ear. There must be something wrong in that. Teaching must not become a mere professional habit or pursuit, but a mission and an art. The merely professional man was often artificial, narrow-minded, and hide-bound in his own personal interests. From personal acquaintance with many great foreign artists—such as Liszt, Joachim, Bülow, and Rubinstein—he knew that they were as familiar with the great poets and novelists of their own and other nations as they were with the scores of Beethoven. It was impossible to conceive the existence of a really good composer who had not cultivated the faculty of imagination. It seemed clear that the profession of music was endeavouring to write its own history. That history would date almost from the present day, and the success of the effort would depend not upon the outer signs and characters, nor on the elegance of the style, but upon the matter which the books would chronicle for the next generation. One thing was certain, the Incorporated Society of Musicians, if conducted wisely, might be the principal contributor to the pages of the history. He could not foresee any time when the profession of music would be so well regulated as to keep the privilege of practising it wholly in the hands of those who lived by it. It did not belong to the so-called imitative arts. It was too free and universal an art to bear any restriction. As the appreciation of music increased, the line which divided the professor from the lover of music would assuredly become thinner and thinner, and the duties of the former towards himself and his art more difficult and onerous.

Mr. W. H. Carte read a paper on "The Registration of Musicians." He said that the work which most urgently demanded attention on the part of the Incorporated Society of Musicians was the establishment of an authoritative register of the legitimate professional musicians in the United Kingdom. It was impossible to over-estimate the advantages that would flow from such a register. As time went on, more and more of the work now ill-done by incompetent persons would be intrusted to those whose talents and education fitted them to undertake it. Many beginners in music, now taught by persons who were really amateurs, would put themselves into properly qualified hands; and the register would also deal a severe blow at the "wholesale degree trade," which had flourished so much of late. It would weld the musical profession into a great whole—a living body which could speak and act. The Incorporated Society should appoint a committee to examine into the matter in all its bearings and put the machinery in motion which would enable them to make an exhaustive report on the whole subject. The Society would then be in a position to formulate a scheme for carrying into effect the establishment of the register on a basis which would meet the views of the whole musical community. Teachers already felt the importance of the question, but composers and the bulk of the public performers would be slower to perceive its advantages.

Other admirable papers were those on "Form," by Dr. Hiles, of Manchester; "The Old Claviers" (with illustrations), by Mr. J. A. Hipkins; "The Musical Education of the Blind," by Dr. F. J. Campbell; "Our Pupils," by Mr. J. L. Roeckel; and "The Solmisation of the Minor Key," by Dr. F. Merrick, of Bristol. A delightful Concert of ancient music was played on ancient musical instruments by Mr. Arnold Dolmetsch and his assistants; three evening Concerts, of music by members of the Society, were given, and on Friday, the formal proceedings ended with a banquet, at which Dr. A. C. Mackenzie presided. A full report of these doings and sayings will, however, be found in the Monthly Journal of the Society, and to this we must refer our readers, our space being limited.

HIGHBURY PHILHARMONIC SOCIETY.

How much we are indebted to the large and efficient choral societies which now flourish in the suburban districts of the metropolis for bringing to performance the oratorios and other works produced at the leading provincial Festivals receives ample proof from time to time, and one of these bodies to whom musicians owe a special tribute of gratitude is that which gives its public Concerts at the Highbury Athenæum, under the direction of Mr. G. H. Betjemann. The atmosphere of the Northern heights seems to have a stimulating effect alike on the voices of local amateurs and on their efforts to keep "up to date" in the presentation of the latest Festival novelties. A year ago the Society above-named brought forward Dr. Hubert Parry's masterly setting of the "De Profundis," and on Monday, the 16th ult., the same composer's one-part Oratorio "Job" was performed under its auspices for the first time in London. This work, the production of which gave distinction to the meeting at Gloucester, was described before, and criticised at length after the performance, in The Musical Times, and to the opinions already expressed nothing need be added save to record that, under circumstances not wholly advantageous, the powerful and majestic music created a large measure of effect. It is very unfortunate that the spacious orchestra in the Highbury Athenæum does not possess an organ, for the lack of the "king of instruments" made itself felt in the noble theme which recurs whenever the composer wishes to convey the idea of the over-ruling Providence by which the Patriarch is environed even in his deepest affliction. Then with an orchestra in the main composed of amateurs it would be unreasonable to look for the same finish in matters of detail which may reasonably be expected from professional players, especially in music so full of pitfalls for the unwary as Dr. Parry's latest work. Furthermore, some of the *tempi* had been altered at the last moment at the desire of the composer; but, in spite of these drawbacks, the work evidently made a profound impression upon all who heard it, the most meritorious features in the performance being the spirited efforts of the choir and the magnificent declamatory singing of Mr. Plunket Greene in the "Lamentation of Job," which constitutes the most remarkable feature in the Oratorio. Miss Evangeline Florence was welcome in the part of the *Shepherd Boy*, which she took at short notice, and Mr. Ley was highly efficient as the *Narrator*, but Mr. Albert Cornish was rather overweighted in the music of *Satan*. Dr. Parry was called at the conclusion of the performance and heartily applauded. Schumann's "New Year's Song," a selection from Mr. Cowen's "Language of the Flowers," and solos for Miss Florence made up an excellent second part.

DR. HUBERT PARRY ON EXPRESSION AND DESIGN IN MUSIC.

Dr. C. Hubert H. Parry began, on the 21st ult., at the Royal Institution, a course of four Lectures, entitled "Expression and Design in Music." The lecturer said

that it was probably owing to music being so young as an art, and its power to excite the emotions, that the important element of design which it contained was so little realised. It was not desirable that consciousness of design should necessarily precede enjoyment of the art—the element which spoke, or should speak, to us most strongly was quite irrespective of that knowledge—but it was good to have some understanding of that which gave us enjoyment. Moreover, it was only by knowledge of the factors that we were able to distinguish good from bad art. The test to apply to any work of art was the quality of the thing expressed and the design in which it was announced. Art appealed to us in as many ways as there were factors to the product. Many people of musical and intellectual organisation were attracted by its technical side. They were carried away by wonderful feats of digital dexterity or by the birdlike trillings of a voice. Others, especially the young, were chiefly affected by rhythm and motion. There must be music for each type and all varieties of mankind, and those who believed in and understood only superficial and trivial show music would be always disposed to despise others who derived enjoyment from its construction as an art. Happy was the man, however, who could exhaustively analyse the thing he enjoyed and still continue to enjoy. To do this in music it was necessary to go deeper than the impressions made upon us by the skilful performer. The lecturer disputed the theory that any art originated in imitation, or that imitation could form the most important part of an artist's work. The object of the true artist was to convey to his fellow-men the impression of something which had been a source of interest or enjoyment to himself. This was expression. The painter did not portray a tree to impress you that it was a tree, but to convey to you how the tree appeared to him. The origin of music was not the desire to imitate the bird's song, but arose partly from an instinct to make a sound, and partly from a wish to give expression to some emotion. This was common to all animals. Savages experienced pleasure in the actual fact of utterance, and they experienced pleasure in making patterns; but they did not perceive the manner in which these two factors might be combined to form an art. How should they? Even in these days it could not be said that art was expressive in terms of design. But it was the design which had the function of laying hold of the mind and planting firmly there the artist's expression. Artistic design was so supremely complicated in its nature that a folk-tune of four bars might contain so many factors of design that it would take a hundred times longer to describe them than to play the result of their combination. It was only after generations of the development of the instinct of design that human creatures had material for its problems. Design in art was the counterpart of that which in the ordinary affairs of life we called organisation; and the design of any particular music had a close relationship to the state of organisation of the people by whom it was created and practised. The production of the modern symphony was only possible in an advanced state of human development. The beginnings of music were in consonance with the development of organisation. First we had merely emotional phrases; next a disposition was observable to balance these phrases by repetition; then came the introduction of intermediate notes between the recurrence of the phrases; and subsequently a dawning perception of the balancing of sections. All this was pattern making; and what the music gained in design it lost in expression, because the perfect unification of expression and design could only be accomplished by a highly-developed mind. Races differed in their musical aptitude as much as our own personal friends. Much special study was necessary to account for this. Probably it was a question of condition. When conditions were equal, a higher form of design in art represented a higher standard of a people's organisation. Since we had no means of writing sounds other than those of our modern scale, aboriginal tunes could be trusted for little else beyond their general contour, and to trace, by the orderly manner in which the phrases or figures were disposed, the indication of a feeling for design. Though we could not make sure of the details of a melody or musical figure, we could recognise when it went up or down, and by the regularity or otherwise of such recurrences judge of the balance between these portions. Comparison of the earliest specimens obtainable showed that there were two principal forms of motion developed in what might be termed the formation type period of all aboriginal music—viz., the strong emotion expressed by the beginning on a high note and coming gradually downwards, and the emotion which first found expression in a low note and worked itself up by a kind of zig-zag progress to the high note. The latter was a much later development than the former. Regular organisation might be said to begin when passages were introduced between reiterated figures, an exact balance of phrases being preserved. This was found in folk-music, and early Russian music presented many remarkable specimens of this type. The Lecture was illustrated by diagrams showing the characteristic construction or rise and fall of the music of various nations, and by the performance vocally and on the violin of a most interesting and diversified selection of the earliest musical figures and phrases.

MR. DOLMETSCH'S VIOL CONCERT.

"The 1st thing to be considered, as to the Advantage of Good Music, should be a convenient and Fit Place to perform it in." Such a "fit place" Mr. Dolmetsch has certainly found in the ancient Hall of Barnard's Inn, Holborn, where, on the 24th ult., were resumed the Concerts of music of the past well worthy of being heard in the present. As on former occasions, many charming and most interesting specimens of the musical spirit and skill of our forefathers were made to tell again their story in the same sweet expressive tones in which they had first appealed for welcome and sympathy. Nor did Mr. Dolmetsch stop here, for he would have his audience "admire with understanding," and so he had provided diagrams of two "points" of contrapuntal complexity which occurred respectively in Martin Pierson's "Fantazie," and a composition of like nature by "Coperario," otherwise John Cooper. Over his explanation of the latter the Concert-giver waxed enthusiastic, and said "he was quite sure that no living composer could write such counterpoint"; naïvely adding "he had tried to himself," a remark which caused much good-humoured laughter. Other examples played were Divisions on a Ground No. 1 in G major for the viol da gamba, accompanied by the harpsichord, by Christopher Simpson, published in 1655; and a Sonata No. 1, for the same instrument and in the same key, by Bach. Vocal music was represented by settings of Waller's "Go, lovely Rose," and Herrick's "Gather ye Rosebuds," by Henry and William Lawes respectively, and by a setting of "Take, O take those lips away," by Dr. John Wilson, who is supposed to be the Jack Wilson whose name appears in the first folio edition of Shakespeare's plays in "Much Ado" as singing "Sigh no more, ladies." It only remains to add that Mr. Dolmetsch's excellently trained company did full justice to the music.

THE PLAINSONG AND MEDIÆVAL SOCIETY.

The Rev. W. H. Frere, on the 24th ult., read a paper entitled "Folk-Songs and their Tonality," before a numerous gathering of the members of the Plainsong and Mediæval Society, at the Chapter House, St. Paul's, the Lord Mayor occupying the chair. After a brief reference to the construction of our modern major and minor scales, the lecturer said that, with the exception of a few "circular" tunes, all folk melodies came to a definite end—*i.e.*, they finished on the final note of the scale or mode in which they were written. Therefore the final note exercised an influence on the whole melody, exactly as our keynote exerted a determining influence on the modern tune. A large number of folk-tunes, especially those of Scotland, were built upon the pentatonic scale, which consisted of two notes a whole tone apart, and three notes enclosing the interval of a major third at the distance of a minor third above or below the other two notes. These could be located in the following three positions—viz., G, A—C, D, E; C, D—F, G, A; and D, E—G, A, B. As each of the five notes was used as a "final" there arose five distinct scales, of which the second and third were mostly

used—viz., those located on A and C. The bagpipe scale resulted from the combination of two contiguous positions of the pentatonic series, by which means the whole seven notes of the diatonic scale became available; but many bagpipe melodies revealed in their construction their pentatonic origin, and sometimes even retained the strict pentatonic form; a phrase in the upper pentatonic scale being repeated a note lower—*i.e.*, in the lower pentatonic scale. The lecturer then briefly reviewed the ecclesiastical modes and described the crucial notes which, by their treatment, indicated the mode in which any melody was written. The first mode, the Dorian, was divided into three classes—viz., first, in which the sixth was major; second, in which the sixth was flattened; and third, in which the sixth was avoided altogether. The Lecture was illustrated by numerous examples, and three fine folk-songs were most charmingly sung by Miss Broadwood. The proceedings were closed by an interesting discussion.

DR. HUBERT PARRY'S "HYPATIA" MUSIC.

The incidental music contributed by Dr. Hubert Parry to the production of "Hypatia," on the 2nd ult., at the Haymarket Theatre, is of an elaborate, extensive, and important character. In point of mere bulk—setting aside the question of merit altogether—it has about as much matter in it as would make two symphonies. And yet, such is the disadvantage at which a musician even of Dr. Parry's distinction is placed when he enters the theatre, that his share in the production, though it must have cost him a great deal of work and thought, has been passed over in the press either without a word or else in the most cursory fashion imaginable. It is satisfactory, therefore, to learn that a selection of the music is to be given at one of the Philharmonic Concerts, where it is to be hoped that some of the most important numbers, which have been condensed or sacrificed to the exigencies of stage performance, will be heard in the form originally designed by the composer. The Overture, which is in E minor, is a vigorous and sonorously scored piece of work, in which attention is specially challenged by the effective use of the themes subsequently associated with the Monks, the love of *Ruth* and *Orestes*, and with *Issachar*. The first of these is a sombre yet striking tune which, though not written in an ecclesiastical mode, follows the general outlines of Intonation, using the word in the technical sense On these materials the Overture is almost entirely based. In the first scene occur two pieces of *mélodrame*, the shorter of which, played in the distance, contains an effective quotation from Dr. Parry's music to the "Frogs." At the close of the scene the Monkish Chant is given by the Monks unaccompanied. This, we understand, was originally an important number with orchestral accompaniment, but in the stage version it is considerably condensed and sung in unison without any instrumental support. The first of the *entr'actes*, a movement in G, is illustrative of the temper and attitude of the crowd discovered outside the house of *Issachar* and is in the composer's brightest and most vivacious vein; the second, in D, is expressive of the love of *Ruth* and *Orestes*, and is by turns passionate and tender; altogether a very beautiful number. The processional music in F is bright, rhythmic, and vigorous, while the *Hypatia entr'acte*, in B flat, is remarkable for the contrast between the dreamy and mystical theme associated with the heroine and the Monkish Chant which, in a slightly varied form, is happily illustrative of her points of contact with *Philammon*. Of the remaining numbers special mention should be made of the *entr'acte* typical of the Jew *Issachar*, the theme of which is of a distinctly Oriental and sinister character; of the important Processional March in A major which, as given at the Haymarket, is but a fragment of the original; of the final *mélodrame*, also condensed, which is played during *Hypatia's* dying speech; and the impressive Apotheosis in E major, which rounds off the play. The incidental music, we may add, is scored for strings, one flute, one oboe, two clarinets, and one bassoon, one horn, two trumpets, two trombones, bass tuba, and timpani; and, considering the unfavourable conditions which inevitably prevail at a theatre, great credit must be assigned to Mr. Armbruster for the loyalty and intelligence displayed by him in endeavouring to carry out the composer's intentions.

LYRIC THEATRE.

The present season, if not generally remarkable for the production of new works in the higher forms of musical art, is certainly noteworthy for the unusual number of light operas which have appeared—most of them only to disappear within a few weeks or months. Entertainments of this nature being generally so ephemeral rarely demand any sort of notice in this place, but there are exceptions, and one such is "The Magic Opal," which saw the light at the above-named theatre on the 19th ult. Our readers will not expect a detailed description of Mr. Arthur Law's libretto, which deals with the embarrassments and misunderstandings caused by an enchanted hoop acting in precisely the same way as a love philtre upon any one who touches its possessor, provided that he or she be of the opposite sex. But the music of Mr. Albeniz calls for notice, for it affords strong testimony to its composer's possession of gifts which ought, in due course, to find opportunities for display in more important spheres. The gifted Spanish pianist can write strains of a higher class than shop ballads and dance tunes. His melodies, if not invariably original, are certainly always refined; his part-writing and orchestration show the hand of a true musician; and the pleasant Spanish colouring in many of the numbers is not found incongruous, though the scene of the opera is laid in Greece. We hope in due course to welcome Mr. Albeniz in the ranks of those who contribute to the more enduring forms of lyric drama—ranks by no means too well filled at present. With regard to the performance of "The Magic Opal," Miss Aida Jenoure, Miss May Yohe, Mr. John Child, and Mr. Wallace Brownlow may be selected for mention on account of their vocal capacity, and the general interpretation is in all respects worthy of Mr. Horace Sedger's well-appointed theatre.

OBITUARY.

We are sorry to record the death, at Ealing, on the 14th ult., of Mr. John Boosey, the head of the firm of Boosey and Co. The deceased gentleman had long suffered from the form of paralysis which gradually affects the entire body. To the last, however, his mental powers remained unweakened, and he died, not of the chronic disease, but of congestion of the lungs. Mr. Boosey played an active part in the artistic concerns of the metropolis. He was a publisher of much enterprise; he "ran" more than one musical journal, notably the *Musical World*, which, it must not be forgotten, was started by the house of Novello; and he carried on the well-known London Ballad Concerts from their beginning, more than a quarter of a century ago. In point of fact, Mr. Boosey furnished a striking illustration of the qualities which command success on the trading side of the "divine art." For some time past he took a lessening share in the work of the firm, and he died at the age of sixty-one, when a modern man is still supposed to have years of work in him.

Mr. C. E. Cafferata, Conductor of the Societa Armonica, and an amateur musician of considerable repute, died during the past month in Liverpool, at the age of about fifty-five.

We have to record the death, on December 28 last, at his residence in Edinburgh, of Mr. Frederick William Bridgman, a highly esteemed pianist and teacher, and for some years Organist of the United Presbyterian Church, College Street, in the Scottish Capital. He was born in London in January, 1833, and made his *début* as a pianist at the early age of seven. He settled in Edinburgh nearly half-a-century ago, and soon established for himself a leading position amongst the musicians of the country.

Mr. Charles Ziegler, chief manager of Messrs. Steinway and Sons' London House, and member of that firm, died on the 4th ult. at his residence, No. 17, Lower Seymour Street. He was born in New York, in 1854, and was the eldest grandson of the late Engelhardt Steinway, the founder of the firm. Mr. Ziegler was both an able musician and an accomplished artist.

Mr. Charles A. Harper, the distinguished horn player, for many years the principal performer on his instrument in the leading English orchestras, died in London on the

5th ult., aged seventy-three. He was the second son of the elder Thomas Harper, the celebrated trumpet-player, and held a professorship at the Royal Academy of Music.

The death is announced at Liverpool, in the second week of last month, of Mr. Charles Wilberforce, a musician of much ability, for a period of some thirty years Organist of St. Anthony's Catholic Chapel, and afterwards of St. Michael's in that town. He was seventy-six years of age.

M. Ferdinand Lavainne, honorary director of the Conservatoire at Lille, died at that town on the 7th ult., aged seventy-eight. He was a pianist of considerable attainments and a very meritorious composer, principally of chamber music and music for the church. Amongst several operas from his pen, one entitled "Nérida," brought out some thirty years since, was the most successful.

M. Talazac, the celebrated French operatic tenor, well-known also in this country, died on December 26 last, at Chatou, near Paris. He made his *début* at the Paris Opéra Comique in 1878, in Reyer's "La Statue," and subsequently created the tenor part in a number of more or less important French operas, including "Lakmé," "Le Roi d'Ys," and "Samson et Dalila," the latter upon its first performance at the Eden Theatre. M. Talazac was born at Bordeaux, in 1853.

Carl Hill, one of the most justly esteemed German operatic baritones, and a true artist, died on the 12th ult., at Sachsenberg (Mecklenburg), in his sixty-second year. He was for many years, and within three years ago, a member of the Court Theatre in Schwerin, and obtained a world-wide reputation by his masterly interpretation of the parts of *Alberich* and of *Klingsor* in connection with the Bayreuth Festspiele. Carl Hill was, moreover, an excellent oratorio and concert-room singer. He was born at Idstein, near Nassau.

We have to record the death, on December 25 last, at Dresden, of Carl August Fischer, one of the most distinguished of modern German organists and a gifted composer. He was a pupil of the Leipzig Conservatorium, and for many years occupied the post of Organist both at the Dreikönigs Kirche and the Church of St. Anne's in the Saxon capital. Amongst his compositions may be mentioned, besides numerous works for his own particular instrument, the Symphonies "In Memoriam" and "Künstler-Carnival," and an opera "Loreley." He was born at Ebersdorf, near Chemnitz, in 1829, and was thus in his sixty-fourth year.

We have also to record the death, on the 18th ult., at Boston (U.S.), of Julius Eichberg, a distinguished violinist and composer. He was born in Düsseldorf, on June 13, 1824, and studied composition under Fétis, and the violin under Meerts and De Bériot, and about 1847 was appointed professor of the violin and composition at the Geneva Conservatoire. In 1856 he removed to America and took up his residence at Boston, where he became the director of the Boston Conservatory of Music, general inspector of music in the public schools, and also founded a school for violin playing bearing his name. He is the composer of numerous chamber works, violin pieces, &c., as well as of several operas, set to English words, notably "The Doctor of Alcantara," which has become an established favourite with American audiences.

We have also to record the following deaths, viz.:—

On December 20, at Steglitz, near Berlin, Carl Bial, well known pianist and teacher of his instrument, aged fifty-nine.

On December 27, at Lisbon, Antonio Melchior Oliver, successful teacher of operatic singing, Secretary to the Royal Conservatorio in the Portuguese capital, aged sixty-one.

On December 31, at Lamspringe (Prussia), Heinrich Homeyer, organist of considerable repute, aged sixty-six.

On the 16th ult., at Paris, M. Verrimst, distinguished contrabassist, for many years member of the orchestra of the Opéra, and professor at the Conservatoire, aged sixty-eight.

On the 13th ult., at Dresden, Frau Melitta Otto-Alvsleben, honorary member of the Hof-Theater, once a celebrated *prima donna*, aged fifty-two. She was the solo soprano at the Beethoven Centenary at Bonn in 1871, and from 1873 to 1875 sang frequently in England—at Novello's Oratorio Concerts, the Crystal Palace, &c.

On the 22nd ult., at Madrid, José Zorilla, distinguished Spanish dramatist and poetical author, some of whose lyrics have been set to music, in his seventy-sixth year.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

During the reign of the "Lord of Misrule" serious music is at a standstill. Nevertheless, there are one or two events of sufficient importance to be placed on record. To go back to the Boxing Night performance of "The Messiah," by the Festival Choral Society, it is to be noted that three of the vocal principals are natives of Birmingham—viz., Miss Alice Hill, Mr. Henry Piercy, and Mr. John Ridding. The soprano was Miss Medora Henson, who made her first appearance here. She has a beautiful voice, but cannot yet be accepted as a Handelian singer. The performance all round was hardly up to the Society's standard, but the holiday audience was pleased. There was a good band, Mr. Perkins ably assisted at the organ, and Mr. Stockley conducted. "The Messiah" was the first choral work given after the recess, the Choral and Orchestral Association performing it in the Town Hall on the 21st ult. The vocal principals were Miss Mabel Grove, Miss Blanche Stanley, Mr. R. M. Swingler, and Mr. T. Horrex. The attendance was not so large as usual, and possibly some disappointment was felt at the non-production of Bennett's Oratorio "The Woman of Samaria," which is postponed until Easter. The performance of "The Messiah" was one of the best the Association has given for a considerable time, and Mr. Halford, the Conductor, is to be congratulated on the result of his labours.

The "Magdalen Vagabonds" paid us a visit on the 12th ult., giving an excellent Concert in the Masonic Hall. Glees by Horsley, Walmisley, Spofforth, and Webbe were sung with refinement and finish. A part-song, "Come, my dear one," by the Conductor, Dr. J. Varley Roberts, greatly pleased the audience.

Dr. Rowland Winn gave an Invitation Concert the next evening in the same room, Beethoven's "Kreutzer" Sonata and Mendelssohn's Trio in D minor being the principal works performed. Mr. F. Ward was the violinist and Mr. A. J. Priestley was responsible for the violoncello part.

The next evening a Dramatic and Musical Recital was given in the same hall by Miss Ethel Davies and Miss May Davis, assisted by Mr. J. D. Davis (pianist), Mr. F. Ward (violinist), Mr. Percy Taunton (vocalist), and Mr. Ben Nathan.

Mr. Sarasate and Madame Berthe Marx gave a Concert in the Town Hall on the 17th ult. Beethoven's "Kreutzer" Sonata received a magnificent interpretation, and a Concertstück (Op. 20), by Saint-Saëns, was an acceptable novelty. The other pieces were of a more popular character, and the audience, charmed with the various performances, succeeded in getting double value for their money by obtaining encores after nearly every number of the programme.

The Turner Opera Company began its annual season at the Grand Theatre on the 16th ult. The first work presented was the much talked of "Cavalleria Rusticana." Very well put upon the stage, and with Mr. Turner as *Turiddu*, Miss Chrystal Duncan as *Santuzza*, Miss Amy Martin as *Lucia*, Miss Annie Roberts as *Lola*, and Mr. John Ridding as *Alfio*, a fairly good performance was secured. The band, directed by Mr. T. E. Turrell, did its best, but was inadequate to the full demands of the score. The performance created some enthusiasm, but there was little of the sensation witnessed in earlier performances of the work.

So far, with this exception, only old familiar stock pieces have been given.

The Misses Rose and Emilie Long gave their third annual Concert in the Masonic Hall on the 24th ult., when a strong array of local artists assisted.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The third Musical Recital of the present season in Bristol Cathedral, held on Christmas Eve, took the form of a Carol Service. Carols new and old were well sung by

I did call upon the Lord.

FULL ANTHEM.

Psalm iii. 4; iv. 9; xxx. 13.

Composed by FRANK L. MOIR.

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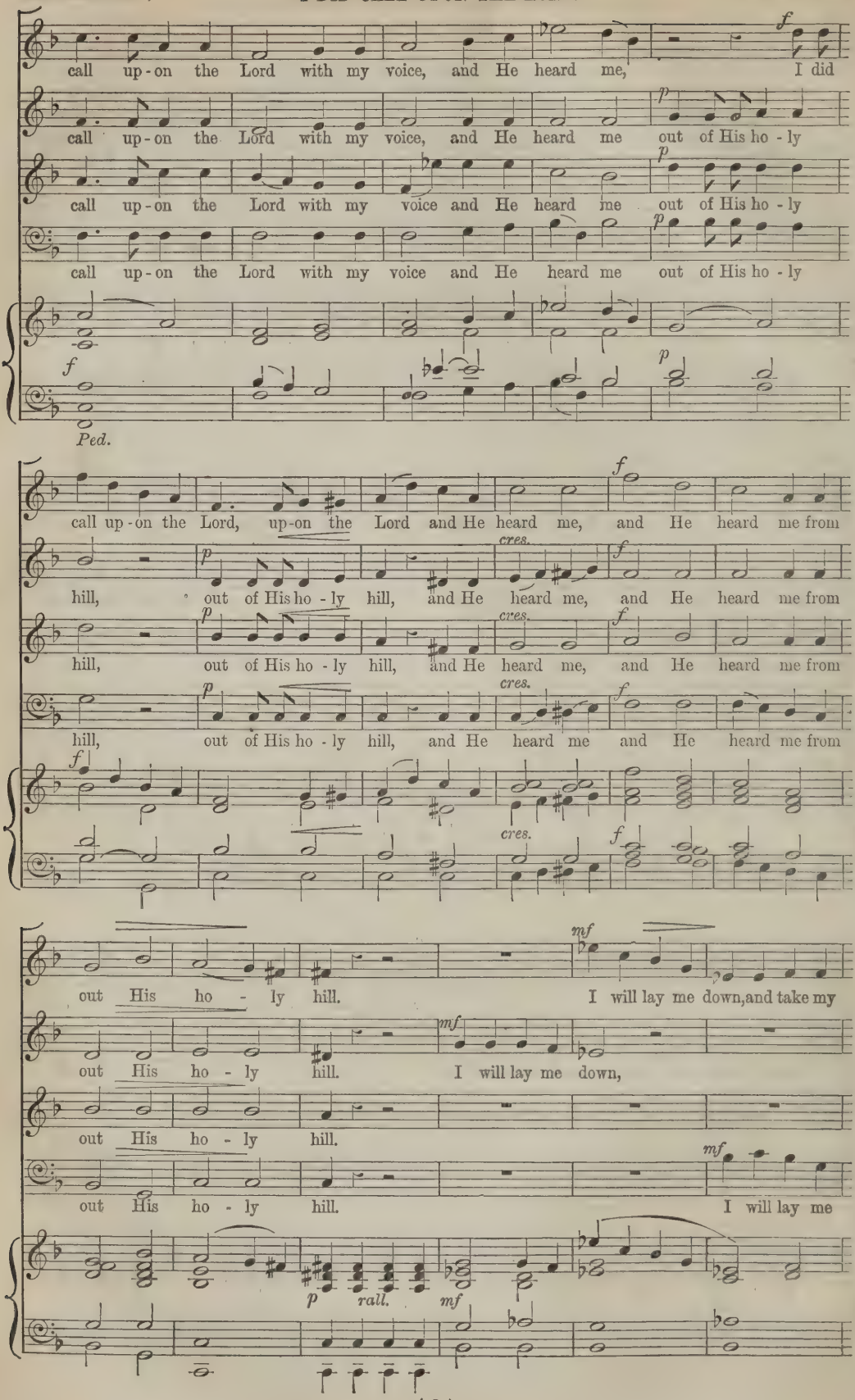
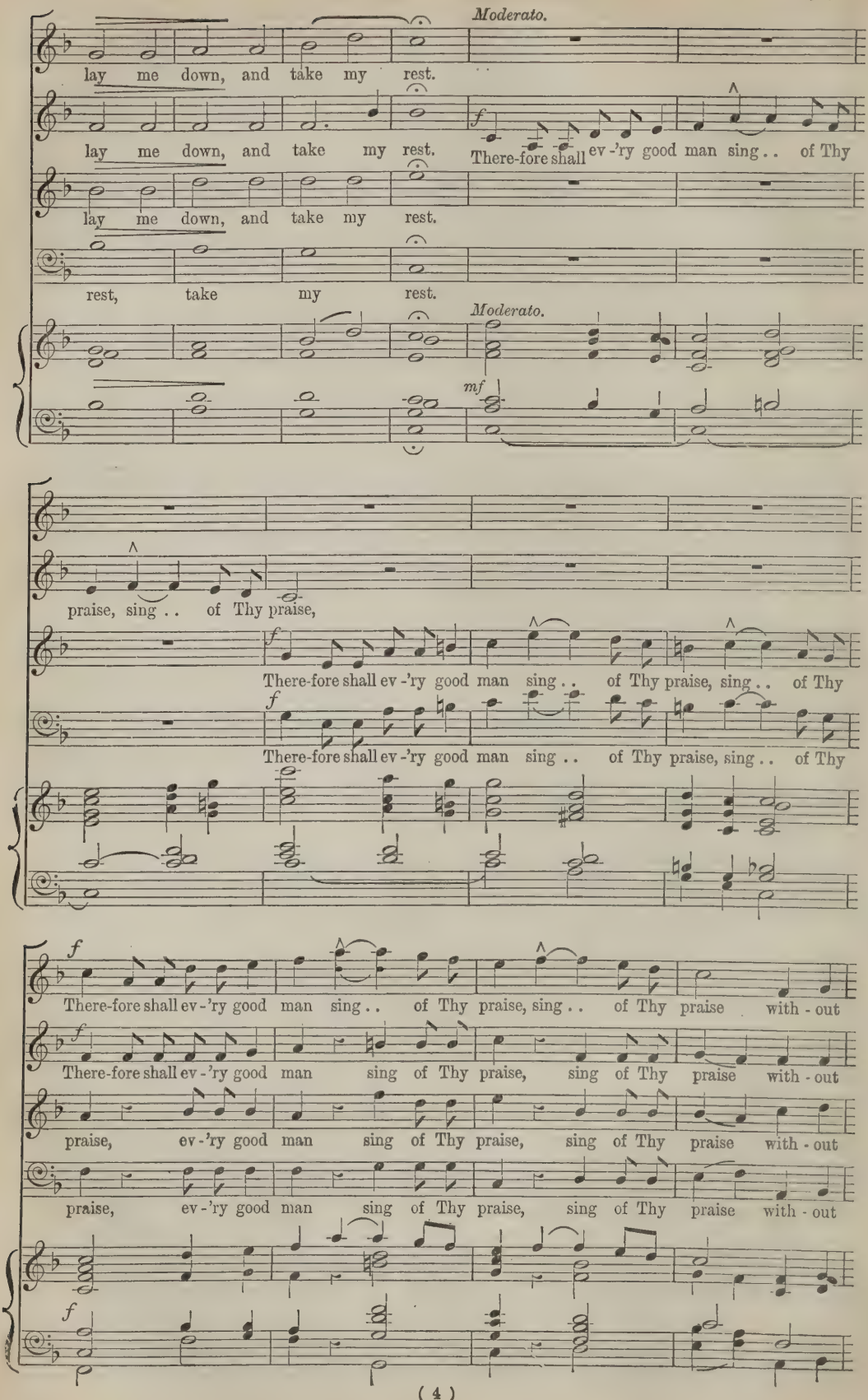
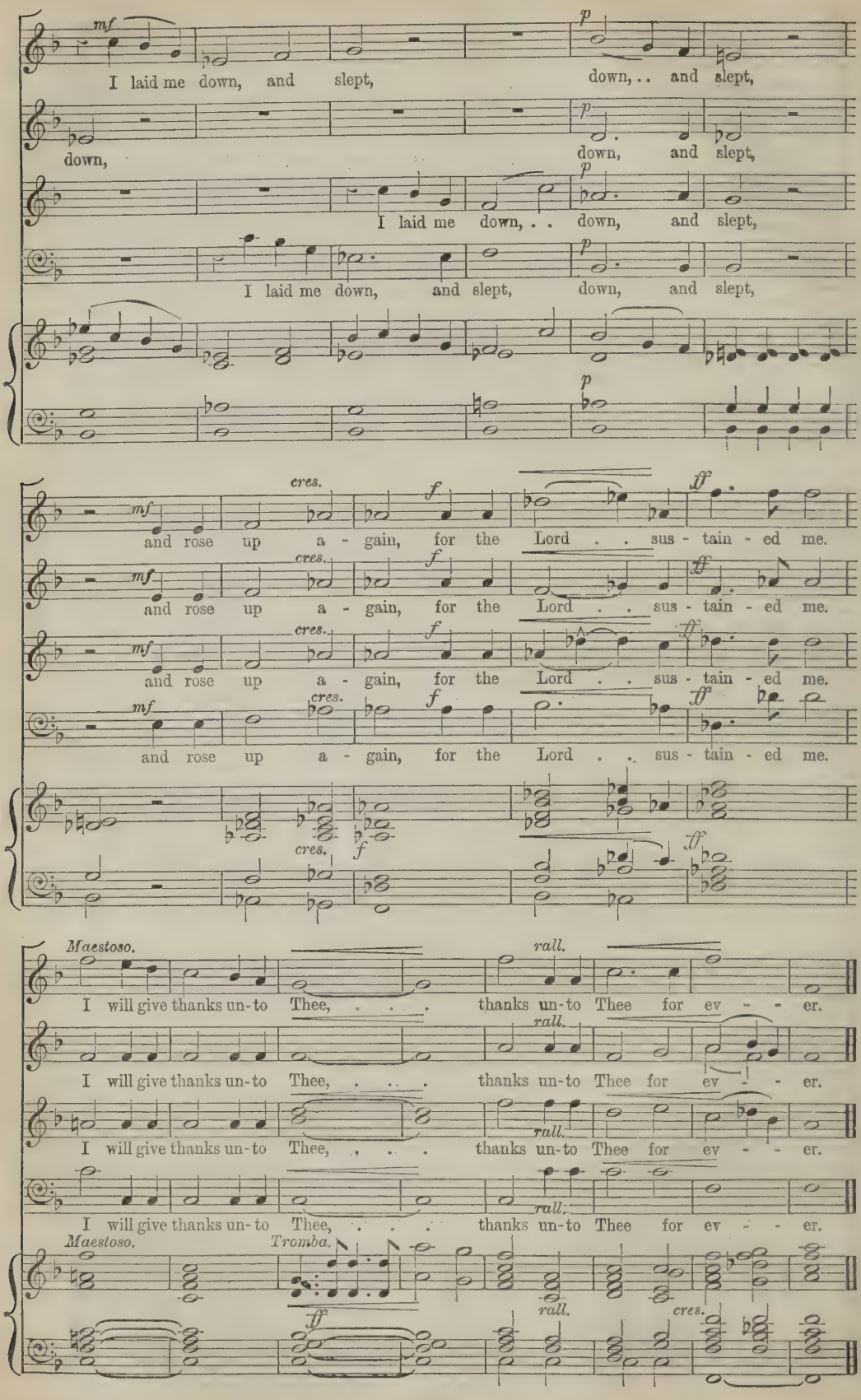

call up-on the Lord with my voice, and He heard me, I did
call up-on the Lord with my voice, and He heard me out of His ho-ly
call up-on the Lord with my voice and He heard me out of His ho-ly
call up-on the Lord with my voice and He heard me out of His ho-ly
Ped.
call up-on the Lord, up-on the Lord and He heard me, and He heard me from
hill, out of His ho-ly hill, and He heard me, and He heard me from
hill, out of His ho-ly hill, and He heard me, and He heard me from
hill, out of His ho-ly hill, and He heard me and He heard me from
out His ho-ly hill. I will lay me down, and take my
out His ho-ly hill. I will lay me down,
out His ho-ly hill.
out His ho-ly hill. I will lay me
rall.

rest, take . . my rest, for it is Thou, Lord,
take my rest, for it is Thou, Lord,
I will lay me down, and take my rest, for it is Thou, Lord,
down, down, and take my rest, for it is Thou, Lord,
cres.
on - ly that mak-est me dwell in safe - ty, Thou, Lord, on - ly, that mak-est me dwell in
safe - ty, . . I will take my rest, will take my rest, will
safe - ty, . . I will lay me down, and take my rest, will
safe - ty, I will lay me down, and take my rest, and take my rest, will
safe - ty, I will lay me down, and take my


Moderato.
lay me down, and take my rest.
lay me down, and take my rest.
f
There-fore shall ev -'ry good man sing .. of Thy
lay me down, and take my rest.
rest, take my rest.
Moderato.
mf
praise, sing .. of Thy praise,
f
There-fore shall ev -'ry good man sing .. of Thy praise, sing .. of Thy
f
There-fore shall ev -'ry good man sing .. of Thy praise, sing .. of Thy
f
There-fore shall ev -'ry good man sing .. of Thy praise, sing .. of Thy praise with - out
f
There-fore shall ev -'ry good man sing of Thy praise, sing of Thy praise with - out
praise, ev -'ry good man sing of Thy praise, sing of Thy praise with - out
praise, ev -'ry good man sing of Thy praise, sing of Thy praise with - out
f

f
ceas - ing, O my God, O my God, I will give thanks un - to
Thee for ev - er, I will give thanks, give thanks un - to Thee,
Thee for ev - er, I will give thanks, give thanks un - to Thee,
Thee for ev - er, I . . will give thanks, give thanks un - to Thee, . .
ff
dim.
Andante.
I will give thanks un - to Thee for ev - er.
mp
I will give thanks un - to Thee for ev - er. I laid me
p rall.
p


mf
I laid me down, and slept,
p
down, .. and slept,
down,
down, and slept,
I laid me down, . . down, and slept,
I laid me down, and slept, down, and slept,
cres.
f
ff
and rose up a - gain, for the Lord . . sus - tain - ed me.
Maestoso.
rall.
I will give thanks un-to Thee, . . . thanks un-to Thee for ev - - er.
Tromba.

the choir, and Miss Cromey, Miss Aldersley, and Mr. W. Thomas were the soloists. Many of the same compositions were repeated at the service in the Nave of the Cathedral on the night of Christmas Day. Unlike the musical recitals at Gloucester Cathedral, those at our mother church latterly have not been so well attended as was expected, and the offertories have seldom or never covered the expenses; hence it is probable they may be abandoned.

Carol singing in the churches and chapels of Bristol was very general at Christmas, the collections published by Messrs. Novello being chiefly drawn upon. The twelve new ones written by Shapcott Wensley found ready acceptance, and in some churches the whole of them were sung.

The Clifton Amateur Orchestral Society gave its first annual Concert on the 19th ult., under the direction of Mr. Edward Pavey. The scheme embraced Mozart's Symphony (No. 1 in C), a couple of Overtures, a Suite of Grieg, and some smaller pieces, which were all praiseworthily performed. Misses Marion Harris, Florence Thorne, Annie Boucher, and Mr. F. Barnard contributed songs.

The Bristol Musical Festival Society Committee have decided to hold the next Triennial Festival in October. In the meantime the choir is earnestly studying the choral works to be included in the scheme. The committee have been in communication with leading English composers with a view of securing a new work, but up to the present it is believed nothing definite has been decided. Sir Charles Hallé has been consulted regarding the arrangement of the Festival programme.

Midsomer Norton and District Choral Society, of which Mr. W. J. Kidner is Conductor, gave a very successful Concert on the 3rd ult., on the occasion of the opening of a spacious new hall. The association, which has recently doubled in number of members, has made remarkable progress, and sang the many choruses, part-songs, glees, and carols with highly praiseworthy results. Individual members of the Society contributed solos with skill and intelligence.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The most notable event in musical Edinburgh last month was the first production of Dr. Mackenzie's "Dream of Jubal," at Messrs. Paterson's fifth Orchestral Concert, on the 16th ult. The Choral Union had been thoroughly trained in the work by Mr. Collinson, and the solo numbers were confided to Miss Emily Davies and Mr. Iver McKay, so that the centre and one important wing of Dr. Mackenzie's army gave no cause for anxiety. The orchestra, in spite of the limited time available for rehearsal, gave a very good account of the work allotted to them, and the "melodrama" was in the capable hands of Mr. Charles Fry, who is so identified with the part. In the hall the traditional coolness of Edinburgh audiences was conscientiously maintained while Edinburgh's most famous musician appeared to conduct what is, perhaps, his greatest work. Enthusiasm grew, however, with each number, and at the close Dr. Mackenzie was loudly recalled to receive a perfect ovation from audience, chorus, and orchestra. Mr. McKay narrowly escaped an encore for his spirited rendering of the "Sickle Song," and Miss Davies's singing of "The Lord is good" was well received. The audience had no opportunity to express their appreciation of Mr. Fry's careful and effective declamation, as the last recitation is immediately and without pause followed by the grand "Invocation to Music." Miss Davies undertook the solo in "Hear my Prayer," which, truth to tell, sounds better in the hands of a smaller choir and with organ accompaniment. Two effective numbers from Mackenzie's "Ravenswood" music concluded a delightful Concert.

At the fourth Concert of the same series Mr. Joseph Bradley took the place of Mr. Manns, whose sad bereavement has called forth much sympathy from his numerous friends here. Mr. Bradley gave more than satisfaction. He secured an excellent rendering of Beethoven's Fourth Symphony and a very spirited and fiery performance of the *Finale* from Schubert's C major. Barclay Jones's clever and sound Concert-Overture was carefully played and warmly received. Miss Wietrowetz, who made her first appearance here, was distinctly successful in the Mendelssohn Concerto. The *Adagio* in Spohr's Sixth Concerto was also very enjoyable, but the talented young violinist was at her best in Sarasate's "Gipsy Songs," for which she won a well deserved encore.

Mr. Moonie's Male Voice Choir gave a Concert on the 7th ult. to an audience which, even taking the bad weather into consideration, emphasised the want of interest Edinburgh takes in even the best male voice performances. The programme was a miscellaneous one, arrangements of Scottish and Scandinavian folk-songs predominating largely. A choir of boys sang exquisitely, and Mr. Dambmann (violin) and Messrs. Stronach and Bain (vocalists) were encored.

The Dundee Choral Union, under Mr. Carl Hamilton's experienced direction, chose "The Rose of Sharon" for the first Concert this season, and was rewarded with a crowded audience. The soloists were Miss Macintyre, who was in her best form, Madame Belle Cole, Mr. Ben Davies, and Mr. Pierpoint. The chorus was not quite up to the usual mark of excellence secured by Mr. Hamilton; some of the attacks were a little hesitating, and one of the parts was rather overweighted by the others. Nevertheless, it was a most enjoyable performance. The orchestra, under Mr. Kosman's leadership, was so full and powerful that the falling off in the chorus (only temporary, let us hope) was emphasised. The Organist's work was open to criticism.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Several misfortunes overtook the management of the Choral and Orchestral Concerts during the earlier days of the past month, and with a council less able to face emergencies the machinery might easily have run out of gear. Fortunately, however, the needful tact and energy were displayed, and much awkwardness, to say the least, was thereby averted. The first difficulty had concern with the morning of the 2nd ult., when the annual performance of "The Messiah" was given in St. Andrew's Hall. Miss Thudichum had been engaged to sing the soprano music, but, owing to indisposition, the lady was unable to appear. Miss Emily Spada subsequently undertook the part. She also failed the management, and, at the eleventh hour, Madame Duma came to the rescue, journeying specially from London for the occasion. Her coadjutors were Miss Marian McKenzie, Mr. E. Branscombe, and Mr. Andrew Black; Mr. Joseph Bradley conducted; and both band and chorus gave an excellent account of their work. In the evening the customary Popular Concert took place. Mr. August Manns directed the first part of the programme, but on receipt of a telegram announcing the alarming illness of his wife he had to leave for London by the night mail. Much sympathy was felt for the popular Sydenham chief, and this was intensified when the sad news of Mrs. Manns's death arrived a few days later on. Mr. Elkan Kosman, the principal violin in the orchestra, conducted the second part of the programme, and really with excellent results.

At the Orchestral Concert, on the 5th ult., Mr. Bradley took the *bâton*. It was a plucky undertaking, because Schumann's Symphony (No. 2) in C was in the programme, but criticism is largely disarmed. It remains, however, to be frankly said that the esteemed chorus-master of the Union accomplished wonders, aided as he was by the fealty of the band, whose allegiance to their temporary chief was, it is a pleasure to state, unswerving throughout. Mr. Bradley scored a distinct success in the "Leonora" Overture (No. 3), and easily revealed the bright and dainty beauties to be found in Mr. Edward German's couple of dances from the music to Mr. Irving's revival of "Henry VIII." The whole of this interesting music should, indeed, be accorded a hearing at the earliest opportunity.

At the Popular Concert, on the 7th ult., Mr. Barclay Jones's Overture in C minor created a highly favourable impression. Mr. Philip Halstead, in his admirable performance of the pianoforte part in Saint-Saëns's G minor Concerto, showed marked advance in his profession, and the orchestra distinguished itself by a worthy account of Beethoven's Fourth Symphony.

Mishap number three ushered in the Seventh Subscription Concert, when only one short hour before the commencement of the performance a telegram informed the management that Fräulein Wietrowetz was too ill to appear. Once more Mr. Kosman stepped into the breach, and played to admiration in Vieuxtemps's D minor Violin Concerto. The Symphony was Schubert's "Unfinished," and the programme also included the "Introduction and Isolde's Liebestod," from "Tristan."

On the evening of the 11th ult. the Choral Union migrated to the City Hall, when "The Messiah" was given for the benefit of our East-End friends. Mr. Bradley again conducted Handel's work, and the soloists were Miss Maggie Davies, Madame Belle Cole, Mr. Braxton Smith, and Mr. Robert Grice. The seventh Popular Concert was mainly devoted to Mendelssohn, inasmuch as both the "Scotch" Symphony and the Violin Concerto were in the programme. In the last-named ever-welcome composition Fräulein Wietrowetz, who had nearly recovered from her indisposition, made a highly successful *début*, and Madame Belle Cole was the vocalist of the evening.

Mr. Manns resumed the *bâton* on the 17th ult., the audience rising in solemn silence as the conductor entered the orchestra. At this Concert yet another apology was rendered necessary, Mr. Fred. Lamond having found it "inconvenient" to fulfil his engagement. That clever young pianist, Miss Adelina De Lara, turned out a competent substitute—as was clearly shown by her admirable work in Schumann's Pianoforte Concerto—and the programme otherwise contained Dr. A. C. Mackenzie's stimulating and altogether delightful "Twelfth Night" Overture and Beethoven's "Eroica" Symphony.

Dvorák's "Requiem," composed for the last Birmingham Festival, was produced, for the first time in Scotland, on the evening of the 19th ult., with Madame Annie Marriott, Miss Hilda Wilson, Mr. Iver McKay, and Mr. Watkin Mills as soloists. Much interest centred in the Bohemian musician's Mass, a work which bids fair to take foremost rank amongst compositions of a kindred order. It behoved Glasgow's premier Choral Society to introduce the "Requiem" at the earliest opportunity, and thereby keep pace with the times from an educational point of view. Those who heard the work for even the first time were impressed with its sumptuous colouring, its graphic exposition of the text—alike as regards both the vocal and orchestral design—and the surprisingly grand effects obtained in such numbers as the "Dies iræ" and "Quid sum miser." The performance was highly creditable to all concerned, and it was evident that Mr. Bradley, who conducted, had taken the greatest pains in rehearsing the work. The band and chorus numbered 500 performers.

Mr. J. K. Strachan's Saturday Afternoon Organ Recitals in St. Andrew's Hall continue to attract very large audiences. The programmes are invariably good, and the introduction of recitations has met with the decided favour of the patrons. On the 14th ult. Mr. Charles Fry made his first appearance in Glasgow, and recited with powerful effect "The building of San Sophia," to Mr. Strachan's organ accompaniment, as also "The Dream of Eugene Aram." In Hood's familiar piece Mr. Fry had the advantage of the pianoforte accompaniment specially written by Dr. A. C. Mackenzie. Much artistic use is made of the tune "Hanover" in this expressive musical illustration. Mr. Fry also recited at the City Hall and on both occasions he had a very cordial reception.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The most sensational event of the past month has been the inauguration of Sunday Concerts at St. George's Hall. Attempts to obtain admission to this superb building have been made over and over again by the Liverpool Sunday Society during many years past, but until lately the petitioners had met with refusal at the hands of the City Council. Entrance was, however, tardily accorded in December last; but yet another trouble arose, for on the subsequent question of granting the needful licence for music on the Sunday the bench of magistrates was evenly divided, and nothing came of the first application. A few days later, however, the solicitors to the Corporation again appeared before an abnormally large muster of justices, there being nearly thirty of them present. In the end, twenty-three voted for the grant and fifteen against it. Thus the path was cleared, and on the 8th ult. the Sunday Society Orchestra, now augmented to sixty performers, and conducted by Mr. W. I. Argent, took up its position under the famous organ at which Mr. W. T. Best presides. The programme included the Overture to Rossini's "William Tell," a selection from Wagner's "Tannhäuser," and the last movement of Beethoven's Fifth Symphony. Songs were sung by Miss Pauline Joran—an excellent mezzo-soprano of the Royal Carl Rosa Company—and Mr. Eaton Batty. The audience proved, unfortunately, even too large for the extensive area of the hall, a crowd of over a thousand being unable to obtain admission. These Concerts are to be continued fortnightly, and will alternate with the Sunday Organ Recitals of Mr. Best, or one of his deputies.

Once again it is to be deplored that there is so little of importance in the way of music, outside orchestral lines, to chronicle in Liverpool. The other local societies are for the most part of so little position and do such unimportant work that a good choral concert appears like a veritable oasis in the desert. The Philharmonic Society gave, on the 17th ult., Gade's "Spring's Message," but the rest of the programme was devoted mainly to a Haydn Symphony and to the solo work of Madame Melba and Herr Becker. The famous Amateur Orchestral Society played well in the Philharmonic Hall on the 21st ult., under Mr. Rodewald, at a benefit Concert.

A new departure has been effected at the Unitarian Church of Hope Street. On the evening of Sunday, the 22nd ult., Mendelssohn's "Athalie" was given in the chancel, with orchestra and chorus. No performance of such an order has taken place since 1836, when the same composer's "St. Paul" was given in St. Peter's Church, for the first time in England, under Sir George Smart.

At Wigan, Handel's "Messiah" has been given by Mr. Moss, with orchestra, at the Wesleyan Church. At St. Helen's, Miss H. Swift has again successfully directed her annual operatic performances. At Newton-le-Willows, Mr. Corlett has had, unfortunately for the local choral society, to resign its conductorship in consequence of his accepting an appointment elsewhere. At Runcorn, the Musical Society has fully recovered its normal healthiness, thanks to the efforts of Mr. F. H. Crossley; and the same gentleman is busy with the preparation of the new Cantata he has written for Warrington. At Liscard, Haydn's "Creation" is in hand.

Mr. Threlfall, the Chairman of the Royal Academy of Music, has been recently in Liverpool and visited the School for the Blind, where, through the instrumentality of Mr. W. D. Hall, an organ on the Hope-Jones system is to be shortly erected. Mr. Threlfall spoke most highly of the singing of the pupils. The Liverpool Musical Club held its annual meeting on the 21st ult., when Mr. A. E. Workman was voted into the presidential chair for 1893. At the Music School (Limited) there seems to be the prospect of a plethora of pupils, so many having joined this term. A new organ of three manuals is to be put up in the Concert-room a couple of months hence by Mr. Alfred Monk, of Holloway.

Opera has been in full swing in Liverpool during the past month, and the visit of the Royal Carl Rosa Company is to extend into March. Among the features of the season up to date have been the revival of Adam's "Postillion of Lonjumeau," an opera of the bright and legitimate pre-Offenbach French school; Bizet's "Djamileh," a work all too brief and characteristic of the composer of "Carmen"; and Mascagni's "L'Amico Fritz," a charming production and a fitting sequel to "Cavalleria Rusticana," in which Miss Joran made a great mark in her dual *rôle* of violinist and vocalist. The most important event of the season so far has been Verdi's "Othello," given for the first time in Liverpool on the 24th ult. with the most successful results. The work itself belongs to the more advanced school in which the octogenarian writer has cast his later works, and will probably rank with "Aïda" and the Manzoni "Requiem" as samples of its author's powers when

"Il Trovatore," "La Traviata," and the host of kindred operas are forgotten. In its English guise it is a worthy addition to the Rosa *répertoire*, and the mounting and first performance at the Royal Court Theatre was alike creditable to the artists concerned and the liberality of the management.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

I do not feel that, during the past month, our musical doings have been of an important character or could greatly interest the readers of The Musical Times. Usually at this time of the year there seems to be a lack of enterprise, a sort of idea that anything is good enough for the children who are home from school, or that exertion would be wasted until people have settled down to steady life after their Christmas festivities. I believe the notion to be as distinctly impolitic as for all the theatres to be just now devoted to pantomime and no provision made for those who have outgrown that kind of amusement. Briefly stated, our chronicle is that, after "The Messiah" celebration—of all degrees of efficiency or of unpreparedness—we have been renewing our acquaintance with other familiar works, or listening to artists of well-known attainment. But, with the close of January, a general awakening comes, and Concert-givers shake off the lethargy of the turn of the year and bestir themselves. The first partly choral novelty of the season—the second and third acts of the "Flying Dutchman"—prepares the way for "Judith"; which, at last, Dr. Hubert Parry's admirers here hope to hear under Sir Charles Hallé's auspices, after the careful rehearsal which his able choir director, Mr. R. H. Wilson, has superintended. The operatic selections have been so decidedly attractive as to point the way for an extended research which should prove remunerative.

At the various Concert halls of the city we have had a few miscellaneous undertakings—notably the enterprise which relied upon the popularity of Madame Melba, and a recital of groups of songs of various nationalities by M. Oudin. But, apparently, Manchester people are consistent in their habits and prefer to support their regular entertainments, so that the many Saturday evening Concerts have not suffered by the interposition of outside speculators. We shall, however, be glad when the completion of the Town Hall organ allows the excellent Recitals of Mr. Pyne to be resumed. It is rather singular that such extensive alterations of the instrument should have been undertaken in the winter.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The Sacred Harmonic Society's "Messiah" Concert, on December 26, attracted an overflowing audience. The principals were Madame Clara Samuell, Miss Meredyth Elliott, Messrs. Branscombe and Ffrangçon Davies; the solo trumpet part being sustained by Mr. A. Tomlinson: a strong party who did eminently good work. The chorus of the Society, under Mr. Adcock's able direction, surpassed itself; but it is to be regretted that the orchestra did not give satisfaction. May we hope for better things another year?

Mr. Allen's second Classical Concert, on the 9th ult., attracted a fairly good audience. Brahms's Clarinet Quintet (Op. 115) excited considerable interest and was much enjoyed, being most artistically played by Messrs. Willy Hess, Speelmann, S. Speelmann, Fuchs, and Egerton. The "Kreutzer" Sonata (charmingly rendered by Miss Cantelo and Mr. Willy Hess), Dvorák's Terzetto (Op. 74), and Mendelssohn's String Quintet (Op. 87) completed a fine programme.

The production of Mrs. Lambert's (Emily Bardsley Farmer) operetta "Nell" brought three crowded audiences to the performances given for the benefit of the Lenton Orphanage. The bright clever music and the mounting and staging of the operetta gave great pleasure and evinced careful preparation.

The second Concert of the Philharmonic Choir was distinguished by a capital rendering of Dr. Hiles's dramatic part-song "The Wreck of the Hesperus," the choir overcoming its great difficulties with ease. They also gave Macfarren's "Break, break," and Smart's "Cradle Song" in finished style. Miss Marian McKenzie was the vocalist and gave a song from Saint-Saëns's "Samson et Dalila," Sullivan's "Willow Song" from "Othello," and Schubert's too little known "Serenade" for contralto solo and chorus. The band of the Royal Artillery, under Cavaliere Zavertal, contributed largely to the programme, its most interesting pieces being Weber's Second Symphony, and "Alpenglühen," by its talented Conductor.

At the Drawing-Room Concert, on the 20th ult., Sir Charles Hallé's band sustained the whole programme. The chief pieces of interest were Schumann's Symphony in B flat, the Overture to "Die Meistersinger," and Mr. Willy Hess's masterly rendering of Mendelssohn's Violin Concerto.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The West Riding is emphatically the chief centre of Handel-worship, and though no possible objection can be made to the "cult" in itself, it is to be deprecated that its manifestation is practically confined to the narrow channel of "Messiah" performances at Christmastide, varied by very occasional appearances in public of one or two others of Handel's specially favoured oratorios. Of the innumerable "Messiah" celebrations which set in with their usual severity during the week before Christmas, we may briefly mention three of the most important. The Leeds Philharmonic Society led the way on December 19, when an excellent performance was given of the great Christian epic, under the direction of Mr. Alfred Broughton, the Society's able Conductor, who was fortunately sufficiently recovered from his recent illness to return to his congenial task. The quartet of principals comprised Miss Anna Williams, Miss Hilda Wilson, Messrs. Edward Lloyd and Norman Salmond, whose names are a sufficient guarantee of the excellence of the solo-singing.

The Halifax Choral Society's "Messiah" performance, which took place on December 22, was distinguished by the refined and artistic singing of the chorus, which spoke well for the careful training it has received from its Conductor, Mr. W. H. Garland. It has at least got rid of the tradition that stentorian power should be the first, if not the sole, consideration in the rendering of Handelian music. The soloists were Miss Maggie Davies, Miss Helen Sugden, Messrs. Tom Child and David Hughes, all young but thoroughly competent artists; Miss Davies and Mr. Hughes especially distinguishing themselves by their finished vocalisation. The excellent trumpet playing of Mr. A. Tomlinson should not pass unnoticed. For grandeur of tone the chorus of the Huddersfield Choral Society has no superior in Yorkshire, or, for that matter, in England, and its good qualities are never more apparent than in its annual performance of the familiar "Messiah" music, which is exactly suited to its powers. For the Society's Concert on December 23, Miss Antoinette Trebelli, Miss Marian McKenzie, Messrs. Henry Piercy and Norman Salmond were the principal vocalists; but, admirable as was their singing, the powerful rendering of the choruses formed the chief feature of a performance on which the Conductor, Mr. John Bowling, may be heartily congratulated. According to a singular custom which prevails at Huddersfield, the Oratorio was preceded by the singing of a Christmas hymn. It might have been thought that "The Messiah" was both long enough and appropriate enough to the season without such a prelude, but *Dis aliter visum*, and no more is to be said.

Since the rush of "Messiah" performances which saw the old year out, there has followed the usual lull. At Leeds a Concert was given on the 11th ult. by the Leeds String Quartet, consisting of four local players: Messrs. Johann Müller, V. Fawcett, A. Gutfeld, and A. Giessing. The programme included Schubert's A minor Quartet (Op. 29) and Beethoven's G major Quartet (Op. 28, No. 2), Mr. W. Thornton being the vocalist. On the 17th ult. Mr. Edgar Haddock resumed his Musical Evenings, and introduced to his subscribers a new Sonata for violin and pianoforte in G, by Dr. Alan Gray, a work which shows the most finished

musicianship together with no lack of ideas. The influence of Brahms is apparent, but not to such an extent as to obscure the composer's individuality. The other special feature of the Concert was the admirable playing of the young pianist, Miss Sant-Angelo, who on this occasion made her first appearance in Leeds. Miss Trebelli was the principal vocalist. On the 18th ult. a Saxophone Recital was given by Mr. Edward Mills, whose artistic playing of several solos displayed to the greatest possible advantage an instrument the peculiar and individual character of which makes it worthy of greater notice than it has hitherto received beyond the borders of France and Belgium. The pianist was Mr. H. M. Lawrence, who joined Mr. Mills in Weber's fine Duet for pianoforte and clarinet (Op. 48).

On December 20 an interesting Pianoforte Recital was given at Huddersfield by Mr. Max Pauer, whose playing of Schumann's Characteristic Fantasia in C (Op. 11) was especially noteworthy. On the 10th ult. the Huddersfield Subscription Concerts were resumed, Sir Charles and Lady Hallé, with Madame Bertha Moore and Mr. Riley as vocalists, providing a programme which was as irreproachable as the performance.

MUSIC IN AMERICA.

(From our own Correspondent.)

The season intervening since my last communication has been unusually rich, both in respect of novelties and well-tried favourites, given in most cases in such a manner as largely to console us for the lack of Grand Opera.

The work of the Church Choral Society, under its ambitious and competent director, Mr. R. H. Warren, is still in the line of such progress as has been noted of them previously. At the first Concert were produced the "Phœnix Expirans" of G. W. Chadwick, the "Jubilate Amen" of Max Bruch, and the "Veni Creator Spiritus" by Dr. A. C. Mackenzie. These were performed in a manner which merited—and but for time and place would have received—generous applause.

Mr. Walter Damrosch has met with deserved success in his efforts to supply a distinct need—high-class music at popular prices, on the successive Sunday nights of each month. During December we have had Concerts enlisting the services of the Symphony Society Orchestra, the Operatic Chorus, and distinguished soloists—*inter alia*, Mesdames Blavvelt, Moore-Lawson, and Maconda, and Messrs. Campanini, Galassi, and Emil Fischer giving copious and intelligently connected excerpts from "The Huguenots," "Bohemian Girl," "Tannhäuser," and Rossini's "Stabat Mater." The Music Hall is invariably filled with an enthusiastic audience, who warmly testify their appreciation of Mr. Damrosch's efforts.

Christmas-tide brought the usual performances of "The Messiah," of which the most notable was the magnificent performance of the Oratorio Society, so successful that an extra Concert was necessary to gratify those unable to secure seats at either of the first two. The artists engaged were Mrs. Jennie Walker, Mrs. Carl Alves, Mr. Campanini, and Mr. Emil Fischer (at the third Concert Mrs. De Vere Sapio took the place of Mrs. Walker). Of out-of-town performances of "The Messiah" the excellent one of the Schubert Society of Newark, on December 14, deserves fuller mention than is possible here; but the faithful and industrious Conductor, Mr. L. A. Russell, has just grounds for pride in the work of his forces as shown at this Concert.

Equally favourable accounts reach me from Chicago, Baltimore, and Philadelphia; all the facts go to prove that the music-loving public will always flock to hear the devout strains of the great Oratorio, if only it has intelligent performance.

In continuance of the previously mentioned Sunday night Festival Services at St. James's Church, it is fitting to note an extremely interesting performance of Handel's "Samson," under the direction of Mr. A. S. Baker, with the assistance of Mr. F. H. Potter (whose style of oratorio singing might be noted to advantage by a number of our young men of greater professional pretensions), Mr. Peterson, and Mr. Waters—all, by the way, regular members of the choir. The fitness of "Samson" as an Evensong anthem may be questioned, but there can be no doubt as to the musical excellence of this performance. No attempt is made by Mr. Baker to make St. James's a "show choir," but for solid, careful, reverent, and, more than all, church-like singing, it is probably unsurpassed among the many fine choirs in this city of choirs.

It is a pleasure to note the successful Concert (the first of the season) of the Banks' Glee Club, whose Conductor, Mr. H. R. Humphries, has brought together a very capable body of singers (chiefly connected with the leading Banks, whence the name), and on this occasion—December 14—a long but carefully selected and interesting programme was accomplished in a manner evincing careful training and assiduous effort.

At the last Concert of Mr. Seidl's Orchestra, on Sunday, the 8th ult., Mr. Charles Manners and his wife (Miss Fanny Moody) made their first appearance in this country. Their many friends in England will learn with pleasure that their success was immediate and complete. Mrs. Manners sang the "Jewel Song" from "Faust" and Goring Thomas's "Summer Night." Mr. Manners sang Mozart's "Qui Sdegno" and Schumann's "Two Grenadiers," and the two were heard in the duet from "Robert le Diable." Each number was warmly praised, and the New York critics, without exception, speak to-day in kindly approval. Mr. and Mrs. Manners ought to, and doubtless will, score a continuous success. Mr. W. R. Chapman, the efficient Conductor of the Rubinstein and Metropolitan, repeated his customary success with the latter, at the Music Hall, on the 10th ult.; despite the intense cold the hall was well filled with a representative audience, who evinced pleasure at the excellence of the programme and the conscientious work shown in its performance.

MUSIC IN MONTREAL.

(From our own Correspondent.)

That the performance of Handel's "Messiah" at Christmas is still popular with the Montreal public was evidenced by the crowded house which greeted Mr. Couture when he took up the *bâton* to conduct the fifth annual performance of the "Immortal Oratorio," at the Windsor Hall, on December 20 last. It was gratifying, next day, to learn that the daily papers were unanimous in their decision that absolutely the finest performance of the work ever heard in Montreal had been given the evening before. The soloists were all from Boston, U.S.A. The soprano, Miss Rose Stewart, has a voice of great purity and flexibility, which sounded to great advantage in "Rejoice greatly." The contralto, Miss Lillian Carllsmith, was heard at her best in "He shall feed His flock." Mr. H. O. Johnson was the tenor. Mr. Heinrich Meyn, the bass, was the most successful soloist of the evening, his fine voice and dramatic style creating great enthusiasm. The orchestra, which was local, was small but satisfactory. Mr. E. N. Lafricain, trumpeter of the Boston Symphony Orchestra, rendered valuable assistance by his fine performance of the trumpet obbligato to "The trumpet shall sound." The Society will give a popular performance of the "Creation" on April 20 next.

The second annual banquet of Graduates in Music of the University of Durham took place at the Criterion Restaurant, on Thursday evening, the 12th ult., when the chair was occupied by Dr. Armes, Organist of Durham Cathedral. He was supported by Sir John Stainer, Professor J. F. Bridge, and the Rev. Thomas Rogers; the Vice-Chairman being Mr. E. Burritt Lane. After the usual loyal toasts, Sir John Stainer proposed the University of Durham, remarking on the good work done by the University in offering musical degrees, after a moderate but sufficient matriculation examination, to those whose musical attainments were sufficiently high to entitle them to such recognition. Dr. Armes responded in felicitous terms. The health of the Examiners in the Faculty of Music was then drunk with musical honours, and Dr. Bridge returned thanks. Mr. Burritt Lane proposed the toast of "The Honorary and *ad eundem* Musical Graduates," which was acknowledged by the Rev. Dr. Rogers. Other toasts followed, the proceedings being diversified by some of

Mendelssohn's Part-Songs for male voices, in which the entire company took part, and an excellent rendering on the violin by Mr. T. G. Buffey of Dr. Mackenzie's "Benedictus." There was a large attendance of graduates, many of whom had travelled long distances to be present, and a most enjoyable evening was spent.

At its Smoking Concert, given on the 25th ult. at the Cannon Street Hotel, the Lothbury Male Voice Choir, under Mr. T. B. Evison, and accompanied on the pianoforte by the composer, sang a selection from Mr. Henry Gadsby's interesting music to the "Alcestis" of Euripides. The portions which had been chosen for performance, and which formed the most enjoyable feature of an excellent programme, were the chorus (No. 5) "Immortal bliss"; the short but impressive Funeral March, with chorus; and the very spirited and tuneful chorus in march rhythm (No. 6) "Yes, lib'ral House," the second strophe of which had to be repeated in response to much hearty applause. Male voice choirs wishing for a change from part-songs and glees could hardly do better than take up Mr. Gadsby's capital work, which deserves much more frequent hearing than seems to be vouchsafed to it. The programme included also a new and very charming setting, by Dr. J. Iliffe, of Herrick's "Go, happy rose," and a clever humorous part-song, "Tom, he was a piper's son," by Mr. Townsend Driffield. It was perhaps a mistake to sing Grieg's "Landkjending" (Op. 31) with a pianoforte accompaniment, as the work is only relieved from monotony by the ever-changing colour of the orchestral accompaniment. The singing of the choir was good throughout.

At the College of Organists, on the 10th, 11th, and 12th ult., the Examination for Fellowship (F.C.O.) was held, and of sixty-one examined the following were successful: E. A. Crusha, Tottenham; E. Dale, Rochester; Herbert Hodge, Regent's Park; P. D. Hodsoll, Farningham; J. Holgate (Mus. Bac., Dunelm), Manchester; F. W. Holloway, Streatham; A. E Jones, Bolton; T. Keighley, Stalybridge; C. J. May, Forest Hill; Miss E. J. Priday, Brighton; C. Seal (Mus. Bac., Oxon.), Macclesfield; C. Taylor, Leicester; H. W. Tupper, Bishop's Stortford; T. J. Woodall, Sydenham. The diplomas were presented to the above by Sir William Cusins, a Vice-President of the College. On the 17th, 18th, and 19th ult. the Examination for Associateship took place, and out of 105 entries the following gained the diploma: G. P. Allen, M. Allison, E. A. Armstrong, Miss Grace Batchelder, P. L. Bryning, C. E. Cover, J. H. L. Gauntlett, A. L. Godbert, S. H. Hanson, C. E. Hester, A. Hough, N. L. Howlett, W. Hoyle, H. A. Jeboult (B.A., John's), P. Jones, J. W. J. Law, J. Marsh, G. H. Matthews, K. Peters, W. Riley, F. W. Rouse, E. W. Ruddell, J. F. Shaw, H. F. Smith, E. A. Sobey, G. H. Squier. To these the diplomas were presented on the morning of the 20th ult. by Dr. Philip Armes, M.A.

The second Concert of the Wind Instrument Chamber Music Society was given at St. James's Banqueting Hall on the 13th ult. The programme included two works new to this country—a piquant and well-written "Intermezzo Scherzando" (flute, oboe, clarinets, horn, and bassoon), by Ch. Lefebvre; and a set of six graceful Valses (pianoforte, flute, oboe, and clarinet), by J. Ehrhart. The other pieces were Mr. Charles Macpherson's Sextet, a work of much poetic charm, which gained the Charles Lucas medal at the R.A.M. last year; a Serenade for tenor voice (pianoforte, flute, oboe, clarinet, horn, and bassoon accompaniment), composed by Mr. Edward German expressly for the Society; Herzogenberg's clever if not very original or inspired Quintet, Op. 43 (pianoforte, oboe, clarinet, horn, and bassoon); and a song by Mr. G. J. Bennett. The performance of these works was in every respect satisfactory—tone, phrasing, and *ensemble* being alike admirable. Mr. Maldwyn Humphreys was the vocalist, vice Mr. Arthur Thompson, indisposed; the pianists were Mr. Albert Fox and Mr. Edward German; and the wind instruments were played by Messrs. F. Griffiths, E. Davies, A. Smith, J. A. Park, A. M. Lawson, A. Brain, and E. F. James.

Every new series of Classical Concerts deserves to be welcomed, and it is to be hoped that Mr. Theodor Plowitz, from Vienna, will receive encouragement in the enterprise he inaugurated at the Princes' Hall on Tuesday, the 24th ult.—that is, of course, if it proves worthy of support. It must be said frankly that the first programme was scarcely a model of its kind, nor was the execution thereof above reproach. Mendelssohn's Trio in D minor (Op. 49) and Brahms's Quartet in G minor (Op. 25) are acknowledged masterpieces, but most of the other pieces might well have been spared. Strangely enough, though Mr. Plowitz is evidently an excellent pianist, with nimble fingers and a light, musical touch, he did not play any solos. Mr. Desidèr Némes, the leading violinist, has considerable technical capacity, but he might have selected something of higher value than Sarasate's Fantasia on "Faust." Madame Paula Plowitz contributed some well selected vocal pieces with moderate effect, her powerful voice being scarcely under control.

The Hornsey and Crouch End Orchestral Society, which is still quite in its infancy, gave a very successful Concert on the 16th ult., being the first of the current season. The orchestra numbered nearly sixty performers, mostly members of the Society—strengthened by a little professional aid in the wind department and comprising forty-two strings and the full complement of wind and percussion—led by Mr. Arthur Payne. Under the direction of its painstaking and careful Conductor the orchestra has made rapid advance, tone, attack, and expression being worthy of high commendation. The programme included the "Son and Stranger" and "Mirella" Overtures; Haydn's Symphony in D, No. 7; De Beriot's Violin Concerto, No. 1, capitally played by Mr. Payne; National Dances by Sarakowski, &c. Mr. Lawrence Fryer sang in good style Gounod's "Lend me your aid" and Handel's "Love sounds the alarm." Mr. Henry J. Baker (of the Parish Church, Hornsey) conducted with judgment and skill.

On the evening of the 23rd ult. a Violin Recital was given by Mr. T. E. Gatehouse and the classes under his direction, at the South London Institute of Music. The pupils, numbering nearly eighty, were heard to great advantage in several concerted selections, including Boccherini's Minuet and a charming "Duo Symphonique" in three movements from the pen of Mr. Berthold Tours. Mr. Gatehouse, amongst other solo pieces, performed the same composer's very difficult, but highly effective, Romance and Tarantelle, and this was received with so much enthusiasm that it was repeated, to the renewed delight of the audience. Some excellent songs were contributed by Miss Flora Edwards and Mr. Bainbridge Hardwicke, the pianoforte parts being in the hands of Miss Biddell, Miss Margaret Doughty, and Mr. Tours, who accompanied his own compositions.

At the Royal Academy of Music, on the 23rd ult., Mr. Tobias A. Matthay gave an Invitation Concert, consisting entirely of his own compositions. Programmes so composed are, we consider, a mistake, except, perhaps, in the case of a very few of the greatest composers. Mr. Matthay is not of these, and his music suffered in consequence. No one, however, who followed the numerous pieces of a lengthy programme (over twenty in number) could fail to recognise the skill, conscientiousness, and industry which had made them possible. Miss Dora Matthay, Miss Jessie Kennedy, and Mr. Walter Mackway sang the vocal pieces, those for pianoforte being, of course, played by the composer, who also shared with Miss Emily Christie the duties of accompanist.

An exceedingly gifted young violinist, Miss Alice Maud Liebmann, gave a Concert at Princes' Hall on the 10th ult. The little lady, who is in her early "teens," shows plainly enough that she is of the stuff of which great players are made. Her artistic perception is remarkable, and the finish and delicacy of her phrasing, her *aplomb*, and her keen sense of rhythm all point unmistakably to a brilliant future, which we earnestly trust will not be jeopardized by injudicious friends, as so often happens in such cases. Miss Liebmann's exceptional gifts will come to maturity in their own good time, and must be allowed to do so unhampered. She was assisted on the occasion in question by Madame Belle Cole, Signor Abramoff, Mr. W. Ganz, Mr. E. Woolhouse, and other artists.

Mr. Sarasate's Concerts follow and resemble one another, and there is no necessity to linger over that of the 9th ult., which was an orchestral performance. Max Bruch's

Concerto in D minor (No. 3) is now becoming a familiar work, but its beauties are certainly not yet stale. The lovely slow movement has few equals and fewer superiors in the entire repertory of violin music. The Spanish artist's other solos, which, like the Concerto, he played in his most brilliant manner, were Saint-Saëns's showy Rondo Capriccioso in A minor and his own "Muñeira," but, as usual, there were several additions to the programme as announced. Sir William Cusins's orchestra was in excellent form, and rendered a large amount of justice to Mendelssohn's "Hebrides" Overture and Grieg's "Peer Gynt" Suite.

The Balfe Quartet, under the direction of Mr. Sinclair Dunn, gave a second performance of Balfe's operetta "The Sleeping Queen," at the People's Palace, on December 31, and were specially well received. Miss Emma Fenn took the part of the *Queen;* Miss Susetta Fenn that of *Donna Agnes;* Mr. Sinclair Dunn was *Don Phillippe;* and Mr. Frank Swinford, the *Regent*. Mr. Dunn also gave his entertainment "The Songs of Britain" at the Palace, on the 9th ult., to a large audience. He was assisted by Miss Susetta Fenn and Miss Jessie Radford.

At the New Year's gathering of the workers of the United Kingdom Band of Hope Union, held in Exeter Hall, on the 7th ult., a prominent portion of the evening's proceedings consisted of the appearance of a choir of boys from the Temple Church, by permission of Dr. Hopkins, under the direction of Mr. Haydn Grover. Trios and duets by Mendelssohn, Rheinberger, Foster, and W. Little were beautifully sung and received with much appreciation by the large audience present.

The portable metal music-stand of Messrs. Harrow and Co. is sufficiently familiar. They have now most ingeniously adapted the invention to a music-stool. This strong yet light and decidedly elegant seat is of course adjustable at various heights, and when not in use can be folded and carried in the hand as easily as a satchel. The thing is so simple and useful that one wonders it was not thought of before.

On Sunday afternoon, the 15th ult., Handel's Oratorio "The Messiah" was given at St. John the Evangelist, Waterloo Road, by the Oratorio choir of the church. The solos were contributed by Madame Bella Monti, Miss Mary Tunnicliffe, Mr. Gilbert Denis, and Mr. Frederick Winton. Mr. S. S. Martyn conducted, Mr. Henry J. B. Dart supplying the accompaniments on the organ. Mendelssohn's "St. Paul" was to be given on the 29th ult.

A vast crowd assembled at the annual Dedicatory Festival held at St. Paul's on the 25th ult. The Service was that by Stanford in A, and the Anthem consisted of selections from Mendelssohn's "St. Paul." The soloists were Messrs. Alfred Kenningham, Fryer, R. E. Miles, De Lacy, Kempton, and Letts. Dr. Martin conducted, Mr. W. Hodge was at the organ, and the choir was largely augmented for the occasion.

The new organ built by Messrs. Norman Bros. and Beard for St. Frideswide's Church, Poplar, was opened by Sir Walter Parratt on December 29. The chief pieces in his programme were: Pastorale from the Christmas Oratorio, J. S. Bach; Toccata Concertante, J. S. Bach; and Overture "Athalia," Handel. The action to the organ is electric on the Hope-Jones system.

The organ just erected in Hackney Road Chapel, which formerly stood in Spitalfields Wesleyan Chapel, has been removed, rebuilt, and enlarged by Mr. F. A. Slater, of Bow, and was opened, on the 19th ult., with a Recital by Dr. C. J. Frost, when the choir of Dr. Stephenson's Children's Home sang three anthems, under the conductorship of Mr. F. A. Mann, their Choirmaster.

A Ballad Concert was given by Mr. J. V. Rockley at Stratford Town Hall on the 18th ult. The artists were Mrs. Hutchinson, Madame Patey, Miss Ethel Bevans, Miss Adela Duckham (violin); Messrs. Charles Chilley, J. D. Fitzgerald, Fred. Bevan, Signor Tito Mattei, and a glee party.

An excellent performance of Mendelssohn's "Hear my Prayer" was given at All Saints' Church, Tufnell Park, on the 15th ult. Miss Agnes Walker was the soloist. Mr. Francis Hemington presided at the organ.

The considerable influx of orchestral students into the Royal Academy of Music during the last year or two has obliged the Committee of Management to institute an additional orchestral class, which will commence operations very shortly.

Miss Kate Chaplin had the honour of playing several violin solos to the Queen at Osborne on the 16th ult. She was accompanied by Miss Nellie Chaplin. Her Majesty afterwards graciously acknowledged the pleasure she had received and complimented Miss Chaplin on her talent.

Their Royal Highnesses the Princess of Wales and Princess Christian have graciously accepted copies of Mr. W. M. Wait's new Christmas Cantata "God with us," just published by Messrs. Novello, Ewer and Co.

Every Wednesday during Lent, and also on Good Friday, at 8 p.m., Sir John Stainer's "Crucifixion" is announced to be sung at St. Peter's Church, Cranley Gardens, under the direction of Mr. Herbert Hodge.

On the 2nd, 9th, 16th, and 23rd of the present month Concerts will be given at the Royal Victoria Hall, Waterloo Bridge Road. Two will consist of ballads and two of operatic selections with illustrative tableaux.

We hear from Rome that Signor Capocci, the Organist of St. John's Lateran, will visit London in April for the purpose of giving Organ Recitals.

Much sympathy has been shown by the press, the profession and the public generally with Mr. August Manns, whose wife died on the 7th ult.

Four Concerts will be given by the Musical Artists' Society in March, May, and June.

REVIEWS.

Richard Wagner und Schopenhauer. Von Dr. Friederich v. Hausegger. [Leipzig: F. Reinboth.]

In this interesting pamphlet, "Richard Wagner und Schopenhauer," Dr. Friedrich v. Hausegger discusses the relationship existing between the ideas contained in the music-dramas of the former and the philosophical principles of the latter, and points out that the "Nibelungen" poem was written before Wagner became acquainted with Schopenhauer's teachings. From similar germs—the Indian sources whence Schopenhauer developed his theory and the Nibelung myth whence Wagner evolved his music-drama are clearly allied the one to the other—sprang in one case philosophy, in the other, philosophy *plus* art. Wagner's "Nibelungen" was indeed something more than a product of reflection, a mere dramatising of Schopenhauer's philosophy. Already in the "Flying Dutchman" we have unconscious Will* becoming conscious; by a vision *Senta's* heart is first filled with longing, but the appearance of the *Dutchman* causes that unconscious longing to become conscious love. Again, in "Lohengrin," we have a pictorial and striking illustration of Schopenhauer's theory of Will and intellect. In the original plan of the "Nibelungen" *Wotan* was a type of human nature, of Will ever striving to become conscious, and thus leading to individualism and selfishness. But the poet threw out hopes of a joyful hereafter; it was only in the later plan and in "Tristan" that the colours assumed a darker hue. Here, then, Wagner seems attempting to solve the mystery of life; poet and philosopher started from the same idea, but Wagner only gradually came to feel that all was vanity and vexation of spirit. In *Siegfried*, Wagner is said to have drawn an ideal picture of a *free* man, one in whom emotion and intellect were in complete union. Love was the source of his nature, and an object of that love was *Brünnhilde*, daughter of *Wotan* (Will) and *Erda* (the All-Wise). Dr. Hausegger explains in much interesting detail the philosophical meaning of the various personages, &c., of the "Nibelungen," showing how fully Wagner and Schopenhauer were at one in their views of life. But he bids us note that Wagner was also strongly influenced by Schiller, and that *Siegfried* pulsating with life and *Brünnhilde* with sympathy and love were, in fact, the outcome of

* *Will* in the Schopenhauer sense—*i.e.*, the inner self, or inner life.

that influence. "In presence of these two beings," says our author, "the Schopenhauer view of the world falls into powerless self-annihilation." Schiller understood the limitations of life, but he encouraged man to believe that he was free—even though it be only illusion. In the "Nibelungen" Wagner does not preach the gospel of the renunciation of the Will, but rather the highest and purest revelation of that Will. In "Parsifal" Wagner presents to us something even higher, nobler than the love of *Siegfried* and *Brünnhilde;* here he shows us purified love; love strengthened and perfected by knowledge and suffering. Both Schopenhauer and Wagner recommended a religious life as the highest blessing; the one, however, meant a passive, the other, an active religion. This very brief and necessarily imperfect *résumé* of the contents of Dr. Hausegger's thoughtful little pamphlet may induce our readers to examine it for themselves, and in that case these few lines will have accomplished their purpose.

The Parish Choir-Book, *No.* 86—101.
[Novello, Ewer and Co.]

A few words concerning each of these numbers of a useful publication must suffice. No. 86 is a chant Te Deum in E flat, for treble voices, by H. J. Sumner. The harmonic progressions are sometimes open to question, and the composer, who has ability, should devote some time to further study. More praise is due to the next number, a spirited four-part setting of the evening canticles, by T. Tallis Trimnell. The C sharp (third bar of the second page) should surely be D flat. No. 88, chant Te Deum, in four parts, by Boyton Smith, is very melodious and pleasing. More ambitious than any of the foregoing is the Magnificat and Nunc dimittis in D, by A. Wellesley Batson (No. 89). It is very bold in general, and the harmonies are modern and effective, the service being suitable for festival occasions though not by any means difficult. The next three numbers are also capital settings of the evening canticles, No. 90, by G. F. Wesley Martin, being straightforward and church-like; No. 91, by Frederick Iliffe, noteworthy for the independent and orchestral-like accompaniment; and No. 92, by A. M. Goodhart, for its free and modern character. This last has also a bold and picturesque accompaniment. No. 93 is a vigorous chant setting, in common time, of the Benedicite, by Henry Gadsby. No. 94 is another setting in the more usual 3-2 measure, the three chants being respectively by Turle, Hayes, and Professor Bridge. Now we have a change, No. 95 being Merbecke's well-known Nicene Creed, with accompaniments by Sir Joseph Barnby. These are so arranged that they may be sung by voices in four parts, but unison is on more than one account to be preferred. Dr. G. C. Martin's Benedicite (No. 96) is unusually elaborate, though the chant form in 3-2 measure is preserved. The treble voices are in two parts, and the setting throughout is extremely effective. No. 97 is a setting of the Magnificat and Nunc dimittis in free chant form, by T. Tallis Trimnell, the principal figure resembling the Parisian Tone. Another setting of the Benedicite by G. C. Martin is furnished in No. 98. This is a really fine example of the quadruple chant and may be warmly recommended. Dr. Martin is also the composer of the Magnificat and Nunc dimittis (No. 99), an effective version in free chant form for four voices; and of another setting of the Benedicite (No. 100), also in quadruple chant form, with some striking key progressions and modern harmonies. The last on our present list is a setting of the Benedicite by W. T. Best, in which the tenors and basses and the trebles are employed alternately in unison, the second part of every other verse being in harmony. The effect is peculiar, but not unpleasing.

The Orpheus, New Series, Nos. 230—242.
[Novello, Ewer and Co.]

The first three of this series are by the lamented composer Hermann Goetz. Their titles are "October Song," "A Forest Scene," and "Drinking Song," the second and third being bright and cheerful, and the first necessarily somewhat sad though by no means gloomy. To the lovers of German part-song they will be welcome. No. 233, "Heave the Anchor," by the late W. A. Barrett, is a nautical ditty of a somewhat quiet and subdued character, but expressive and pleasing. The next is "The Goslings," one of Professor Bridge's very clever and humorous ditties, in which Mendelssohn's Wedding March is introduced with truly comical effect. No. 235, "The Stream," by John P. Attwater, is a placid and agreeable part-song without any special characteristics. No. 236, "Ode to the Terrestrial Globe," and No. 237, "An Old Rat's Tale," are further examples of Professor Bridge's skill in the concoction of laughable part-songs. The second is the more elaborate and the more effective of the two. No. 238, "Cupid once upon a bed of roses," by J. Varley Roberts, is a bright and nicely written part-song, of a more sober character as regards the words. Nos. 239 and 240 are "I prithee send me back my heart" and "The Cryer," by King Hall. Sir John Suckling's verses have been set in musicianly and expressive style, and those of Michael Drayton with much vigour and piquancy, including some effective points in imitation. No. 241, "A wet sheet and a flowing sea," by Arnold D. Culley, is a genuine part-song of the strophic kind, the stirring verses being set to appropriately bright and energetic music. The next and last for the present is "Salvete cives nostri," being a setting by A. L. Peace of Latin verses by H. A. Strong, and dedicated to the Liverpool University Musical Society. It is a capital example of a style of song more popular in Germany than in this country, and it has an obbligato pianoforte accompaniment.

Short Settings of the Holy Communion Office. Nos. 19-24. [Novello, Ewer and Co.]

It is scarcely necessary to remind our readers that these settings of the Sacramental Service are comprehensive, including not only every portion of the office in the English Prayer Book that can be musically rendered, but the Benedictus and the Agnus Dei, the use of which is, of course, optional. With these prefatory remarks, we will proceed to note briefly the salient features of the settings at present to hand. No. 19 is in E, by J. R. Alsop. It is smoothly and pleasantly written in four-part harmony except in the two sections above-mentioned, in which a treble soloist is required. Mr. Alsop pays commendable attention to the proper accentuation of the words, a matter in which even composers of distinguished ability are frequently careless. In this respect Mr. F. Iliffe, the composer of No. 20, in C, sometimes errs in the setting of the Credo; but a skilful choirmaster, knowing the significance of each clause, could easily put matters right, and the trouble would not be thrown away, for the music throughout is very expressive and full of effective points. No. 21, in G, by Hugh Blair, is for tenors and basses only in two parts, but to a large extent in unison. It may be said to be founded on one melodious theme which recurs again and again, and it is throughout simple, straightforward, and unaffected. No. 22, by I. H. Stammers, in E flat, is in four-part harmony, and includes settings of three of the Offertory Sentences and the O Salutaris. Brief phrases for solo voices occur, but only two or three times in the course of the service. No. 23 in G, by Ferris Tozer, is for treble voices, mostly in two parts or unison, but occasionally in three or four parts with a solo voice in addition. The composer writes with considerable boldness and freedom of style, and his service contains plenty of interesting work. The last of the present series is in D, by J. W. Elliott. This is for mixed choir in four parts and is noteworthy for chromatic and striking harmonic progressions, chiefly, however, in the accompaniment, for the voice parts are by no means difficult.

Kirmess. Rustic Pictures for Pianoforte Duet. By Heinrich Hofmann. [Novello, Ewer and Co.]

The characteristics of this popular composer's style are so well known that an enumeration of the titles of these pretty pieces will almost suffice to indicate their nature. We have first a March, illustrating the "Arrival of the Visitors"; followed by a graceful "Ländler," a rollicking Drinking Song, and an *Andante* called "In the Arbour," the "meaning" of which may be guessed without much difficulty. These four form Book I. The second consists mainly of "The Travelling Show," four humorous pieces in which imitative effects play a considerable part, and respectively entitled "Indian Dance," "Sword Dance,"

"Chinese Jugglers," and "The Strong Man." An expressive piece, headed "Good-night," forms an appropriate and restful conclusion. All the pieces are within the means of players moderately equipped in the matter of technique.

Novello's Octavo Edition of Trios, Quartets, &c. Nos. 265 and 266. [Novello, Ewer and Co.]

Here we have two compositions for female voices in four parts, by Marie J. A. Wurm, who is at present perhaps better known as an accomplished pianist than as a composer, though she has evidently abundant talent in the latter capacity. The first of her part-songs, "Some strain that once thou heardst," has English and German words and displays the influence of Mendelssohn; it is written with refined feeling, the peroration being remarkably expressive. "About the sweet bag of a bee," words by Herrick, is a lively and piquant ditty, and, as in the previous example, the accompaniment is optional. Further contributions from Miss Marie Wurm's graceful pen will be anticipated with pleasure.

FOREIGN NOTES.

M. Massenet's opera "Werther" was performed for the first time in Paris, at the Opéra Comique, on the 17th ult., and was exceedingly well received, both on the part of the audience and by the press. On the same evening M. Massenet's "Le Cid" was revived at the Grand Opéra, with Madame Caron in the part of *Chimène*. "Werther" was also announced to be brought out at the Théâtre de la Monnaie, Brussels, at the end of last month.

We read in *Le Guide Musical* that the late M. Victor Wilder's translation of the book of "Die Walküre" is undergoing a thorough revision at the hands of M. Nuitter, of Paris, with a view to the forthcoming first production of the work at the Brussels Théâtre de la Monnaie. M. Wilder's version, it appears, is considered somewhat too free, and not always well adapted to the music, from a declamatory point of view.

Beethoven's "Fidelio," with M. Gevaert's recitatives replacing the spoken dialogue, is to be remounted during the current season at the Paris Opéra; Madame Rose Caron and MM. Alvarez and Plançon in the principal parts.

M. Alexandre Guilmant, the well-known Organist of La Trinité, Paris, has been nominated a Chevalier of the Legion of Honour.

M. Vincent d'Indy's important *legende dramatique* "Le Chant de la Cloche," first produced in 1885, but which had not been heard in Paris for a considerable time, was performed at M. Lamoureux's Concert on the 15th ult., when it created a very marked impression. The work had been carefully rehearsed, with the co-operation of the composer, and the performance is described as a remarkably fine one.

At Madrid recently a short sacred Cantata for solo tenor and bass, chorus, organ, and orchestra, by Luigi Mancinelli, was performed at a High Church Festival, under the composer's direction. The words are by the Archbishop of Toledo, and the work was written for the special use of the infantry of the Spanish army, from the officers of which Signor Mancinelli subsequently received a letter of thanks accompanied by a valuable diamond ring.

Notwithstanding the supposed apathy of the public complained of on the part of Italian *impresarii*, there will be no less than sixty-four lyrical establishments open during the coming carnival season. The most notable novelty to be produced during that period is Verdi's "Falstaff," which is in active preparation at the La Scala, of Milan, the strictest secrecy being observed, as in the case of the master's "Otello," concerning the details of the work by all concerned.

Mascagni's "I Rantzau" was brought out on the 7th ult., at the Imperial Opera of Vienna, with somewhat qualified success, the fourth (and last) act only meeting with genuine and unanimous applause.

A posthumous opera buffa by Almicare Ponchielli, the composer of "Gioconda," has just been performed, for the first time, with great success, at Genoa. It is entitled "Il parlatore eterno," the libretto by Ghislanzoni, the author of the book of "Aïda."

An opera entitled "Spartacus," by the Italian composer Signor Platania, is shortly to be brought out at the Berlin Royal Opera.

The San Carlos Theatre, at Lisbon, which has been closed for some time past in consequence of the precarious financial status of the country, re-opened its doors, on December 31, with a performance of "Lohengrin." The King of Portugal and the *élite* of Lisbon society were present on the occasion, and the season bids fair to prove a very successful one.

We hear from Mayence, the native town of Peter Cornelius, of an excellent first performance, at the Stadt-Theater, of that still too much neglected composer's opera "Der Cid." Capellmeister F. Steinbach conducted, and the audience were most enthusiastic in their applause. The work was first brought out at Weimar in 1865, and has been given within the last few years at one or two South German lyrical establishments.

A committee was formed last month, at Leipzig, under the presidency of Court-Councillor Dr. Heinze, for the purpose of raising the necessary funds for the acquisition of Herr Oesterlein's unique collection of Wagneriana known as the Wagner Museum in Vienna. The sum asked for is £4,250, the owner having expressed his willingness to hold the collection over, upon certain conditions, until April, 1895, by which time, it is hoped, the required purchase money will have been raised and the collection secured by the Bayreuth master's countrymen.

According to some interesting statistical notes, contained in the "Bayreuther Taschen-Kalender" for the current year, there have been 850 performances of Wagnerian operas in sixty-nine leading towns of the fatherland from July, 1891, to July, 1892. The greatest number of representations were accorded to "Lohengrin"—viz., 219—"Tannhäuser" coming next with 187, "Der fliegende Holländer" and "Die Walküre" being third in order with ninety-three performances each; "Die Meistersinger" following at some distance with seventy-five performances, and so on.

The fiftieth anniversary of the first performance of Wagner's "Der fliegende Holländer" was celebrated last month at the Dresden Hof-Theater. The work was brought out here, under the composer's direction, on January 2, 1843. An interesting paper upon the subject, from the pen of Herr Albert Heintz, is just now being published in the Berlin *Allgemeine Musik-Zeitung*.

Wagner's "Rienzi," in the revised version of the score, is to be performed at the Berlin Opera on the 13th of next month, the anniversary of the death of the Bayreuth master. The work is being newly mounted with much care and will be given without any curtailment.

A one-act comic opera, entitled "Oberst Lumpus," by Theobald Rehbaum, was brought out on the 9th ult. at the Krollsche Theater, Berlin, where it met with a very favourable reception. The libretto (written by the composer) is founded upon a story contained in Grimmelshausen's "Simplicissimus," and is said to be abounding in humorous situations, while the music is described as melodious and ably instrumented.

Bizet's "Djamileh" was brought out last month with great success both at the Cologne Stadt-Theater and the Munich Royal Opera.

A new comic opera, by Johann Strauss, entitled "Princess Ninetta," was brought out with much success at the Theater an der Wien, Vienna, last month, in the presence of a numerous audience, including the Emperor Francis Joseph. The music is spoken of as being conceived in the composer's happiest vein, and the return to his own particular sphere of art of their favourite, after his recent not too successful essay in grand opera, is hailed with delight by the Viennese public.

Herr Emil Sauer, the eminent pianist, has created an extraordinary amount of enthusiasm in Concerts recently given by him at St. Petersburg.

A series of model performances of opera are to be given in July next at the Coburg Theatre, for which purpose a number of eminent vocal artists has already been engaged.

A musical festival on a large scale is to be held in Whitsuntide at Heidelberg, under the direction of Herren Felix Mottl and Philipp Wolfrum.

A very interesting series of personal reminiscences of the late Robert Franz is just now being published in the *Musikalisches Wochenblatt*, of Leipzig, from the pen of Dr. Arthur Seidl.

Tschaikowsky's new one-act opera "Iolantha" (the libretto founded upon Henrik Hertz's novel "King Réné's Daughter") was produced last month at the Hamburg Stadt-Theater, under the direction of Herr Mahler, but can scarcely be said to have scored a success. Another new operatic work, "Iolanda," the subject taken from the same source, and set to music by the Russian composer Yufferoff, was announced to be performed at St. Petersburg last month.

Yet another one-act opera, "Yolande," libretto and music by a young French composer, M. Albéric Magnard, which appears to have met with little more than a *succès d'estime*, was brought out at the Théâtre de la Monnaie, Brussels, on December 27 last.

M. Camille Saint-Saëns is just now staying in Algiers, where he is engaged upon completing the score of an unfinished opera by the late M. Guiraud.

A correspondent reports to us, from Darmstadt, the very favourable reception accorded to the first performance, at the Hof-Theater, on the 8th ult., of Herr Bruno Oelsner's one-act opera "Vardhamana," already alluded to in our Notes in connection with the recent first performance of the work at Cassel. Herr Oelsner is a member of the Darmstadt Orchestra and a pupil of Herr de Haan, the excellent capellmeister at the Hof-Theater.

At a recent sale of Autographs held at Berlin the sum of ten pounds was paid for a manuscript by Mendelssohn bearing the title of "Duetto for pianoforte, Allegro brillante."

Dr. Hans von Bülow, who has been somewhat seriously indisposed of late, is undergoing a treatment for a neuralgic complaint at an institution near Berlin. His place as Conductor of the Berlin Philharmonic Concerts was taken last month by Herr Felix Mottl, of Bayreuth reputation.

Another of the ever-increasing number of one-act operas made its successful *début* recently at the Krollsche Theater in Berlin. It is entitled "Der Schwur," and as regards the nature of its subject and the treatment thereof may be looked upon as a pendant to "Cavalleria Rusticana." The composer is Herr Wilhelm Reich, Herr Max Singer being the librettist.

The new opera "The Witch," by the young Danish composer, A. Enna, was performed for the first time on the 13th ult. at the Royal Opera of Berlin, and met with a favourable reception.

The Berlin Opera will shortly bring out a new one-act opera, entitled "Angla," by the talented Berlin composer, Herr Ferdinand Hummel.

Professor Albert Becker, of Berlin, has declined the offer of the cantorate of St. Thomas's Church, Leipzig, the German Emperor having expressed his especial desire to retain the services of the distinguished musician in his capital.

Baron Perfall, the able Intendant of the Munich Royal Opera, is expected shortly to retire from that position, which he has occupied with distinguished success for a number of years.

Count Geza Zichy, the present artistic director of the National Theatre at Buda-Pesth, has accepted for performance here two new operatic works by native composers—viz., "Toldy's Love," by the principal of the Hungarian Musical Academy, M. Mihalovich, and "The Violin-maker of Cremona," by M. Hubay, a professor at the Buda-Pesth Conservatoire. At Pressburg a new one-act opera entitled "Yadwiga," by a hitherto unknown native composer, August Norgauer, met with a most enthusiastic reception last month, while another new operatic work, "The Knight of Malta," by a young composer with the *nom de théâtre* of Léon d'Amant, was hailed with delight last month at Debreczin.

Anton Rubinstein has promised to conduct a performance of his Oratorio "The Lost Paradise" at the Vienna Singakademie, in March next.

Herr Franz Mannstaedt, court-capellmeister in Wiesbaden, has accepted the conductorship of the Berlin Philharmonic Orchestra upon the retirement from that post, in April next, of Herr Rudolph Herfurth.

A new String Quartet by Tschaikowsky has just been performed for the first time in St. Petersburg. It is considered one of the most mature works by the Russian master.

Wagner's "Nibelungen" Trilogy was to be performed for the first time in the Hungarian language, last month, at Buda-Pesth, under the conductorship of M. Rebicek.

A most enthusiastic reception was accorded to Wagner's "Die Meistersinger" at the Teatro Regio, in Turin, where the work was produced, for the first time, on December 28 last.

CORRESPONDENCE.

FOLK-TUNES, &c., IN BEETHOVEN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The reference in your very interesting December number to "Folk Tunes in Beethoven's Orchestral Works" led me to notice what appears to me such in the Fourth Pianoforte Sonata (Op. 7). At the fifty-ninth bar of the first movement begins what one might call the essence of the theme of the first of the waltzes published under Beethoven's name. In Grove's Dictionary it is stated that this waltz really originated with Franz Schubert, but, unless the resemblance is a mere coincidence, both composers may have taken the theme from a Volkslied. In my particular case this may only be a re-discovery, but whether or no, I can't help referring to two other resemblances I noticed at the same time. In the same Sonata, from the forty-fourth to the fifty-fifth bars, are to be found the subject which occurs again in the *Finale* of Op. 31, No. 3. Then again, in the No. 5 (Op. 10, No. 1), the ninth, tenth, and eleventh bars, counting from the double bar in the *Finale*, seem to contain, if not the actual notes, at least the rhythm and a foreshadowing of the meaning of the theme of the C minor Symphony.

My excuse for troubling you with these must be that I have hitherto noticed so few references to supposed repetitions of himself by Beethoven that what I have pointed out may be new to others than myself.

Your obedient Servant,

D. N. COTTON.

9, Cobden Crescent, Edinburgh,
January 3, 1893.

A PART-SONG CATALOGUE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly allow me, through the columns of your influential journal, to draw the attention of the numerous lovers of secular part-music to a MS. catalogue of glees, madrigals, part-songs, &c., which for nearly half-a-century I have been occupied in compiling, containing now upwards of 27,000 titles? The dates range from 1226 to the present day, from the Rota "Sumer is i cumen in" to Dufay, Binchois, Josquin des Près, Arcadelt, Di Lasso, the English and Italian madrigalists, and the *old* English glee composers downwards. It also includes the principal operatic trios, quartets, &c., of both native and foreign writers. The composers of the large number referred to are more than 3,200, of whom Sir H. R. Bishop contributes 327, Luca Marenzio 286, Samuel Webbe 211, Dr. Callcott 167, Sir G. A. Macfarren 195, J. L. Hatton 217, and so forth.

No further explanation seems necessary here, but I shall be happy to reply to any enquirer.—Yours, &c.,

D. BAPTIE.

466, St. George's Road, Glasgow.

BYZANTINE MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have not long returned from a toilsome journey in the East, and have seen for the first time your August number, containing a friendly criticism of my recent "Treatise on Byzantine Music." With your permission I will

explain why it is that "technical terms are occasionally used in a sense quite other than that which obtains among English musicians. For instance, all through the book the tritone is called a 'major (!) fourth.'"

During the whole of my professional career, from 1844 to 1869, I always insisted on the clear and congruous musical nomenclature laid down by the late Gottfried Weber, who on this particular point expressed in other words what I summarise in paragraph 5 of my book: "In the diatonic scale there are two varieties of *each* of the numeric intervals, major and minor. Thus, of the second, there are two minor and five major; of the third, there are four minor and three major; of the fourth, there are *six minor and one major*," &c. I always preferred Mr. Weber's plan of describing the diatonic fourths (and fifths) after the manner of the other intervals, as "minor and major," rather than as—(1) "perfect and imperfect," or (2) "consonant and dissonant," or still less as (3) "augmented or superfluous (fourth) and diminished (fifth)"; for (1) and (2) are sentimental rather than descriptive, and (3) is absolutely false.

Trusting to your kindness to admit the above explanation, I remain, Sir, very truly yours,

S. G. Hatherly,
Protopresbyter of the Greek Church.

Egremont, Cheshire.

MOTION AND MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I am not a professional musician; but, as the writer of a letter to you on "Melody in Speech," which appeared in your issue of May 1, 1887, in which some rather interesting notes were published, I am glad to be able to corroborate what your correspondent, Mr. Metcalfe, in this current number of The Musical Times, hints at—viz., the probability of the connection between Motion and Music.

I seldom travel by rail without vivid and original musical *motives* filling my brain, to such an extent and with such force and "colour," indeed, as to make me regret that there is no method for recording sensations and ideas so rich and exhilarating.

I am very sure that many musically-endowed souls have the same experience.

There can be no shadow of doubt that to persons in whom the "creative faculty" lies in germ, and seldom, perhaps, meets with the proper stimulus for its outcome, the complicated rhythms caused by the noises—strange as it may seem—of the various mechanical movements of an express train, do really call up from an apparent chaos suggestions of musical forms and phrases. I can readily believe that Sir George Macfarren did not only "make up canons," but turned them to good use afterwards.

The subject is well worth investigation.—I am, &c.,

January 21, 1893. F. R. C.

DURHAM UNIVERSITY DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Some months ago I wrote to Durham University requesting particulars of examinations for degree of Mus. Bac. To my surprise and disappointment Dr. Armes informed me women were not eligible for the degree, but might go through the examinations and receive a certificate, if successful. Dr. Armes further added, "No lady has, as yet, graced the University by her presence." Neither, should I imagine, will she ever do so under existing arrangements. Surely, as we should pay the same fee, and go through the same anxieties under examination as our musical brothers, we should be entitled to an equal reward! Is it not possible to alter the rules in this respect, so that both sexes may enter for the degree on a common level?—Faithfully yours,

Amy C. G. Clapshaw,
Sub-Professor, R.A.M.

8, Trinity Place, Windsor.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. Smith.—*The song by Mr. Cowen which you name is published by Boosey and Co.*

B. O. S., Preston.—*There is a Symphony by Haydn entitled "Roxelane," so called because the Allegretto consists of variations on the French romance of that name.*

J. Worth, Liverpool.—*The B minor Minuet, by Schubert, is the third movement of the so-called "Fantasia" in G (Op. 78).*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Addlestone.—An excellent Concert was given in the village hall, on the 5th ult., by Miss Maude Darling, a pupil at the Guildhall School of Music, assisted by her master (Mr. D. Strong), Miss Old, Miss A. Montague, Mr. E. Epstein, Mr. H. Waldo Warner, and Mr. C. Watkins Old. The programme arranged was greatly appreciated. Miss Maude Darling is the possessor of a pure soprano voice of wide compass and phrases very intelligently.

Andover.—Mr. A. C. Bennett's annual Concert took place on the 11th ult. A string orchestra, composed of his pupils, played Mozart's Symphony (No. 32), "Eine Kleine Nachtmusik," and other pieces in a highly finished style. Master Victor Buckland and Miss Nellie Edwards received much applause for their solos. Mr. Prosper Burnett delighted the audience with two violoncello solos, and Mr. E. Christopher Young (pupil of Mr. Dannreuther) charmed greatly with two pianoforte solos. The vocalists were Miss Mary Hickley (of Southampton), Rev. J. P. May, and Mr. Alfred Watts. The programme included a Romance (MS.) for violin and pianoforte, by Dr. George J. Bennett.

Berkhampstead.—A selection from *The Messiah* was ably rendered at the Parish Church by the choir, at Evensong, on Christmas Day, under the direction of Mr. Frank Gatward, Organist and Director of the Choir. There was a large congregation. On the following Thursday two successful Concerts were given in the Town Hall by the Haresfoot Ladies' Band, assisted by Miss Kentish Moor, Mrs. Layton, the Rev. W. M. Smith-Dorrien (Minor Canon of Durham Cathedral), Mr. Duchesne, and Mr. Layton.

Biggar, N.B.—A most successful performance of *The Messiah* was given in the Parish Church on Sunday, December 25, by the choir. The solos and choruses were exceedingly well rendered, especially "Lift up your heads" and "Hallelujah." The church was crowded. Miss Mary Murray, of Heavyside, presided at the organ, and Mr. John Inglis conducted.

Chigwell.—A "Tennysonian" Concert was given with great *éclat* in the Grammar School, on the 19th ult. The School Choir sang part-songs by Silas, Barnby, Bridge, &c., and one specially written for the occasion by Mr. Henry Riding. An interesting programme of the best settings of the late poet's words was well rendered by Miss Edith Savill, Miss Ethel Sanders, Messrs. Herbert Clinch, Jordan, Arkwright, Vulliamy, and the Revs. H. de Vere Welchman and G. B. Doughty. Mr. Henry Riding was an able accompanist and conductor.——A Carol Service was held at the Church on the 8th ult., preceded by a short Organ Recital given by Mr. Arthur George. The solos were sung by Master Denman Groome and Mr. Herbert Clinch.

Christchurch, N.Z.—The Liedertafel's Ladies' Night Concert, on December 1, was a great success. Mr. Millar, Mr. Barkas, and Mr. Day sang several solos, and Mr. Wallace conducted the part-songs, besides playing two violin solos, one of which, Dr. A. C. Mackenzie's "Benedictus," created a great impression.

Cork.—At the Imperial Hotel, on the 5th ult., before the Cork Literary and Scientific Society, Mrs. Brownlow delivered a most interesting Lecture on "Music before the Christian Era." This lady's intelligent efforts to create an interest in the history of Art deserve the warm support of musicians, and it was gratifying to note that the Lecture in question was largely attended.

Dalton-in-Furness.—The Choral Society gave a select Concert on the 18th ult., under the conductorship of Mr. W. Griffith, whose compositions mainly filled the first part. Psalm xxiv. was set to music by him for solo and chorus. The principals were Miss Marjorie Eaton, Miss Tones, Mr. Pass, and Mr. Telfer. Mons. Lexline led the band and also played Mendelssohn's Violin Concerto. There was a large and immensely appreciative audience, Miss Eaton being rapturously received each time.

Dundalk.—Schubert's Mass in G (No. 2) was sung in St. Malachy's Dominican Church on Christmas Day with full orchestral accompaniment.

EXETER.—On New Year's Day, in the afternoon, a special Service was held at St. James's Church, consisting of the carols sung on Christmas Day, with organ and orchestral accompaniment. Gounod's "Nazareth" was also sung by the Rev. H. Gibbon with good effect. Handel's Largo and Mendelssohn's "War March" (*Athalie*) were excellently played. Mr. E. Saulez conducted with skill and Mr. E. N. Tayler ably presided at the organ.

HINGHAM, NORFOLK.—On the 4th ult. the first part of *Elijah* was given in the magnificent Parish Church. The chorus, consisting of the church choir augmented for the occasion, sang excellently, the "Baal" choruses and "Thanks be to God" being especially well rendered. Mr. Daines, Norwich Cathedral, in the part of Elijah, sang with great dramatic power, especially "Is not His word like a fire?" Mr. Hemmings, Norwich Cathedral, sang the tenor part with great feeling. Dr. Bates, Organist of the Cathedral, conducted admirably, and the accompaniments throughout were played by Mr. C. L. Hawley, Organist and Choirmaster of the Church.

KIMBERLEY, S.A.—Messrs. Norman Bros. and Beard have been awarded the gold medal for church organs by the Committee of the South African and International Exhibition. The fine organ sent by this firm to the Kimberley Exhibition has been purchased by the Corporation of Port Elizabeth for £2,000 and is to be erected in the Feather Market, which is said to be the finest hall in South Africa.

MELBOURNE, VICTORIA.—During October and November Mr. Ernest Wood gave a series of six Organ Recitals at St. Paul's Cathedral, all of which were largely attended. These, like Mr. Wood's previous Recitals, have been the means of introducing many grand works for the organ to the Melbourne musical public, and Mr. Wood is to be congratulated on their great success from an educational point of view. They have become quite an institution here. Among the special Advent Services at the Cathedral was a performance of Spohr's *Last Judgment*, upon which occasion the building was filled to its utmost capacity. The rendering of the work was received with the warmest praise by both press and congregation, and reflects great credit on Mr. Wood, who, of course, presided at the organ.

MINEHEAD.—A highly successful Guitar Concert was given in the Public Hall on the 12th ult., by Mrs. Slade. The quintet of lady guitarists, consisting of Mrs. Slade, Misses Reynett, Maclaughan, Crockford, and Jessie Palmer, were encored after each of their selections. Valuable vocal and instrumental assistance was given during the evening by Mrs. Hake, Miss Phillips, and the Misses Langdon; and Messrs Siderfin, Thorne, Sloman, and G. Atkins.

NEWCASTLE-ON-TYNE.—A fine new three-manual organ of 40 stops has just been erected by Messrs. Harrison and Harrison, of Durham, in Brunswick Wesleyan Chapel. The organ was opened on Sunday, the 15th ult., by Dr. A. H. Mann, Organist of King's College, Cambridge. Dr. Mann gave a Recital after the evening service. On Monday evening Dr. Stephenson lectured on "How may Divine worship in Methodist churches be improved?" Musical illustrations were sung by the choir, under the leadership of Mr. J. M. Gibson, Organist and Choirmaster of the church. On Wednesday evening a splendid Recital was given by Mr. J. M Preston, who fully brought out the qualities of the organ. On Sunday, the 22nd ult., the organist was Mr. G. F. Vincent, of Sunderland, who also gave a Recital after the evening service.

OMAGH.—Mr. W. Granger gave the first of a series of Organ Recitals at the Parish Church, on the 11th ult., to a crowded congregation. The programme included works by Beethoven, Mendelssohn, Haydn, Meyerbeer, Smart, and others.

PLYMOUTH.—Miss Gertrude Collins, a young violinist of much promise, gave her first Chamber Concert on the 21st. ult., at the Royal Hotel Assembly Rooms. As Miss Collins studied at Leipzig and afterwards at the Royal Academy under Mr. Sauret, the excellence of her method may be taken for granted. She obtained the unstinted plaudits of her audience. Her colleagues were Mr. Pardew (viola), Mr. Winterbottom (violoncello), Mr. Weekes (pianoforte), and Miss Clara Samuell, whose delightful singing evoked the liveliest enthusiasm.

READING.—The Newbury Choral Society gave its first Concert of the season in the Town Hall on the 4th ult. The first part of the programme consisted of Dr. Mackenzie's *Dream of Jubal*. The chorus proved itself fully equal to the occasion, especially in the dramatic triumphal march and chorus "Hail to our Chief." The beautiful soprano solo "The Lord is good" was well sung by Miss Amy Wells, and the tenor solo "The Song of the Sickle" was rendered by Mr. Herbert Clinch with artistic taste and finish. The whole performance reflected great credit on those who took part. Special mention should be made of the recitation, which was most creditably given by Miss Winifred Newton. The second part of the Concert consisted of a miscellaneous selection, including works by Beethoven, Mendelssohn, Schumann, Wagner, and Berlioz.

TUNBRIDGE.—Mr. F. G. Edwards gave his Concert-Lecture on "Mendelssohn," in the Corn Exchange, on the 10th ult., before a large and enthusiastic audience. Musical illustrations were efficiently rendered by the Misses North and Mr. Kimmins. A choir, under the able direction of Mr. G. I. Kimmins, sang some part-songs, and the lecturer played numbers 1 and 30 of the "Songs without Words."

ORGAN APPOINTMENTS.—Mr. Frank Pullein, Assistant-Organist to Lincoln Cathedral.—Mr. J. R. Washington, Organist and Choirmaster to Airdrie Parish Church.—Mr. Arthur Bayliss, Organist and Choirmaster to Trinity Congregational Church, Poplar.—Mr. John Kay, Organist and Choirmaster to Wilmington Parish Church.—Mr. E. Carrick, Organist and Choirmaster to All Saints', Upper Norwood.—Mr. Percy J. Rogers, to St. Malachy's Dominican Priory, Dundalk.—Mr. Thomas Ely, to St. Thomas's Church, Belfast.

CHOIR APPOINTMENTS.—Mr. Charles J. Butler (Principal Tenor), to Lincoln's Inn Chapel.—Mr. Herbert Stansfield (Tenor), to York Minster Choir.—Mr. Theodore S. Hill (Musical Director and Choirmaster) to St. Michael's Church, Borough Road, Birkenhead.—Mr. Charles E. Pillow (Tenor), to Chichester Cathedral.

DURING THE LAST MONTH.

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THE TIMES.

The composer is known as a musician of high ideals and remarkable power, as well as a fairly complete technical equipment. Like those of her compositions which have already found acceptance, the Mass is distinctly original in conception and most unconventional in treatment. . . . Miss Smyth was heartily applauded at the close of the new Mass.

MORNING POST.

It is but seldom that a lady composer attempts to soar in the loftier regions of musical art, and Miss Smyth may be congratulated upon the success which has attended her efforts. . . . Unqualified praise may be awarded to the Sanctus, which is of great melodic beauty, materially heightened by the effective accompaniment of horns and trombones. It is set for contralto solo—which was beautifully sung by Madame Belle Cole—and a chorus of female voices. . . . The composer has been successful in her setting of the Credo, the music to the Incarnatus being admirably suited to the words. Altogether Miss Smyth's work is one of considerable merit.

GLOBE.

The opening Kyrie, in D minor, is remarkably vigorous, and still more so the "Gloria in Excelsis" which follows. The Credo is constructed in a similar style, with occasional reminiscences of Beethoven, of whom Miss Smyth is evidently a warm admirer. The four pages devoted to a fugue are favourable specimens of the composer's technical skill, although the fugue is not completely worked out. This work affords abundant proof of Miss Smyth's mastery of technique, and merits warm praise. The more tranquil Sanctus, with its contralto solo and eight-part chorus, shone by contrast with the energetic movements which followed, and the Benedictus, with its soprano solo and succeeding three-part chorus, is a charming work. Without entering into further particulars, we are happy to congratulate Miss Smyth on having produced a choral work of which no composer could be ashamed.

DAILY NEWS.

The Mass is, down to date, by far her most ambitious effort, and despite many crudities and other defects which a writer of greater experience might have avoided, it must be considered a remarkable composition from a lady's pen. The lyrical are almost necessarily its most effective portions, but although the work contains only one example of a set Fugue, and that by no means fully developed, a good deal of the choral writing is of an unusually pretentious character. The Mass without prelude opens with a solemn passage for the basses, the Kyrie being wholly choral. Even thus early in the work Miss Smyth shows a strong tendency towards striking contrasts, which are often highly effective. The Gloria is not sung in its usual place in the Mass, and the second number is the setting of the Nicene Creed, which, as usual, is the most important section of the work. It opens with a very vigorous chorus, interspersed with graceful passages for the solo tenor and soprano, the music dying away at the mention of the Burial, although, with one of those contrasts to which reference has been made, it suddenly becomes impetuous again at the allusion to the Resurrection. . . . After the turmoil of the Creed, the reposeful melodiousness of the Sanctus comes as an agreeable relief. The setting is for contralto solo, with female chorus in four parts, but before the end the male voices enter, and each section of the choir being divided, we have a brief double chorus. . . . The Benedictus, which is for soprano solo and three-part female chorus, is, however, indisputably the gem of the Mass. Here Miss Smyth is quite in her element, and this delicious little number, in which, by the way, Miss Palliser made a successful London *début* in oratorio, was so warmly applauded, that, were it not for endangering the symmetry of the work, an encore might easily have been accepted for it. . . . It should be added that at the end of the Mass Miss Smyth was called to the platform and heartily cheered.

DAILY CHRONICLE.

Miss Smyth's Mass in D is unquestionably a clever work. . . . She evidently knows how to make the most of the band and chorus provided for her, and some of the effects resulting from the two forces in combination are exceedingly telling. Of the six sections, the most striking in performance is the Gloria, which last night was given as the *Finale* in accordance with the suggestion in the score lately published by Novello. The Kyrie was thus followed by the Credo. The opening of the work by the bass division of the chorus, the accompaniment to which is in unison, is imposing, and the number gains strength as it proceeds, becoming somewhat noisy ere a bold contrast is brought about by a flute solo which precedes the concluding portion, sung *pianissimo*. The Credo opens triumphantly with the blare of brasses, and introduces the four solo voices, three of which are heard to more advantage later on. The Credo went well from beginning to end, the chorus taking up the points boldly, and its ending was the signal for loud applause. . . . The Benedictus, for soprano solo and three-part chorus—two soprani and alto—is a very melodious movement, and here Miss Esther Palliser justified her engagement for the Albert Hall platform. . . . At the termination of the Mass, which occupied about an hour, on a unanimous call being raised for the composer, Sir Joseph Barnby led forward a young lady, slight in build, who was warmly congratulated.

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THE DAILY TELEGRAPH.

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MORNING POST.

There are beautiful harmonies accompanying the phases of melody, and the whole piece, which is replete with dignity and distinguished by originality, forms a most grateful addition to orchestral *répertoires*.

DAILY CHRONICLE.

The clever musician has since scored it for a small orchestra, assigning the violin solo to the whole of the violins, and providing work for the other strings, flutes, clarinets, bassoons, and horns, in which form it is likely to obtain as much popularity on the platform as the first setting in the salon. It is a beautiful, quietly flowing melody, with such an elegant accompaniment as only a composer of genuine taste and sympathetic nature, having a perfect knowledge of the means of the instruments he introduces, could place upon paper.

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"The Queen gave a charming musical entertainment on Saturday evening to the numerous and illustrious party assembled at Windsor Castle. Included in the Royal circle were the Prince of Roumania, the Duke and Duchess of Edinburgh and their daughters, and Prince and Princess Henry of Battenberg, while Her Majesty's other guests and the ladies and gentlemen of the Royal Household in Waiting were also present in the Drawing Room to listen to the Concert. The programme included a selection of vocal pieces, performed by the Meister Glee Singers. The clever Anglo-American quartet had not previously sung before the Queen, and now owed that honour to express recommendation of the Duke of Edinburgh, who on a recent occasion was much impressed by their talents. Her Majesty was greatly pleased, particularly with the musical jest entitled 'An Italian Salad.'"—*Daily Telegraph* (London Day by Day), December 12, 1892.

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"There can be no doubt that the most popular items on the programme were those contributed by the Meister Glee Singers."—*Derbyshire Advertiser*, October 20, 1892.

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"The Meister Glee Singers, with their perfect art, gave great satisfaction."—*Musical Times*, London, December, 1892.

"To many of the audience the most acceptable items in the programme were the contributions of the Meister Glee Singers."—*Scottish Leader*, November 1, 1892.

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"The prospect of hearing the Meister Glee Singers caused a great rush for seats. The house was densely packed. They sing with exquisite pathos and perfection of harmony."—*Suffolk Chronicle*, Nov. 12.

"The art of which they are supreme masters. . . . To their united efforts much of the enjoyment of an eminently enjoyable Concert must certainly be ascribed."—*East Anglian Daily Times*, November 9, 1892.

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THE

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BY

ROBERT BROWNING

SET TO MUSIC

FOR TENOR AND BASS SOLI, CHORUS, AND ORCHESTRA

BY

RICHARD H. WALTHEW.

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THE MUSICAL TIMES
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MARCH 1, 1893.

"FALSTAFF" AND THE LAND OF SONG.

"Wonderful thing steam, Sir!" It has long been admitted that the man who offers this remark can lay no claim on the strength thereof to the possession of original thought; but it is a proof that he thinks, and an intellectual exercise of any kind is creditable. Wherefore I am not ashamed to take up the words as I look back upon a recent journey to Milan. Leaving Dover early in the afternoon of one day, the late afternoon of the next saw me in the Lombardian capital, after traversing France and Switzerland, climbing up or burrowing through the Alps, and descending to the plain of Northern Italy. That was something, but not all, nor even the most. Greater than the geographical distance achieved was the gulf crossed from the life of London to that of Milan. I need not describe the first to any reader of these words, but in what it lacks the second consists. It is hard to conceive London in the position of the Italian city, which had one thing chiefly on its mind, and that thing—an Opera. There may have been thoughts, regrets, even despair, concerning the troubles of the Roman Bank, but there was stronger feeling regarding "Falstaff"—latest work of Italy's greatest master, for whom expectant gazers waited day by day if haply he might be seen passing to and from rehearsal. This source of interest, however, was, so to speak, accidental, and, certainly, transient. The permanent differentiation of Milan from our great, material London is its easily recognised atmosphere of artistic life. With opera-houses in full work, with the scales and roulades of countless vocal students audible in otherwise quiet streets, with the shifting groups of operatic artists—ever hopeful, apparently never realising—in the Galleria, and with frequent snatches of tuneful song from light-hearted wayfarers, ignorant of such ditties as "Tar-ra-ra" and "Knocked 'em in the Old Kent Road," it was impossible not to reflect upon the change, or to question the "wonderful" in the agent which brought it about so rapidly.

The time for the production of "Falstaff" had been approximately fixed before I left England, but on arriving in Milan I found the precise day still undetermined. A placard on the walls of La Scala promised the work "next week," and several days passed with "next week" still conspicuous. The eyes of every passer-by sought that placard. It was equivalent to the bulletin which, in cases of emergency, communicates with an anxious public. At length a new one appeared, and word passed round the city that Thursday, the 9th ult., had been fixed upon for the interesting event. This left me an interval of several days in which to search musical Milan for things new and strange. La Scala, one night, offered the first two acts and epilogue of "Cristoforo Colombo"—a prize opera called into being by the recent celebration of the discoverer of America at Genoa. I forget how many thousand francs were won through this work by Signor Franchetti, its composer, who is said to have a large private fortune, and to esteem the first fruits of his talent even more than the wealth he has inherited. Judging "Cristoforo Colombo" by what I heard of it, the adjudicators of the prize could not have had a choice of the very best talent known to our time, and were I called upon for a formal criticism of the opera I should arraign it on several grounds. It is terribly long, for even the portions given at La Scala took up the time of many complete works. There is much in the libretto which could well be spared from a lyric drama designed to celebrate a specific achievement. By the way, the name of the librettist does not appear on the books used at the theatre, for the reason, it seems, that he and the composer have not, in certain matters, seen precisely eye to eye. The gentleman may some day be rather glad than sorry regarding this concealment of his identity, for what could have made him write an epilogue in which the illustrious navigator moans and weeps, goes mad and ramps about the stage, then becomes exhausted and dies before the tomb of Queen Isabella, I cannot for the life of me conceive. A mad baritone with the stage to himself through a quarter of an hour (save for an attendant who exhausts the pantomimic resources of sympathy) is a surprising and disquieting phenomenon in days when even a distraught soprano is "most tolerable and not to be endured." But we need not fear a recrudescence of operatic lunacy through the example of *Christopher Columbus*, from whom, after a few moments of questioning observation, one prays to be delivered evermore. The first two acts, which concern themselves with the discovery of America and circumstances antecedent, are spectacularly and dramatically good. A procession of the dignitaries to whom *Columbus* submits his proposal, and by whom it is rejected, gives life and colour to the first act, which reaches its dramatic climax in the scene where the hero, as he emerges from the Council, is derided and set upon by the mob. The second act passes wholly at sea, and shows the mutiny of the crew, and the discovery which transforms them from rebels into the even more objectionable creatures who worship success. Franchetti's music is, in large measure, equivalent to scene-painter's work. Its best effect is made at a distance: the colours are "loud," and laid on without regard to waste of material, and the principal aim of the composer seems to be the keeping up of musical excitement, which, of course, as the work goes on, demands more and more exaggeration of means and method. There are comparatively quiet moments in "Cristoforo Colombo"—very welcome they were to my offended ears—and as they pass it is possible to make out that the composer lacks not some important graces of his craft, but, generally speaking, he employs his full orchestra to the end of relentless noise. I know no opera in which the brass and drums have so few bars to count, and it must be said that the players upon those instruments at La Scala did not shirk their task. Among them was a drummer with prodigious strength of muscle, who, like a similar performer at the Eatanswill election, "earned his money, if ever man did." This energetic artist may, after all, have been striving to remind the audience that music was in progress—a fact which, judging by the very audible conversation of many, and the inattentive bearing of most, was not distinctly recognised. I am told that Scala frequenters go chiefly for the ballet; I can vouch that they all stayed for it.

Signor Sonzogno, by whom Mascagni was discovered, is something more than a publisher. He holds in his hand the wires which move a group of Italian opera-houses, among them the Milanese Dal Verme. This temple of lyric drama was built as a circus, and has, above two tiers of boxes, an enormous gallery sweeping round the house from one side of the proscenium to the other. The area is large, but the gallery stands out as the chief feature of the interior, and when the Milanese throng it, as they are fond of doing, a striking, even impressive spectacle is presented. From that great tribune comes the

popular verdict. During one of my visits, some years ago, a poor tenor cracked on a high note. The yell of execration and contempt which followed was loud and long. In vain the unfortunate artist, feebly smiling, laid his hand upon his heart and bowed submission. He was not allowed to proceed till the gallery had quite unmistakably impressed upon him the fact that its multitudinous thumbs were turned down against his appeal for mercy. This terrible gallery was better behaved on the occasion of the visits which I recently paid to Dal Verme at the invitation of Signor Sonzogno. The tiger purred instead of snarling and snapping, pleased by generally good performances, and especially by an orchestra which, I believe, is a permanent organisation, at the director's beck and call for service anywhere in Italy or abroad. It appeared in Vienna not long ago, and, for that matter, has a right to challenge comparison anywhere. Very delicate effects are possible to this well-trained company of instrumentalists, and it was a treat to hear the music of Ambroise Thomas's "Mignon" given with so much refinement and charm. The gallery thought so, and, in one place, stopped the performance to insist that an orchestral passage should be played over again. There are, moreover, some good artists on the stage, but the aim of the management is an efficient *ensemble*, not the presentation of "stars," claiming to be heard for themselves alone rather than for their share in a common task. In addition to the "Mignon" performance, I witnessed a representation of Saint-Saëns's Biblical opera "Samson and Dalilah." These two works pair off on one point—in each there are scenic requirements that cannot possibly be met without danger of falling into the ridiculous, or worse. The burning of the theatre in "Mignon" is always more or less absurd. At one London representation some time ago supers ran on armed with axes, and raising short ladders, began smashing in the windows, while two or three others threw "imperceptible water" on red fire which a pair of shirt-sleeved arms could be seen in the act of aggravating by stirring up. This impressive exhibition had its counterpart in Milan, where, also, I beheld *Samson* pull down the Philistine temple under circumstances not unattended by mystery. The columns supporting the roof stood at the back of the stage. These, with the superincumbent mass, fell at the blind hero's touch in a manner effective enough, but the Philistines were well forward, out of harm's way. Nothing touched them, yet—here came in the mystery—they dropped to the ground with one accord, in picturesque confusion of limbs and bodies. Of course there was no other way of doing it without damage to the person. The fault in all such cases lies with librettists, who, by choice of subject or in the exercise of their own invention, give stage-managers an impossible task.

It is a curious question why Frenchmen—of all persons the least qualified, perhaps, to deal with Biblical stories in the right spirit—so often draw upon the sacred writings. The results are sometimes astounding. In Massenet's "Herodiade," for example, *John the Baptist* appears as a conventional lover of the purest operatic type. In "Samson" there is nothing so bad as that; but the old Hebrew legend, which has strong points as well as weak ones, is put upon the stage in an enfeebled and wholly unimpressive way. A bolder dramatist would have shown the scene in which the Philistine temptress gets possession of *Samson's* secret. The French librettist, after giving the hero and his mistress a duet in the open, retires them into a house, whence *Samson* presently emerges shorn of his locks and a prisoner. It is not my business here to criticise the music. I am but recording impressions, one of which is to the effect that the Milanese audience were rather bored by the whole thing. Probably the best numbers in the work—as, for example, the choral pieces of a *quasi*-religious character—pleased them the least. Upon myself the effect was that of music cleverly written and sometimes impressive, but generally uninspired and dry. The whole matter, however, is practically of little concern for English amateurs. As a Biblical opera, "Samson" holds a place in the Index where our national religious sentiment tabulates all things that offend it.

From these excursions to the Dal Verme I get back to La Scala and "Falstaff." The Verdian law which excludes spectators from rehearsals, relentlessly carried out during the preparation of "Otello" six years ago, was applied with even greater rigour, if possible, in the case of "Falstaff." Neither love nor money, nor any other powerful agent, availed to open the doors of the theatre. The representatives of the French press, I was told, got up a petition setting forth the great and manifest advantage to them of attending one rehearsal, but—albeit the Gallic journalists are terrible fellows and apt at reprisals—the composer declined to grant their prayer. To some extent, however, M. Maurel was able to do them service. The representative of *Falstaff* gathered the Parisian critics at his rooms—I tell the story in the form it reached me—and took them through the opera as best he could, thus enabling the more impulsive and the more acute to get on with their task before the event. All this time Italian humour, such as it is, played round the mystery of the carefully shrouded work, vowing that every one engaged upon it was bound to secrecy by the most blood-curdling oaths; that a body of armed and determined men searched the theatre from cellar to roof before each rehearsal, and so on in the approved style of imagination when stirred by a sense of wrong. Personally, the matter troubled me little. I cultivate a philosophic calm in such circumstances, and am content to wait the pleasure of the gods. Nevertheless, while it is reasonable to insist on the privacy of rehearsal as a general rule, I see many reasons why an exception should be made in favour of the Press on at least one occasion. Verdi, however, was master and masterful. The decree of universal exclusion went forth, and had to be obeyed willy-nilly.

Rehearsals under lock and key were not the only topic of lively discussion during the days immediately preceding the appointed 9th. There was much talk about the prices charged for tickets admitting to the first performance. Here I should point out that, although La Scala is a very large theatre, the space available for the general public is by no means in proportion. Most of the boxes, for example—there are six tiers of them—are private property, like many of those at the Royal Albert Hall. It is likely enough that some of these came into the market for "Falstaff," and I know of one case in which an hotel proprietor let his freehold for the night for the sum of 800 francs. As much as 1,200 francs was asked and obtained in other instances. To what extent the stalls are private property I am not aware, but it must be obvious that the rights of proprietors very much restrict the accommodation available for the public at large. This led to inflated prices, helped probably by a little skilful manœuvring on the part of speculators and others desirous of turning a penny. I could not get at the precise facts on this matter; what I do know is that two friends of mine paid each 250 francs (something short of £10) for stalls. They did it with wry faces, but they did it, and it is consolatory to know that, after the *première*

of the opera, their state of mind seemed to be one of reasonable content. A third friend absolutely declined to part with his money, and spent the evening of the 9th at a music hall. He, too, professed content, and so all was well. The Milanese, for their part, looked on the inflated tariff with amusement, wondering, perhaps, at the eagerness with which foreign visitors were tumbling over each other to reach the box-office and pay down their cash. But the Milanese could afford to wait, and that made all the difference.

Three or four days before the appointed time of performance the shop of every bookseller and music-seller broke out into patches of blue, and curiosity then rejoiced in its first instalment of satisfaction. The colour enwrapped copies of Boïto's libretto, which speedily passed from hand to hand at the price of a franc, were read with avidity. Men could be seen devouring the contents as they passed along the street. In the cafés the blue covers were visible at many a table, and I even saw a cabman perusing his "Falstaff" as he waited for a fare. Somewhat later, members of the Press received vocal scores of the music, and then, as far as text was concerned, the mystery stood unveiled. "Falstaff" lay before us, and scores of pens got to work upon it with an eagerness to be early "on the wire" which was not, I fear, quite compatible with accuracy. For my part, I detest musical criticism under the conditions of a race—conditions necessarily subversive of much that should be regarded as essential, and very often leading to impressions which are imperfect, or even false, as well as hasty. But what avails to "kick against the pricks"? The modern public are feverishly impatient about anything in which they take an interest. They want their news served "hot and hot," and humble slaves of the Press must conform at whatever risk, or stand aside.

February 9. Evening. A crowd gathers before Verdi's hotel to see him come out, and another masses in front of the theatre to see him go in. Both assemblies are of the "common people," whose great and lively interest in a musical composer is good to see. Everything is done to honour the occasion. The hotel staircase and hall are decked with flowers and plants and thronged with sympathisers, who salute the master as, in that unassuming, almost deprecating, manner of his, he passes along and out to his carriage. There is a loud cheer as he descends the hotel steps. "Evviva il Maëstro," cry the people, and take off their hats. The noise causes a rush towards the hotel, the throng increases, and then, amid further demonstrations, the composer's vehicle covers the little distance between his temporary residence and La Scala. Here the other crowd stands ready with noisy homage. So, acclaimed as victor before the battle on the strength of triumphs past, Verdi disappears from the popular view. Inside the house a brilliant scene meets the eye. The great theatre is *en fête*, and Italian royalty in the person of Princess Lætitia graces a gathering of unusual dignity and splendour. I have seen a braver show of diamonds at Covent Garden on special occasions, and also—*pace* the traditions of Italian beauty—a more striking display of feminine loveliness; but, for all that, La Scala is a sight not to be forgotten. Everybody talks, less with bated breath and low than in the loud excited tones with which Italians astonish the more restrained denizens of Northern lands. Never was such a friendly din! such an uplifting of the flood-gates of excitement. Meanwhile, Signor Mascheroni's orchestra, roused from professional nonchalance, look curiously on, and that gentleman himself, standing by the side of his little platform, finds in the unwonted scene a relief from the anxiety which, it is reasonable to suppose, presses heavily upon him. At last the signal! Mascheroni springs to his place, the audience subside into theirs, and the clamour of tongues is hushed. Three bars of orchestral music, the curtain rises quickly, and *Falstaff* (M. Maurel) and the curious multitude look into each other's faces for the first time.

The interest of the audience is at first personal. There are smiles and ripples of laughter at the "globe of sinful continents" which the French baritone carries so easily; nor does *Bardolph's* flaming nose go unobserved. The animation of the stage business, however, soon attracts notice, and when *Bardolph* and *Pistol* escort *Dr. Caius* to the door with a canonic "Amen," the house begins to perceive the rare musical humour which is to be as the salt of the feast. Rid of the fiery Doctor and his complainings, there is opportunity for undisturbed contemplation of the fat knight, who makes his first great "hit" in the soliloquy upon honour, transferred by the librettist from "Henry IV." M. Maurel is very happy here, favoured by both poetry and music, and the house follows him with, too often, audible approbation, which turns to peals of applause as, finishing his monologue, *Falstaff* chases the recalcitrant henchmen from his presence. When the curtain falls upon the first part of the act there is a manifest impression of success. The public are interested, not least by the geniality and broad humour of the music, which thus early indicates "something new and strange" from the veteran master.

The curtain, again rising, shows the house of *Ford*, and the four women—*Mrs. Quickly* (Madame Pasqua), *Mrs. Ford* (Emma Zilli), *Mrs. Page* (Virginia Guerrini), and "sweet *Anne*" (Adelina Stehle). These ladies begin to read and compare *Falstaff's* amorous epistles, the audience at once becoming keenly attentive. The singers are vivacious, and enter into the humour of the situation completely, although it must be owned that their intonation of the rapid concerted passages might be more correct. But it is the music that now takes hold of the house, and forces acknowledgment of a revelation only half made before. One can imagine the connoisseurs asking themselves "Is this Verdi? Are these the strains of a man touching four-score? Is this mirth-provoking musical fun the work of one whom we have known only as a great tragic composer?" Whether such questions are put or not, the women's music stirs the audience, and when the chattering quartet ends a thunder of applause breaks forth, long-sustained, and in its continuance irresistible as a demand for a repetition of the piece. The quartet is given a second time, and the house, fairly conquered, listens with unflagging sympathy and delight to the still more elaborate concerted music which takes the form of a nonetto, as *Caius*, *Ford*, *Fenton*, *Bardolph*, and *Pistol* enter. "Mozart redivivus!" say the knowing ones, while the bright, clear music runs on in a sparkling stream, and the knowing ones are not far wrong. The Italian master, in his evolution of a comic style, has brought out from somewhere the essential qualities of "Le Nozze di Figaro," joined them to the traits of his own individuality, and given us a piquant mixture having all the freshness of novelty. This impression the close of the act leaves undisturbed, for a short contrasted love passage between *Anne* and *Fenton* (Edoardo Garbin) sets off the vivacious humour of the rest. The close of the act is followed by due recognition of the performers and by an "ovation" for the composer, whose appearance before the curtain excites the passionate enthusiasm of those who now see in him fresh cause for admiration and pride.

Second Act. *Falstaff* is taking his ease at his inn when to him comes *Mrs. Quickly* on her errand of beguilement, and the house now hears a duet which must rank among the best things in the work. We recognise a more individual expression than before, and a humour more subtly placed in evidence, but without loss of the beautiful clearness which everywhere, so to speak, makes the opera transparent. Madame Pasqua is a capital representative of the intriguing dame, and M. Maurel makes known—what afterwards appears more fully—that *Falstaff* in his amorous mood has been studied with special zeal. We miss elsewhere the broad unctuous humour; here there can be no complaint of anything lacking. With artists thus capable, the duet has every chance, and the fine flavour of the music, which follows the text and situation as though it would, of itself, express both, passes to the palate of the audience, and, as laughter and applause make known, tickle it immensely. The feeling spreads that this second act is going to prove a masterpiece. *Mrs. Quickly* having bowed herself out with a pleasant conviction that the knight has taken the bait, *Falstaff* soliloquises in a strain of pompous elation till *Ford* is announced, in his disguise as *Mr. Brook*, and a second duet begins. Connoisseurs at once note that the music to the new dialogue differs materially from that just ended. It is more elaborate, varied, and fanciful, reflecting thus the greater complication of the scene. Than Signor Pini-Corsi a better representative of the revengeful husband could not be desired, and the impression he makes in the duet is fully sustained throughout an extended soliloquy, filling up the time during which *Falstaff*, who goes to attire himself for conquest, is absent from the stage. This soliloquy, earnest if not passionate, and marked by music of rare suggestiveness, is one of the best things in the work. The great effect of it distinctly survives the return of *Falstaff*, and the short *Finale* wherein, with elaborate ceremony, each interlocutor invites the other to make exit before him. By this time the house is quite alive to the power of the second act, and all agog for the concluding part, in which the merry wives take their revenge on the gross knight.

A large room in the house of *Ford* is shown by the ascent of the drop curtain. Here *Mrs. Quickly* relates to her fellow conspirators the incidents of her visit to *Falstaff*, doing so with abundant spirit and humour. The audience now thoroughly enter into the fun of the plot, and are all ears for the happy music with which the presence of the women invariably inspires the composer. It may be that the sequel gratifies them beyond expectation, for the remainder of the act, ending with the pitching of the clothes basket into the Thames, is the purest and brightest musical comedy. The scene of the interview between *Mrs. Ford* and *Falstaff* would be worthy of Molière, had that master of humour written music to match his drama. It is not farce, yet, while refined in style and treatment, the whole acutely appeals to our perception of the laughable, and the house is one broad smile. Again, moreover, amid much that is Verdi *pur et simple*, it is easy to recognise the gracious influence of Mozart. The clothes basket scene has not a dull moment. Throughout the orchestra ranges the very spirit of fun, while the abounding life of the stage music again finds a foil in the love strains of *Fenton* and "sweet *Anne*" as they indulge their amorous feeling behind the screen. The climax is another elaborate nonetto, supplemented by a chorus of neighbours. When the curtain falls the house seems more than ever convinced that a masterpiece is being born into the world. Everybody joins in tumultuous applause. Again and again Verdi appears before the curtain, on one occasion dragging the reluctant Boïto, who knows very well that few are thinking about him, and, therefore, wrenches himself loose and retires into obscurity at the earliest moment. Now is "Falstaff" safe, with the Milan public, at any rate. The third act may show a falling off, but it cannot remove the impression of so much that is really great.

The last main division of the work, unlike its predecessors, has an orchestral introduction suggesting *Falstaff's* perturbation of spirit as, sitting in the street before a tavern, he recalls the experience of the clothes basket. *Sir John* soliloquises upon the adventure in the half-grandiose, half-burlesque manner of which we have already had a specimen, and then, for comfort, resorts to the wine flask. His spirits rise as the liquid goes down, while the house pricks up its many ears at a suggestive "trill," which, beginning in one section of the orchestra, spreads to every instrument capable of a "shake," till the atmosphere of the theatre seems quick-throbbing with life. *Jack* being himself again, artful *Mrs. Quickly* arrives on another errand of deceit, and forthwith the audience settle down to the enjoyment of a second scene of cunning wile and simple credulity. Again we have a spell of true musical comedy, graced with many a pleasant theme and sparkling episode, always with music as clear and direct as that of Mozart himself. The concerted piece in which the fun at Herne's Oak is arranged worthily sustains the musical interest thus excited. Its leading feature is a charming theme suggestive of the dainty revels in contemplation, and to it the evening falls, while the voices of the departing conspirators die along the quaint streets of old Windsor. I cannot say that the Herne's Oak scene so completely carries the audience with it as did earlier parts of the work. For this it is easy to assign reasons. The scenic arrangements are not very impressively devised nor effectively carried out; there is an absence of the animation and broad fun attending *Falstaff's* first punishment, and the audience seem unable to follow quite easily the complication of the main "argument" and the underplot with which the opera is wound up. Nevertheless there is plenty to admire: *Fenton's* short but graceful solo on the rising of the curtain; more merry music for the women; another duet for *Mrs. Ford* and *Sir John*, and, above all, perhaps, the delightful strains following the entrance of the mock fairies. The solo for *Anne*, as the Queen, with its unseen chorus, comes upon the house with all the effect of a masterpiece, and once more the audience touch the high-water mark of enthusiasm, not being content till they have heard the piece a second time. This pretty number will, I fancy, make its way easily into concert-rooms, unless, for commercial reasons, obstacles be thrown in its path. Italian taste may have found the abundance of concerted music following *Anne's* solo not quite to its liking, and this may partly account for some evident want of interest in the elaborate *Finale*, with its fugal opening. But, truth to tell, the audience have made up their minds about the work and are getting impatient for a final demonstration of approval. After the curtain falls, though there is not the fervid excitement which followed the second act, the "ovation" to Verdi has no lack of impressiveness. Who can help being moved as the fine old man stands before the tumultuous assembly bowing his grey head, and receiving not only a tribute to his genius, but a recognition of surprising mental and physical vigour, above all of a youthfulness of spirit nothing short of phenomenal. The scene is unforgettable; the whole evening memorable.

A score of incidents arising out of the occasion crowd upon my mind, but I have already exceeded

my gracious Editor's liberal allowance of space, and must draw to a close. Let me, however, mention approvingly the arrangements made for the convenience of the Press. Certain readily accessible apartments in the great building were given up to journalists, provided with everything necessary, and attended by an adequate force of telegraph messengers. Thither, as the curtain fell after each act, rushed a crowd of eager critics, to scribble for dear life, or, rather for an early place on the wires. According to an Italian newspaper, some 80,000 words were despatched to all parts of Europe. We should think little of that number in London, but the Milanese officials had, no doubt, a strain put upon them. The longest reports went to England; the correspondent of one London paper telegraphing some 6,000 words in four despatches.

When the Opera was over, Verdi passed to his hotel as a conqueror, amid loud acclamations. After he had retired to his apartments there were calls for him from the crowded street. The people would not separate till once and yet again he had appeared on the balcony to bow his acknowledgments in the capacity of a popular hero.

I began writing this paper resolved upon a purely descriptive account of what I saw and heard. The limit has been in the main observed, for reasons not only of space but of consideration for the fact that, in order to a just estimate of its worth, "Falstaff" requires calm and leisurely examination under conditions free from the glamour of recent public excitement. The results of such an examination I hope to lay before the readers of this Journal in its next issue. J. B.

BIZET'S "DJAMILEH."

By a strange freak of fortune it has often happened that, when a composer has obtained an extraordinary amount of success with one of his works, this has not tended to advance the acceptance of others, but has had the contrary effect of keeping them in the shade. As illustrating this fact, Berlioz's "Faust" comes most readily to mind. This attained, and still maintains, such an unwonted degree of popularity that, when his "L'Enfance du Christ," his "Messe des Morts," and his Te Deum were brought to a hearing here, they failed to make their mark, not because they are musically inferior, but because the public had set their minds on another "Faust," and were disappointed because they did not get it. Gounod, too, has suffered in a like way, for none of his operas subsequent to "Faust" has had a like run. One has not to look back many years to the time when Beethoven's "Pastoral" Symphony was always played in England to the exclusion of the others, but happily we have survived that, as well as the preference which used to be given to Mendelssohn's "Italian" rather than to his "Scotch" Symphony. Further, it might be said of Handel that his "Messiah" is still heard to the exclusion of others of his oratorios, which, from a musical point of view, are at least of equal value.

To this category of composers suffering from the over-popularity of some particular work we have now to add the name of the late Georges Bizet, whose renown at present rests solely on his "Carmen," produced in Paris but a few months before his death in 1875, though during his short life (1838-1875) he wrote at least six other operatic works—viz., "Docteur Miracle" (1857), "Vasco de Gama" (1863), "Les Pêcheurs de Perles" (1863), "La Jolie Fille de Perth" (1867), "Djamileh" (1872), and, in the same year, "L'Arlésienne."

An English version of "Djamileh," by Mr. Joseph Bennett, having been produced by the Royal Carl Rosa Opera Company at the Gaiety Theatre, Dublin, on September 10 last, and the work having since been repeatedly played in the provinces, a few words respecting it will not be out of place, especially as we may not unreasonably look forward to hearing it nearer at home on the next occasion of the Royal Carl Rosa Opera Company paying a visit to the Metropolis, or during Sir Augustus Harris's coming summer campaign.

"Djamileh," or "The Slave in Love," is comprised within a single act, and, exclusive of the chorus, consisting of guests, boatmen on the Nile, &c., the action is practically sustained by three personages—viz., *Haroun*, a rich young profligate of Cairo; *Djamileh*, his slave; and *Splendiano*, his steward and former preceptor. *Djamileh* is passionately devoted to her master *Haroun*, whose wont it is to engage a new slave every month, and who, protesting that he "loves but love," makes it his boast that he is proof against the love of any one particular woman and is determined to retain his liberty. *Splendiano* is in love with *Djamileh*, and hopes to make her his own at the end of her month's term of service as *Haroun's* slave. As the hour of her dismissal and the arrival of the new slave draws nigh, she, in response to *Splendiano's* wooing, promises that, if he will do her bidding, she will become his slave on regaining her freedom. To this he assents, feeling sure that *Haroun*, who was always capricious, and "now breaks his loves as formerly he broke his toys," will surely dismiss her. At *Djamileh's* wish, he therefore aids her in personating the new slave, who on her arrival has danced before *Haroun* and his guests, and has captivated all their hearts. Clad in the dancer's dress and otherwise disguised, *Djamileh* at night-fall presents herself before *Haroun*. At first she coyly repulses his advances, and thus succeeds in rousing his interest in her. *Haroun* upbraids her for her want of tenderness, and confesses his love for the slave whom she was chosen to replace, though he qualifies this by contending that his love was of a kind which should not deprive him of his freedom. *Djamileh*, who has dropped her disguise, and amid many tears is on the point of leaving *Haroun*, in the belief that he does not care for her, turns away, then falters, and falls into his arms. As he rushes forward to receive her, and confesses that, having recognised her pure heart, he has recovered his own, *Splendiano* enters, and makes a gesture of despair. He is followed by *Haroun's* friends, on seeing whom *Haroun* covers *Djamileh's* face with the veil which had fallen upon her shoulders, and tenderly leads her away.

Slender though the plot be, and immoral as some may regard it, though to others, as directed against the immorality of polygamy, it will appear quite the reverse of this, it has amply served Bizet's purpose, inasmuch as it has furnished him with the means of presenting the world with a work the musical interest of which predominates over the dramatic, and therefore cannot but be welcome to musicians. Though on witnessing a performance of it neither *Haroun* nor *Splendiano* is calculated to excite any strong emotions, it would be impossible to withhold our deepest sympathy from *Djamileh's* pure heart and loving devotion.

On speaking of Bizet and his works, and though recognising to the full his extraordinary talents and independence as a composer, M. Pougin, in his supplement to Fétis's "Biographie Universelle des Musiciens," seems to have gone beyond the mark. After recording the cold reception accorded by the Parisians to "Les Pêcheurs de Perles" and "La Jolie Fille de Perth," which he stigmatises as "conceived in the Wagnerian style," he goes on to say

that Bizet soon took his revenge by bringing forward two movements of a symphony, which were received with extreme favour; but that he soon returned to his former manner in "Djamileh"—"a strange production in which he seems designedly to have relied upon the most anti-scenic effects which a musician dare introduce upon the stage." It is true that "Djamileh" is played through without a change of scene, but for this the composer of a one-act opera should not be blamed. According to the stage directions, the action takes place in a "Room in *Haroun's* palace at Cairo. At the back, between rose-coloured marble columns, and behind a playing fountain, through elegant curtains, the blue sky is seen." By observing the necessary changes of light—from sunset to twilight, from twilight to dusk—it rests with the stage-manager to make it as varied and beautiful a scene as need be.

But it is with its musical qualities that we are now more immediately concerned. Beyond its general freshness and exquisitely artistic workmanship, its vivid local colouring, the strict co-relation between the text and the music, the entire absence of "dry recitative," and the admission of a single *Leitmotiv* in personification of *Djamileh*—a mode of procedure which might just as well have been learnt from Cherubini and others as from Wagner—we can see nothing particularly Wagnerian about it. As opposed to Wagner's usual practice, it abounds in songs of a strophic character; and spoken dialogue, both accompanied and unaccompanied, is by no means absent. On the other hand, in common with Wagner, Bizet was not content to leave matters as he found them, and, from a musical point of view, certainly succeeded in adding not a few desirable improvements to the structure of *Opéra comique*, and that without over-stepping the bounds of tradition or seeking to revolutionise it. That his operatic works anterior to "Carmen" failed to satisfy the Parisians of his day must be put down to the fact that, musically, he was in advance of the taste and susceptibilities of the period. The continued popularity of "Carmen" throughout the musical world, and the recent performances of "Djamileh," not only in Great Britain and Ireland but also in Germany, point to a Bizet revival as imminent. Let us, therefore, not be behindhand in speaking somewhat of "Djamileh" in detail.

The Overture, which is independent of the Opera, except inasmuch as its opening portion subsequently serves as a melodrama, accompanying the entry of the Slave Merchant and a conversation between him and *Splendiano*, is remarkably concise and compact.

On the raising of the curtain for the scene described above, *Haroun* is seen stretched on a cushion and with a long pipe in his mouth. Not far from him *Splendiano* is writing at a low table. A very characteristic chorus of boatmen on the Nile, "Low sinks the sun," is heard from a distance; the melody, a love-sick ditty, is assigned to sopranos, the harmony being supplied by tenors and basses "with closed lips." It is supported by a second orchestra, also behind the scenes, and the unintermittent beat of a tambourine. It is interrupted by a song for *Haroun*, who, as if in a reverie, placidly muses on his condition. The *Djamileh* motive, by which *Djamileh* is personified, is then heard for the first time, as she enters by a side-door, stops a moment near *Haroun*, who does not notice her, and then goes away softly, after throwing upon him a look of affection. The resumption of the chorus gives way to a long conversation between *Haroun* and *Splendiano*, which takes the form of a duet for the two, and, interwoven with it, a song for *Haroun*. In its course we learn that *Splendiano* loves *Djamileh*, and that *Haroun* does not object, for *Djamileh* has a rival for his affection—viz., the next new slave. *Splendiano's* spirits are in the ascendant. This long scene, for which, under the old regime, a series of "dry recitative" passages would have been sufficient, is here worked out with a strong feeling for continuity and an astonishingly pertinent regard for the exigencies of musical form. The same may be said of the following scene, and indeed of the entire work, for it consists of a series of "set pieces," so deftly knit together that even the connecting links are seldom if ever wanting in musical interest. The "padding," which usually abounds in operatic works, is conspicuously absent. In the scene now under discussion (a Trio for *Djamileh*, *Haroun*, and *Splendiano*), *Haroun* manifests an affectionate interest for *Djamileh*, and tenderly asks what it is that distresses her. She relates a horrible dream she has had of the sea advancing to overwhelm her, and of her having appealed to *Haroun* to save her. The music which accompanies this relation is remarkable not only for the persistency of the figure of accompaniment by which it is pervaded, but also for the fact that the vocal melody is almost throughout identical with the bass—a mode of procedure which furnishes a rare example of consecutive octaves, the effect of which is appropriately mysterious. As *Splendiano*, followed by slaves who bring in and serve supper, re-enters, *Djamileh* and *Haroun* continue their conversation, which is often interrupted by *Splendiano*, whose joy at the prospect of winning *Djamileh* for his own is in striking contrast to her and *Haroun's* previous demeanour, especially when, on *Haroun* offering her wealth and liberty, she declares she would rather remain his slave. During this "Supper" scene, on *Djamileh's* refusal to drink, *Haroun* asks her for a song. *Splendiano*, on whom the humorous side of the opera chiefly depends, takes up a lute, upon which he plays in a comic manner, and with the words—

So, for him, my lark, sing gaily;
Soon thou chantest, sweet, for me!

hands it to her. *Djamileh*, accompanying herself on the lute, sings a Ghasel—a form of Arabic verse—which tells of Nour-Eddin, Lahore's defender, or rather of a maiden who secretly loved him. This plaintive and characteristically wrought out love-song is, of course, directed against *Haroun*, who, however, admitting that it is most affecting, and declaring that he knows the rest, cuts short the song, and, as a surprise to *Djamileh*, presents her with a splendid necklace of jewels, on receiving which, though delighted, she expresses her preference for the hand that gave it. A fragment of this song is repeated later on as a "motive of reminiscence," when *Djamileh*, disguised as the slave who is to succeed her, makes herself known to *Haroun*. The presentation of the necklace and *Haroun's* taking leave of *Djamileh* to join his friends in a game at cards is accompanied by some melodramatic music, which might be cited as a good example of the composer's skill in pertinaciously working-out a single melodic phrase as a figure of accompaniment, and that by no means a commonplace one, throughout the movement. That Bizet seldom starts a theme, either as a leading melody or as a figure of accompaniment, without making it a subject for artistic evolution, might be shown from the lively chorus of the card-players, which now follows. As *Haroun* and his guests, on finishing their game, depart, a singularly charming unaccompanied three-part song, "Fortune's a woman true," is heard from behind the scenes. *Haroun* takes the upper melodic part, while the tenors and basses supply a moving harmonic accompaniment, which is almost as tuneful. Now follows the scene in which *Splendiano* promises to aid *Djamileh* by presenting

her before *Haroun* in the guise of the new coming slave. As no music is given for this in the English edition of the pianoforte score, published by Messrs. Ascherberg and Co., it presumably consists of spoken dialogue. *Djamileh*, left alone, then gives way to her feelings in a sad and pathetic lament, "The fatal hour comes," at the close of which she conceals herself at the back of the stage, as *Haroun*, with *Splendiano* and his friends, re-enters. Some melodramatic music, taken from the Overture, then serves to introduce the Slave Merchant and his wares. The new slave, whose choice *Haroun* has left to *Splendiano*, is brought in and dances before *Haroun*, while the chorus, consisting of slaves, musicians, and *Haroun's* friends, in an undertone pass their remarks upon her appearance and graceful pantomimic poses, and thus, *à la* Berlioz, explain the drift of the music, which exactly accords with the scene enacted. This dance of the Almée will doubtless be regarded as the gem of the entire opera; that such it was felt to be appears from the fact that soon after the failure of the opera in Paris, it, together with the Overture, was published in orchestral score in Germany. Strikingly characteristic and sensuous in its effect, it is, for the most part, melodically based upon the chromatic scale—the nearest equivalent to the ancient Egyptian enharmonic scale, which contained intervals smaller than semitones. The dance at an end, *Haroun* and his friends retire, leaving *Splendiano* to arrange with the merchant for the purchase of the dancer. *Splendiano*, radiant with hope that he will win *Djamileh* for his own, gives voice to his feelings in a lively song, "I need to cool my burning fever," and then prepares for presenting *Djamileh* to *Haroun* in the guise of the dancer. A long protracted duet between *Djamileh* and *Haroun*, in which the *Djamileh* motive is often well to the fore, serves as a *Finale*. In its course *Djamileh* makes herself known to *Haroun* by singing a portion of her Ghasel from a previous scene. The music grows more animated and impassioned as it proceeds, and everything ends well for all except *Splendiano*.

In thus attempting to assess the merits of "Djamileh," it should be added that, except as regards the Overture and the Egyptian Dance, the orchestration of which is of a singularly beautiful and refined character, we have had to rely upon the libretto and the pianoforte score, and have not enjoyed the advantage of witnessing a performance.

MOZART'S WIFE.

Great men, from Socrates downwards, have not been always lucky in their wives, and we are not prepared to state that Constanze Weber was in all respects an ideal helpmeet for her husband. Mr. Rowbotham, however, in his recently published work on "The Private Life of the Great Composers," goes a great deal farther than this. He declares that she was no beauty, "was blessed with little or no amiability of disposition, was endowed with but indifferent health," and that her "sole recommendation, if recommendation it can be called, was that she was the sister of Alice [*sic*] Weber, whom he had once loved, and by whom he had been jilted." Mr. Rowbotham proceeds to mock at Mozart's courtship, styling the pet names which he called her as "most ridiculous." Further on he declares that she was "completely passive and indifferent to her husband's alteration of life and habits. . . . Her method was to go to bed and nurse her own trifling ailments, while her brilliant husband, whose hectic complexion and feverish air must have told the most blind how things were going, was suffered to roam the town in company with his dissipated comrades unrebuked, unchecked, unadvised." In describing his funeral he says "his wife did not attend the bier to the grave." Finally, Mr. Rowbotham disposes of Constanze as follows: "She outlived him, and after his death married a civil official of ample means, whose wealth doubtless commended itself to her practical mind. It is she whom we have represented at the beginning of this chapter, and, alas! we wish we could say that she made her illustrious husband a good wife." As for the representation referred to, it is that of a dyspeptic, petulant, helpless *malade imaginaire*, with a taste for extravagance, and a wilful, if not a bad temper.

The picture to which Mr. Rowbotham has treated us can hardly be described as chivalrous or generous. But is it accurate? Constanze Weber was undoubtedly a bad manager, a very serious defect in the wife of a man like Mozart. And there is also no doubt that she was frequently ailing. But we should greatly like to know what authority Mr. Rowbotham has for the extraordinary statement that she had little or no amiability of disposition. There is absolutely no authentic evidence in support of the charge. No mention of her wilfulness or petulance is to be found in Holmes's admirable biography, or the still more exhaustive and impartial work of Otto Jahn. Herr Pohl describes her as follows: "She was a good and loving wife, accommodated herself in everything to her husband's disposition, and restrained him from many heedless actions. He was sincerely attached to her, and she, in return, lavished upon him every care and attention." How does the story of the composition of the Overture of "Figaro" fit in with Rowbotham's disparaging account? Is it not on record that she sat up with him and told him fairy stories to keep him awake while he worked far into the night to complete the work in time? It is true that she also kept him supplied with punch, and this perhaps is resented by her detractor. As for the point on which Mr. Rowbotham lays such stress—the absence of Mozart's wife from his funeral—he omits to mention that, apart from her prostrate condition, the funeral took place on a terribly bleak day amid a violent snowstorm.

But, after all, what better vindication of the character of Mozart's wife need one look for than that which is furnished by Mozart's own letters? Only within the last three years some unpublished letters of Mozart's to his wife came to light in Denmark, where, as the wife of Nissen, Constanze lived many years in Copenhagen. Their authenticity is accepted by the best authorities, and they afford the most touching proof of the unalterable affection of Mozart for the faithful wife whom Mr. Rowbotham has sought to make out a selfish and ill-conditioned woman. One of these is dated Frankfort, October, 1790, or just a year before his death. They had been married for eight years and had known troubles innumerable, and yet Mozart writes more like a lover than a husband. He begins: "My very dear and very good little wife," and in the very first paragraph occurs some of that amusing nonsense with which Mozart loved to intersperse his conversation with his intimates. There then follows some reference to money matters, after which he resumes: "If you could see into my heart, you would find there the hope and passionate desire to see you once more and embrace you, and also the desire to bring home as much money as possible. I have often thought of travelling farther afield, but whenever I have tried to bind myself down to carry out my resolve, I have been restrained by the thought of the regret I should probably feel at being so long separated from my

beloved wife, and all for an uncertain and perhaps fruitless object. I seem already to have been absent from you for years. Believe me, my dearest, if you were near me, I might make up my mind more easily. But I am so accustomed to see you by my side, and I love you so much, that I could not possibly remain longer away from you."

Finally, we would point out that Mr. Rowbotham's brief allusion to the re-marriage of Mozart's widow is eminently misleading. He says, "She outlived him, and after his death married a civil official of ample means." But he omits to state that her second marriage did not take place until eighteen years after Mozart's death, and that in the interval she and her two children had a very hard struggle for existence. How she reverenced the memory of her first husband may be gathered from the interesting record of Vincent Novello's visit to Germany in 1829 ("Life and Labours of Vincent Novello, by his daughter, Mary Cowden Clarke") for the purpose of presenting to Madame Sonnenberg, Mozart's sister, then old and helpless, a sum of money contributed by some musical admirers of her illustrious brother. While at Salzburg, he met Madame Nissen, and found her in all respects devoted to the memory of "her Mozart," as she loved to call him. Even if there had been any evidence to go upon, we cannot see what would have been gained by this black-washing of Constanze Weber. As matters stand, it is not only unchivalrous, but utterly unsubstantiated by any particle of trustworthy proof.

That Antonin Dvorák, the eminent Bohemian master whose "Stabat Mater," "Requiem," Oratorios, Cantatas, Symphonies, &c., have made their way throughout the musical world, has recently composed a Mass, is a fact which at the present moment is probably only known within the immediate precincts of the Crystal Palace, where, under the direction of Mr. August Manns, this new work is to be brought to a first hearing on the 11th inst. Though it will be best to reserve a detailed account and criticism of its contents till after it has been performed, a few preliminary words as to its origin and history will not be out of place. It owes its being to the instigation of Dvorák's friend and patron, Josef Hlávka, President of the Imperial Francis Josef Academy of Art, Science, and Literature, at Prague, and was primarily composed for the consecration of a private chapel at Luzan (a small village of three hundred inhabitants in Bohemia), which ceremony took place on September 11, 1887. In its original form the instrumental accompaniment was confined to organ, violoncellos, and double-basses, the vocal part being assigned to four solo voices (or a semi-chorus of four voices to a part) and full chorus. During the course of the past year—viz., between March 24 and June 15—Dvorák set to work to score the organ accompaniment for orchestra. The task, of course, proved not only attractive, but also an all-suggestive one, owing to the difference which exists between the genius of the organ and that of the orchestra, and thus gave rise to much elaboration. The vocal part, however, excepting a very few slight alterations, practically accords with the original.

A remarkable point in the transference of the accompaniment from the organ to the orchestra consists in the fact that flutes and clarinets are omitted throughout, the instruments for which it is designed being oboes, bassoons, three horns, trumpets, trombones, drums, the usual complement of strings, and organ, which in at least two movements has a very prominent part. This setting of the Mass, which Dvorák has modestly refrained from characterising as "grand" or "solemn," is a model of conciseness, and, in spite of the absence of set solos, we feel sure, so far as we can judge from a cursory reading of the full score—which, by the bye, has been cleverly arranged for the pianoforte by Mr. Berthold Tours, and will be issued by Messrs. Novello, Ewer and Co. in advance of the forthcoming performance—will be warmly welcomed, not only on account of the thoroughly devotional and religious feeling which pervades it, but also for its indisputable musical beauty, as a worthy sequel to the "Stabat Mater" and "Requiem" of the same master.

A contemporary seeks, in a long article, to prove that "The age is impatient of elaborate and fully developed works"; that "People now require to be amused"; that "Wagner appeals but to a limited audience"; and that musical works in general and operas in particular must be short, light, and tuneful. Now this line of argument proceeds from a course which many persons adopt—of spying an exception here or there and imagining it to be a rule. If we wished to prove that the tendency of the present day is all in the other direction, how easy it would be. We will suppose the London critic of a foreign journal summing up the course of events during the past year. He might, with perfect truth, write something in this style: "Very early in the year the nation was plunged into mourning by the premature death of the Duke of Clarence, and this undoubtedly had a sobering influence on the amusements of the people. The effect on the theatres devoted to light pieces was disastrous. Many farcical comedies were produced, but only two of them were running at the end of the year, and several new comic operas were mounted, but they were all more or less failures, excepting 'Haddon Hall,' in which there is a vein of serious interest. The most prosperous establishments were the Lyceum, with Shakespeare's 'Henry VIII.' and 'King Lear'; the Haymarket, with Shakespeare's 'Hamlet'; and the St. James's and the Garrick, with serious plays of modern life. Turning to music, we find that, while miscellaneous Concerts were neglected, the Philharmonic and the Richter enterprises hold their own well, and the London Symphony Concerts were better attended than in any previous season. But it was in opera that the tendency towards seriousness in art most strikingly displayed itself. 'Cavalleria Rusticana,' a brief, but very tragic work, maintained its popularity, but the same composer's lighter and fresher 'L'Amico Fritz' only had a lukewarm reception. Of the standard operas, 'Faust,' 'Lohengrin,' and 'Roméo et Juliette' were the most in request, and these, as every amateur knows, are largely-proportioned tragic works. The reaction against the tuneful puerilities of Rossini, Donizetti, and Bellini was complete, for not one of these whilom popular composers had a place in the repertory. The success of the Wednesday performances of Wagner's music-dramas was extraordinary, and many extra representations were given at Drury Lane. If it be a libel on the English to say that they take their pleasures sadly, they are certainly inclined to take them seriously at present. The prosperity of the variety theatres, where there are facilities for drinking and smoking, of course proves nothing to the contrary." It is said that an ounce of fact is better than a bushel of argument, but here we have given bushels of the former against our contemporary's ounce of the latter. Of course it is open for him to reply that if the facts are against him, so much the worse for the facts.

In the course of his interesting articles on "Falstaff" in the *Daily Graphic*, Dr. Stanford has some good remarks on the use and abuse of the *vibrato*. The part of *Mrs. Ford*, he tells us, was entrusted to a singer "whose *vibrato* was so persistent that at times it was difficult to tell within three tones the note which she intended to sing. This fault, from a superabundance of which the male voices were fairly free, seemed in the case of the soprani to be a malignant disease. The short unaccompanied quartet in the first act, consisting entirely of a rapid *staccato*, was so quavered and shaken that it was a matter of sheer impossibility to follow either the harmonies or even the single notes. To succeed in imparting a *vibrato* to a *staccato* quaver at *presto* speed would have seemed a strange paradox, but, strange to say, the feat was accomplished." And then Dr. Stanford utters some weighty words of warning: "It is a matter of serious danger to music that this evil habit is spreading everywhere. Not only is *cantabile* singing destroyed by it, not only is the finest melody corrupted by it, but the *vibrato* itself, a power by which, when used in its proper place, an overpowering effect can be produced, is reduced to a position of that contempt which familiarity proverbially produces. It is the duty of the Land of Song to keep its sources of vocal supply pure. If singing is polluted in Italy the world will be infected by the stream. The very street boys in Italy are afflicted now with this vocal *delirium tremens*." Some critics are in the habit of speaking of the *vibrato* as a thing which, under all circumstances and at all times, must necessarily be vicious, whereas in emotional passages a certain amount of vibration is not only a natural indication of genuine feeling, but also enhances the effect of the song.

In view of the deep interest taken at the present time in early English music, Mr. W. Barclay Squire's long letter on the vanished fifteenth century school in the *Times* of the 21st ult. deserves special attention. Until quite recently all that was known to exist of the work of the founder and chief glory of this school—John Dunstable—consisted of four motets (at Bologna), a three-part chanson (at Rome and Dijon), and a three-part composition, without words, in the British Museum. And "not only had Dunstable's work vanished, but also there was hardly any trace to be found of English music of his day." Happily, within the last few years, this regrettable *lacuna* has been satisfactorily filled by discoveries at Trent and Modena of representative collections in MS. of the works of Dunstable and his contemporaries. With regard to the Trent MSS. which were unearthed by Dr. Haberl, of Ratisbon, and copied by Mr. Squire in 1889, an annoying embargo was laid on their publication in any form whatsoever by the Dean and Chapter of Trent, and subsequently by the Austrian Government. Happily the subsequent discovery of an extremely fine collection of MS. music in the *Biblioteca Estense* of Modena has rendered the Trent manuscripts of less importance to the student of early English music. This volume contains no fewer than thirty-one motets for three and four voices by Dunstable, copies of all of which have been made by Mr. Squire and are now deposited at the British Museum. The historian and student have now access to ample material for the formation of a definite estimate of the position which Dunstable deserves to occupy in the annals of music, as well as of his relation to Dufay and the great Netherlandish school of which he was the precursor.

The musical critics are in hot water again! "There's a good time coming, boys," sang Mr. Henry Russell, long, long ago, but it hasn't come yet—for musical critics. Every few months or so some one "runs amok" at the whole tribe, because, forsooth, they do not all agree in their estimate of a work or its interpreters, or because some irresponsible scribbler has "written himself down an ass" in black and white and with all the dignity conferred by printer's ink. The last attack comes from one of those who sit in high places and who should consequently have been wiser than to make it—the Editor of *The Overture*. As usual the critics are spoken of as if they were all on a level and laid claim to infallibility. What a howl would be set up if critics were to write in this wholesale way of "Composers," or "Amateurs," or "Performers." Surely it cannot be necessary to point out that every profession has its mediocrities, and even its quacks, and that the best of us are but human. Why, then, are the faults of the incompetent, or even the occasional errors of the competent, regarded as justification for an attack on the whole body? We need not hesitate to confess that first-rate critics are rare—so are first-rate poets, composers (yes, really!), novelists, and dramatists. Yet while in a creative artist second and even third-rate merit meets with reasonable recognition, we are asked to believe that in a critic anything short of perfection is a crime. Many people, it would seem, think that those only who are themselves perfect have the right to sit in judgment on others. In other words, "who drives fat oxen should himself be fat." But, cries some one, "*Quis custodiet custodes?*" By all means let the critics be criticised; only we would point out that "to criticise" means "to judge," and to judge does not mean "to condemn wholesale" but "to discriminate." *verb. sap.*

But it is so easy, and such a relief to the feelings to condemn wholesale: so difficult and so unsatisfying to discriminate. This, no doubt, is a difficulty; yet shall justice be done, though the ceiling fall! We have a proposal to make. Several societies have lately been formed by musicians for their own protection. It was felt that sheep should be sharply divided from goats, and accordingly action was taken, with what results we all know. The Bogus—or, as Dr. Mackenzie calls him, the "Bogie" man—has been, if not altogether killed, at least very considerably "scotched." Has anybody reflected that there possibly may be such things as Bogus musical journals as well as Bogus musical colleges?—that there are Bogus musical journalists as well as Bogus musical degree men?—and that Bogus musical journalism is as powerful for harm as Bogus musical education? Why, then, should not the genuine journalist—musical or otherwise artistic—do as the genuine musician has lately done—protect himself? Let there be organized an Incorporated Society of Critics. There will not be the slightest difficulty in deciding who are to be the "original members"; afterwards, those seeking admission should be made to pass an examination in Logic, English Grammar, and the History, Theory, and Æsthetics of the art they intend to write about. After all, the existence of the Bogus critic, in any branch, is a testimony to the incompetence of Editors, so that these gentlemen would necessarily welcome the existence of a Society to which, when seeking for critics, they might look for help in the selection of persons fit for the work to be entrusted to them. As to the incompetent critic, he would, of course, be mutinous; but this would only serve to emphasise a distinction which, in our opinion, cannot be too strongly drawn. Clearly there is room for a Society of Critics. When its founder appears, our guinea and our support are at his service. Who speaks first?

The regulations concerning Edinburgh Musical Degrees, which have recently been published, contain at least one novelty the importance of which is likely to provoke discussion. The Doctor's Degree is to be granted in three departments: (1) Composers, (2) Executants, (3) Theorists or Historians. Candidates for the degree of Doctor of Music as Composers will be required to submit a prescribed number of vocal and instrumental compositions in the larger forms, such as oratorio, opera, cantata, symphony, sonata, overture; those offering themselves as Executants must show their special skill in the execution of various solo and *ensemble* works, in sight-reading, in playing from orchestral scores, extemporizing transitions and modulations, and further be examined in the history and literature of their special instrument and the method of teaching it; and candidates selecting the third department must present one or more treatises on theoretical or historical subjects which shall be the result of original thought or research, not mere abstracts or compilations of existing works. Whether a Doctor's degree should be granted without the exaction of an "exercise" is, of course, a question to which various answers may be given. On the one hand, it may be argued that the old plan gives an undue advantage to the musician whose special gift lies in the direction of composition; on the other, it may be said that as the composition of a large musical work is the highest manifestation of musicianship, Professor Niecks's innovation, by obviating its necessity, places the Doctor's degree on a lower level than it now occupies. One thing is certain—that the existence of different standards at different Universities, for degrees ostensibly of the same rank and known by but one title, is a matter which, sooner or later, will have to be dealt with by the State. Musical degrees should be granted by one central Institution and one only, and that Institution should be exclusively musical.

There are no surer guides to an understanding of men's "ways of seeing things" than the illustrations by which they enforce the points of an argument. Language now deals so much with abstract terms that we are apt to assume a unanimity for their use which they do not possess; until an illustration, reducing the abstract precept to a concrete example, shows us how different are the meanings attached by different men to the commonest idioms of speech. Thus, for instance, the other day Professor Aitchison, at his second Royal Academy Lecture on Architecture, was urging, very sensibly, that the doors and windows of a private house should be large enough to be useful; and this was the anecdote by which he drove the idea home: "When the late William Burges built his house, a man said 'Your friend is not fond of music,' and when asked for his reason he said, 'A piano cannot be got into the house through any of the doors or windows.'" The phrase "singing and music" is familiar to all who have ever enjoyed the privilege of conversing with a school girl; but the anecdote quoted by Professor Aitchison is even stronger testimony to the preposterous way in which we have allowed the ubiquitous pianoforte to set our standards and rule our thoughts about music. We learn from it that even in the most cultured circles a "fondness for music" implies the possession of a pianoforte. To sing, to play the violin, viola, violoncello, flute, zither, concertina even—proves nothing. You may have a string quartet or a glee party at your house every day in the week—what of that? You cannot be regarded as "fond of music" unless you possess—or yearn to possess—a pianoforte.

N.B. This is not a trade advertisement.

Next year will see the three hundredth anniversary of the death of the greatest and last of the composers of the Flemish school, Orlando di Lasso, and both at his birthplace, Mons, and at Munich, where he died after spending the greater part of his life as court musician to the Duke of Bavaria, preparations are being made with a view to celebrating the event in an appropriate manner. Nothing more worthy of the great master could, however, be conceived than a monumental, complete edition of his works, similar to the splendid *Gesammtausgaben* of the German classics, for which we are indebted to the research and learning of the musicians and musical experts, and the enterprise of the publishers of Germany. It is therefore with great pleasure that we announce the impending publication of such an edition of Orlando di Lasso's works. The editor will be Dr. A. Sandberger, the "Conservator" of the musical department of the Royal Court and State Library at Munich, who has been engaged for many years past with the preparations for what will be a gigantic enterprise. For to the greater majority of our readers it must come as an absolute surprise to hear that Dr. Sandberger's edition will comprise fifty volumes of about 180 pages each. Nine thousand pages of music by a composer of whom most amateurs know scarcely nineteen! Dr. Sandberger estimates that it will take from twenty to twenty-five years to complete the work. May he live to see the last volume through the press!

An interesting letter by Richard Wagner has just been published in the German *Genossenschafts-Zeitung* by Herr Th. Mehring, in an obituary article devoted to Herr Freny, the late basso buffo at the Hamburg Stadt-Theater. Freny having been cast for the part of *Beckmesser* in a newly mounted representation of "Die Meistersinger" at that theatre in 1872, wrote to Wagner requesting his guidance in respect to the interpretation of the part, to which the master replied as follows:—"Dear Sir,—You are quite on the right tack as regards *Beckmesser*, only do not exaggerate his foppishness. It will come out of its own accord. He need not be old; many men are old when only forty. Let him appear throughout decidedly serious; for this man never is jocular, except when feigning to be merry. He combines great narrow-mindedness with a deal of spleen. Take any spiteful critic you like for your model in this respect! There is in him unbounded passionateness without the strength of giving vent to it, his voice breaking into falsetto whenever he becomes irate. The extremely high notes are, of course, intended only as vehement and ludicrous *spoken* accents, not as vocal efforts. Pray pay great attention to every direction in the score, and to strict conformity with the orchestra at the performance.—Yours faithfully, Richard Wagner. Bayreuth, October 25, 1872."

The *Methodist Times* has set a good example by starting a musical column. This has been entrusted to the Rev. F. L. Wiseman, whose remarks on the subject of our art are liberal and sympathetic. In the issue of our contemporary for January 26, Mr. Wiseman asks, "What is sacred music?" and combats with much good sense the popular

notion that the sacredness or secularity of music depends on the words to which it is set. "Music," he says, "is sacred or secular, not according to the words to which it is set, nor the use that is made of it, but according to the emotions that it calls forth or the ideas it conveys. And each piece must be judged for itself. If it ennobles, if it raises longings for the higher or the purer, if it is the expression of a lofty and purified spirit, if even it has caught the better feelings of some baser soul, who could deny its sacred character?" This is excellent; and the following is, perhaps, still better: "There are many who would be shocked at the idea of singing a song like 'The Worker' or 'The Requital' on a Sunday, and above all in a church—they are secular songs; but they will swallow without a murmur, indeed, will enjoy, 'Sound an Alarm' or 'Honour and Arms,' because they come from an oratorio. Albeit it is only in the Apocrypha that you can find about *Judas Maccabæus;* and as for *Harapha*, his song, though immensely stirring, is as barbaric and unchristian as the god he worshipped." Mr. Wiseman is evidently able to live, or at any rate to write, "up to" his name.

FACTS, RUMOURS, AND REMARKS.

The Concerts given during eleven years past in the City Temple have come to an end. Mr. E. Minshall, the Conductor, in announcing the resolution of the church authorities to close the series, evoked loud cries of "Shame!" and one might expect that such a statement would call up warm feeling. But, happily, the Concerts are to be continued in another building—in one no less associated with musical memories than Exeter Hall. "Of course," explained Mr. Minshall, "the difficulty was this: you cannot have Exeter Hall without paying a good rent. This building we have had free, but for Exeter Hall we shall have to pay rent. I have made myself liable for that. (Applause.) I felt justified as your servant in taking Exeter Hall; and I have no doubt you will see that the expenses are met. A person said to me to-day when I told him of this, 'You have great faith.' Yes, my friends, I have great faith—I believe that you will follow to Exeter Hall and that the collections there will be more liberal than they have been here when you know the circumstances of the case. I am making arrangements to have special Concerts in that hall. I will try to improve them, make them more attractive and more varied, than ever they have been. I hope by this day fortnight to place in your hands the arrangements for the whole of the month of March, and I think when you see the names of the singers and performers generally you will see that the Concerts in future will be even on a better scale than they have been in the past." Our comment upon this is "Well done!"

Following the recent performance of Gounod's "Redemption" by the Royal Choral Society, there were signs of something like an organised attack upon that work from a quarter where certain critics of a superfine order dwell. In one journal we read that "it seems useless for critics to continue to point out the many weaknesses and vulgarities of the score." The writer of these words seems to have no misgiving on the point that he may be wrong, and the public right in refusing to be influenced by his opinion. But where have critics pointed out the "vulgarities" aforesaid? We should like to know, and may also suggest that when next "The Redemption" is given its detractors might better further their views by backing up mere assertion (which weighs nothing) with proof. Another newspaper sapiently remarked that "The Redemption" is "not a work which reveals new beauties at each successive hearing." This means, apparently, that it has not an unlimited stock of "new beauties." What work has? There must come a time to all when novelty is exhausted, as, in this sense, "The Messiah" and "Elijah" are exhausted. Happy the composition in which are familiar charms that age cannot wither nor custom stale. We claim that felicitous position for Gounod's Trilogy, and the best judges of sacred music in the world—English amateurs—are with us.

We are glad to reproduce the following from the New York *Musical Courier*. It refers to a state of things not unknown in our own country: "If one were to believe all the assertions to that effect, whatever musical genius a citizen of the United States may possess is due to contact with the German Fatherland. Whenever an American player or singer scores over here the critics give themselves no end of trouble to find out if the artist has not learned in some German or Austrian music institute, or, at least, received instruction from an expatriated compatriot, as if talent and genius passed from hand to hand, like groceries! It is useless to remind the asserters that other countries have produced musicians without recourse to the 'Fatherland,' and that an exceptionally high proportion of the prizes awarded by the various institutions on the Continent is won by English speaking students. Fully appreciating the great merits of the Continental schools, it is yet high time to understand that, if an inborn taste for music is wanting, no amount of tuition will raise the performer above the status of a first-class mechanic, who, even with the finest technic in the world, will still remain inferior to the (in respect of education) faultless musical box."

There is a writer in the Blackheath magazine, *Pianissimo*, who goes straight to the point, if ever man did. How many of us have thoughts like the following, and how few of us have blurted them out!: "Why, almost every Concert-room is a hot-bed of artistic lies. We applaud Madame Patti well, because everybody says her singing is perfectly delightful and that she is undoubtedly the finest vocalist of the day—not because her songs have given us any genuine pleasure, or done us any real good. We lift up our hands and a very rapture takes possession of our faces when Paderewski is mentioned, because, you know, every one says he is the most exquisite pianist that ever lived, is living, or will live, and because it is the fashion to adore him; but whether we appreciated him when we heard him, or whether we ever have heard him, is quite another thing. We pretend to be delighted, charmed when a strictly classical programme is put before us, when all the while we are longing for something vulgar—vulgar in a musical sense I mean, of course. O for the man that despises Handel, that hates Mozart, and sees nothing in Beethoven, and *that tells you so;* it is delicious to come across him."

The imposition of a tax upon pianofortes in France has, no doubt, a financial rather than a musical significance. M. Carnot's Government wants money, and, if one source of revenue fails, another must needs be opened up. As the tax is only ten francs per instrument, it will not much affect the business of the pianoforte makers and sellers, nor go a long way towards suppressing what "unmusical neighbours"

hold to be a nuisance. The significance of the measure lies in the fact that it is a beginning which may have consequences possibly detrimental to art. While the advocate of the tax was speaking in the Legislative Chamber, a member exclaimed, "How about violins?" "We tax dogs," was the retort, "is that any reason why we should also tax cats?" The comparison, not complimentary to the fiddle, nor convincing in its logic, may have suggested the question "Why not?" wherefore let the owners of cats and fiddles (now not for the first time associated) be prepared for the worst.

From the *Staffordshire Sentinel*, with hearty commendation: "At a meeting of the General Purposes Committee of the Newcastle (Staff.) Town Council a deputation was received from the committee of the North Staffordshire Musical Festival, and a resolution was passed recognising the advantages conferred on the district by the Festival, and promising support. The Mayor was appointed to represent the Corporation on the committee. Mr. Briggs said the desire of the committee was that the whole of the district should share in the advantages of the Festival. They wished for the co-operation of the various governing authorities, and that a sympathetic interest should be shown in the undertaking, so that the Festival might hold its own with the other great musical festivals in the country."

The following is "communicated," and we are glad to reproduce it: "The Royal Academy of Music continues to grow so rapidly that the authorities have found it necessary to provide increased facilities for the study of certain branches of the curriculum—so far, that is to say, as the limited accommodation of the Tenterden Street premises will permit. The most important of these developments is the formation of a supplementary orchestral class, under the direction of Mr. Frye Parker, for the string-players who are unable to find room in the regular band of the Institution. It is also announced that an additional organ is being constructed, and as professor of this instrument an excellent new member of the staff has been found in Mr. George Riseley, the well-known Bristol organist."

News comes from Berlin, by way of America, that Mr. Otto Lessmann has ceased to represent the *Cologne Gazette* in that capital. We are sorry for the Rhenish journal, which, probably, has been "got at" by enemies of the distinguished critic. Several charges are brought against Mr. Lessmann: that he warmly praised an opera which turned out to be a *fiasco* (how does that necessarily place him in the wrong?); that he left the theatre after the first act of an opera which he condemned; that he was the only one who praised a certain performance of Beethoven's E flat Concerto. These are curious reasons, and if the *Cologne Gazette* has acted upon them, it favours espionage upon the comings and goings of its representatives, and plainly sets its face against independent judgment.

A correspondent sends us the following as an example of "cheek" worthy of preservation in these columns: "An amateur vocalist picked up in the street a roll containing a copy of a song, evidently just bought. There was no mark by which to identify the owner, but the name of a well-known musicseller was stamped on the copy. The gentleman was not greatly pleased with his find—it did not happen to be suitable to his voice, perhaps—but, anyhow, he took it round to the shop whence it came and coolly requested the people to change it, as he really did not care about it! This, after some demur, they consented to do, though stating it to be quite against their rules; and the lucky finder went off happy with a new song he had particularly wanted."

Mr. F. H. Cowen was better advised than he knew of when withdrawing his opera from the incompetent hands at Genoa. It could hardly have entered into his expectation that "Signa" would be taken up by Sonzogno, whose hands were full of enterprises connected with Italian composers and works. Yet that has come about, after the mysterious, silent man with the facial expression of Napoleon III. had taken his own time to think the matter over. Sonzogno's acceptance of "Signa" means all that Mr. Cowen can desire—a good performance (probably at Florence) and generally a presentation of the work such as will give it a fair chance. The date of the production is, we believe, still uncertain, but will not be long delayed.

We are indebted to a correspondent for a real curiosity among advertisements, compared with which the desire of English clergymen to find an organist and a groom in the same person takes second place: "Precentor wanted, for the U.P. Church, Woodside; if not qualified to play Organ, must provide efficient Organist. Salary £15 per annum. Applications, with Certificates, &c., to be lodged with," &c. Our correspondent naturally desires to know how much would remain to the precentor after paying the organist. The elders, we should say, have not considered that matter, deeming it to be one for candidates only.

The report prevalent in Milan during the "Falstaff" excitement that Verdi had been offered the title of Marquis of Busseto, must have sprung from the heated fancy of some commonplace person who believes that a title can honour a great artist. What has Verdi to do with a patent of nobility, or it with him? Between the two there is nothing in common, nor even anything that can be construed into a sense of fitness. The master took prompt measures to show his mind on the matter. He wired to Rome imploring the Minister of Education to stop further proceedings if steps had already been taken, and was much relieved by a reply stating that nothing of the sort was in contemplation. Guiseppe Verdi, Marquis of Busseto, indeed!

Sir Arthur Sullivan is preparing a Concert of English music at Mentone, and has decided to produce the following works: Sterndale Bennett's Symphony in G minor, the Courante from Mackenzie's music to "Ravenswood," the same composer's "Benedictus," Hubert Parry's Overture to "The Frogs," and the *Scherzo* in Stanford's "Irish" Symphony, with, of course, some examples of his own music. We are not informed as to the object of this Concert, if there be any other than proof that such a thing as English music actually exists—a fact of which it is as difficult to convince foreigners as, according to common belief, it is to make a Scotchman see a joke.

The Brighton and Hove Choral and Orchestral Society, of which Dr. Sawyer is Conductor, will shortly enter upon a new and promising year's work. Dvorák's "Requiem" (repeated by desire) will be performed in Hove Town Hall on the 23rd inst., in company with Schubert's "Unfinished" Symphony.

The second Concert is fixed for June 8; programme—Purcell's "Dido and Æneas" and a miscellaneous group of orchestral and vocal works. For the third and last Concert (December 7), Mackenzie's "Bethlehem" has been chosen, with an alternative in Stanford's "Voyage of Maeldune." The same occasion will witness the production of a new Concert-Overture by Mr. Herbert Botting.

The musical critic of the *Hawick Express* should be careful to guard against impulses towards prose-poetry. He is safe in working through a programme with the usual distribution of adjectives, but beyond that he runs risks. In his notice of a recent Concert we read: "Mr. Blackwood's two violin solos exhibited the violin in its two phases—first, of exquisite softness, where the music seemed to lull, as it were, a child to sleep; and, second, of brilliant and sparkling execution, both of which showed his mastery over his instrument." Steady, young gentleman, steady!

The following paragraph is official, with reference to musical arrangements for the Chicago Exhibition:—September: During this month Mr. Camille Saint-Saëns, of Paris, and Dr. A. C. Mackenzie, of England, will visit the Exposition, conducting several programmes of their own choral and instrumental works in both Festival Hall and Music Hall. Mr. Saint-Saëns will also appear as Organist, and in Chamber Concerts.

The first of the Exhibition Concerts will take place on May 15, when the Boston Symphony Orchestra will appear. In June there will be three Choral Concerts, with an orchestra of 200 and a chorus of 2,000. Programme—June 7, Cantata "Festo Ascensionis Christi," Bach; "Israel in Egypt" (selections), Handel. June 8, "Elijah," Mendelssohn. June 9, "Hallelujah" Cantata (Op. 50), A. Becker; "Moses" (selections), Rubinstein; Vorspiel, Quintet, and Chorus from Act 3, "Die Meistersinger," Wagner.

Other Concerts are announced for the same month to be given by visiting societies. As in June, so in the months following, but with abundant variety. The musical directors add to their provisional table of arrangements: "The above list represents that portion of the special musical demonstrations for which dates are absolutely fixed. Regular musical features of the entire Exposition period include semi-weekly Orchestral Concerts in Music Hall; semi-weekly popular Orchestral Concerts in Festival Hall; and Organ Recitals. Plans for Chamber Music will be announced." That the forthcoming World's Show will be entitled to rank as the first in which music has taken its proper place seems now beyond possibility of dispute.

The organ-grinder is always with us, and so are complaints against the misery he inflicts. Something will have to be done, but short, as yet, of prohibiting the organ-grinder altogether. The happy, though ragged, children who, in court and alley, dance to his dulcet strains, are an argument against total abolition. Some day the County Council may step in and provide music for the "slums." Then send the "grinning Italian" home.

The novelties to be heard during the forthcoming (21st) series of Richter Concerts are Fibich's Overture "Auf Carlstein," Goldmark's Overture "Gefesselter Prometheus," Grieg's music for soli and chorus to Björnson's "Olav Trygvason," R. Strauss's Poëme Symphonique "Don Juan," Schubert's "Des Teufels Lustschloss," and Smetana's Poëme Symphonique "Vltava." Beethoven's Fifth, Seventh, and Ninth Symphonies and Mozart's in G minor are also promised. There will be six Concerts, the first of which is announced for June 5.

Here is a list of some among the works to be performed at Norwich in October: "Messiah," "Elijah," "Golden Legend," "Judith" (Parry), "Water Lily" (Cowen), "Una" (Gaul), "Ancient Mariner" (Barnett), Symphony in A minor (German). The vocalists engaged are Mesdames Albani, Anna Williams, Helen Trust, Belle Cole, and Marian Mackenzie; Messrs. Lloyd, Ben Davies, Salmond, Pierpoint, and Henschel.

Our Glasgow correspondent points out that the Choral Union of the great city on the Clyde recently accomplished a notable feat; that is to say, performed three oratorios in one week. "Belshazzar" was given on January 31, the "Creation" on the 2nd ult., and "Elijah" on the 4th ult. Bravo the Choral Union! This is almost equivalent to a Festival, and assuredly celebrated in worthy fashion the Jubilee of the Society.

Sir Arthur Sullivan's music is not strange to the great Handel orchestra at the Crystal Palace, and the most popular of his serious works, the "Golden Legend," will be given there on June 24 next, under Festival conditions, for the second time. It would not be rash to predict the character of the audience, as to numbers, which will attend on that occasion.

We are sorry to read in the *Norfolk Chronicle*, after an enumeration of the oratorios, cantatas, and vocal artists to be connected with the next Festival, that "what undoubtedly gives the greatest possible satisfaction to the public" is the engagement of Messrs. Paderewski and Sarasate. Perhaps the *Chronicle* is right, and there's the sting of the situation.

Madame Albani left London for Vienna on the 21st ult. She will sing at one of the Philharmonic Concerts in the Austrian capital, and appear in opera not only there, but at Prague and Buda-Pesth. May all success attend her, for she is much more an artist than the special evolution of musical life known as a *prima donna*.

The 800th anniversary of the Consecration of Winchester Cathedral will be commemorated on April 8 and 9 by special services. The music is to include, besides selections from Mendelssohn, Handel, Wesley, and Dr. A. C. Mackenzie, a new Anthem, specially composed for the occasion by Sir Herbert Oakeley.

A French translation of "Voice, Song, and Speech," by Mr. Lennox Browne and the late Emil Behnke, being in course of publication, the former has written a sympathetic biographical memoir of his colleague by way of Introduction.

A Suite for Orchestra, by Sir Herbert Oakeley, was recently performed in Rome in the presence of Her Majesty the Queen of Italy, who expressed her warm approval of the music.

ROYAL CHORAL SOCIETY.

The Ash Wednesday performance of Gounod's sacred trilogy "The Redemption" is now looked for as a matter of course at the Albert Hall, and so far from the work fading in popularity it appears to rise in the estimation of the great oratorio-loving public, the attendance on the 15th ult. exceeding, it is said, 8,000 persons. The French master's deeply impressive musical illustration of the sublime tragedy of Calvary is more effective in the huge building at Kensington Gore than in any other concert-room, though of course a Cathedral is the most fitting place for its presentation. Though not faultless, the rendering on the present occasion was well worthy of Sir Joseph Barnby's forces, the clear enunciation of the words in the choruses calling for special commendation. Among the soloists the greatest effect was won by Miss Esther Palliser, whose sweet, well-trained voice told so well in the lovely air with chorus, "From Thy love as a Father," that an encore was demanded with irresistible force. Mr. Iver McKay made one unfortunate slip but was otherwise efficient, and the services rendered by Miss Margaret Hoare, Miss Marie Brema, Mr. Norman Salmond, and Mr. Watkin Mills were in all respects satisfactory.

LONDON SYMPHONY CONCERTS.

At the fifth Concert, which took place on the 2nd ult., Mr. Henschel brought forward his newly-formed choir, the pieces chosen for its trial-flights being Mendelssohn's beautiful "Hear my Prayer" and the superb chorale "Wach auf!" from "Die Meistersinger." Both performances justified a belief that this choral force will, in the near future, take high rank among Metropolitan choirs. Its tone is powerful, rich, and brilliant—its attack and discipline excellent. That a certain lack of ease and subtlety should have marked its contrasts and gradations of speed and power was not surprising, since the *débutant's* sense of responsibility necessarily leads to excess of zeal. Such defects will soon remedy themselves. The solo in Mendelssohn's charming work had for its interpreter that perfect artist, Mrs. Henschel, who also introduced an air from Massenet's "Esclarmonde." The purely orchestral numbers were Beethoven's "Pastoral" Symphony, Schumann's fine Overture to "Manfred," and a selection from "Die Meistersinger." Of the first-named, better performances have been heard, but Schumann and Wagner had full justice done to them, which is not saying a little. The audience was the largest that, until then, had attended a London Symphony Concert, but was exceeded by that which assembled at the next Concert, on the 16th ult. On this occasion some three hundred eager applicants for admission had to be sent away. The attractions were Beethoven's "Eroica," and, for the rest, a Wagner programme. The Symphony was very well played, if we except a little loss of dignity at the outset, and Mr. Henschel was recalled at its close. The "Siegfried Idyll," the Prelude and Closing Scene from "Tristan," the "Procession of the Gods" from "Das Rheingold," and two vocal excerpts from "Die Meistersinger" formed the Wagner selection which, with the Symphony, had been chosen in commemoration of the anniversary of Wagner's death (the 13th ult.), and was rendered with much of the effect intended by the composer. The vocal pieces consisted of the Prize Song and the famous Quintet. The *Walther* on this occasion was Mr. Henry McKinley, who has a voice of genuine tenor quality and a good method. His phrasing was not broad enough for our liking, but nervousness must perhaps be held accountable. Mr. McKinley's first appearance awakened a desire to hear him again, and the audience said so, quite plainly, in the usual way. His colleagues in the Quintet were Miss Nancy McIntosh, Miss M. Brema, Mr. C. Karlyle, and Mr. K. Rumford, a new baritone who made a favourable impression in the music of *Hans Sachs*.

CRYSTAL PALACE CONCERTS.

The Saturday series was resumed on the 18th ult., when Master Otto Hegner was the instrumental soloist. His chief effort was in Beethoven's G major Pianoforte Concerto, the solo part of which he rendered accurately, neatly, and rhythmically, though without any depth of feeling. In a Valse Caprice by Strauss-Tausig he displayed his excellent technique to great advantage, and was also heard in Chopin's Ballade in G minor, playing Schumann's "Des Abends" as an encore. Mr. Manns, who was very cordially and sympathetically greeted on resuming his place at the Conductor's desk, introduced a couple of numbers from Nicodé's "Carnival," a bright and showy composition of considerable merit. Fine performances were given of Beethoven's C minor Symphony and Sterndale Bennett's beautiful "Naiads" Overture. Madame Duma, the vocalist of the afternoon, was heard to considerable advantage in the familiar scena from "Tannhäuser" in which *Elizabeth* greets the halls of her ancestors, and in some *Lieder* by Lassen.

SIR CHARLES HALLÉ'S CONCERT.

The statement widely circulated last year that Sir Charles Hallé would give no more Concerts in London with his famed Manchester band, in consequence of the small measure of support he had received, has happily proved to be erroneous, and the large and brilliant audience which attended the performance in St. James's Hall, on the 22nd ult., may probably induce him to continue his enterprise next season. Certainly, the programme on the occasion referred to was singularly attractive, the addition of a little vocal music being no doubt welcome to the general public. The orchestral pieces included Beethoven's Symphony in C minor, Weber's "Der Freischütz" Overture and Wagner's to "Die Meistersinger," and these were all given in a manner that it would be no exaggeration to describe as superb, the *ensemble* being absolutely faultless. Dvorák's picturesque Suite in D (Op. 39), first introduced last season, was repeated by desire, and again proved very enjoyable. An extremely fine performance was given of Brahms's masterly Double Concerto in A minor, for violin and violoncello, by Lady Hallé, the two artists being twice recalled. Mr. Santley, who was in excellent voice, sang the aria "Hai gia vinta la causa" from "Le Nozze di Figaro," and Mdlle. Landi gave Berlioz's very expressive song "La Captive." The new-comer has a moderately powerful mezzo-soprano voice of wide range and pure quality, and her method and phrasing proved her to be an artist of the first grade.

ROYAL OPERA, COVENT GARDEN.

The lyric drama is accustomed in this country to free treatment, and at Covent Garden, during the past month, it had to submit to the exigencies of Sir Augustus Harris's fancy balls. With the stage occupied by a gallery for performers of dance music, it became necessary to give opera, if at all, off the regular boards and on some others of an improvised character. The manager, equal to the occasion, hit upon the idea of a "Recital," in costume and with action, but on a platform built up in front of the proscenium and without scenery. A first representation under these conditions passed off well. Mascagni's "Cavalleria Rusticana" and "L'Amico Fritz" were the chosen works—happily chosen in view of the novel conditions, because nothing in the dramatic situations tended to provoke hilarity in the wrong place. Some delay was experienced in getting the chorus on and off the stage with sufficient quickness, but this was made up for by the added effect of the music as delivered in the very heart, so to say, of the audience. Of course, both artists and audience had to "make believe" a good deal, as when a single cherry in *Suzel's* hand stood for the whole tree required by the *mise-en-scène*. This, however, was no bar to the enjoyment of the evening's programme, and the artists—Mesdames Del Torre, Guercia, and Palisser; MM. Giannini, Dufriche, and Guetary—played up to their task with unflagging spirit and much success.

The second venture was not so fortunate, nor could any reasonable person have expected that it would be. In "Faust" two of the characters have to die in presence of

the audience, and, with no curtain to hide the fact of their return to life, it became necessary for *Valentine* and *Marguerite* to "resurrect" before the public eye. This was too much even for a confiding British public, who discovered that their sense of dramatic propriety had, under the circumstances, been offended. So "Faust" was not a success, albeit its familiar strains won the applause they usually evoke. Should the manager resume these Recitals at any time, he must be careful to put up operas in which nobody is required to give up the ghost.

PROFESSOR STANFORD'S MUSIC TO "BECKET."

Thanks to the enlightened and liberal policy of modern managers, with Mr. Irving at their head, the supply of incidental music to the poetic drama by composers of the highest rank among us multiplies with gratifying rapidity. We wish it were possible to chronicle a corresponding increase, among audiences, of appreciation in such work; but the truth that music requires to be listened to, as well as heard, has not yet been realised by theatre-goers in general. At any rate, our impressions of Professor Stanford's music to "Becket" were acquired, as to the Overture and *Entr'actes*, through a hubbub of conversation. To this perhaps we may attribute the fact that it hardly realised our expectations, based as these were on the composer's previous achievements. Of the four *Entr'actes*, "King Henry," "Rosamund's Bower," "Becket's Rest," and "The Martyrdom," the first and last seem to us to show most inventive power. The grace and fitness of the other two are obvious, but distinction seems wanting. The Overture appears to need a larger orchestra for its due effect, which is agitated and stormy. The music heard during the progress of the play gives evidence of abundant tact, but surely the clap of thunder which follows the death of *Becket* did not need an orchestral accompaniment! The curtain would fall more impressively in absolute silence. The performance, under Mr. Meredith Ball, was in every respect praiseworthy.

MONDAY AND SATURDAY POPULAR CONCERTS.

More than ordinary activity has marked the conduct of Mr. Arthur Chappell's enterprise during the past few weeks, and for this he should be thanked, as the winter musical season has been for the most part characterised by dulness. The first performance of which notice must now be taken is that of Saturday, January 28, but of this little more than formal record is required. The concerted pieces were Beethoven's early Quintet for strings in E flat (Op. 4) and Brahms's somewhat hackneyed Pianoforte Quartet in G minor (Op. 25). Mr. Leonard Borwick gave a highly intelligent rendering of Beethoven's familiar Sonata in D (Op. 10, No. 3), and Mr. Plunket Greene sang in his finest manner *Lieder* by Brahms and Schubert, and also three old Irish airs effectively arranged by Professor Villiers Stanford, forming part of a new collection shortly to be published.

The scheme of the following Monday was of unusual interest. The most recent publications of Brahms are two books of short pianoforte pieces comprising seven Fantasias (Op. 116) and three Intermezzi (Op. 117), and of these Miss Fanny Davies introduced five—namely, two of the second book and three of the first. Though brief, the pieces are not trivial, and require close attention in order to estimate them at their proper value. At first acquaintance the most charming was the simplest—an Intermezzo in E flat in the manner of a Berceuse, though not so denominated. The rest depend for effect, not so much on their melodic interest as on the musicianly and ingenious writing with which Brahms invariably stamps everything that proceeds from his pen. The sketches are far from easy, but Miss Fanny Davies had fully mastered them and her interpretation could not well be surpassed. Another piece, marked "first time of performance," was a series of five Vocal Quartets by Mr. Henschel, being settings of old Russian national poems, the authorship of which is said to be uncertain. They were translated into German by Mr. Julius Altmann, and were sung in that language, though an English version from the pen of Mr. Henschel was given in the programme. This music is strongly rhythmical and simple in phraseology, as befits illustrations of verses so homely in character. The Quartets received the fullest justice from the composer, Mrs. Henschel, Miss Janson, and Mr. Shakespeare; and the same executants were heard in five numbers of the first set of Brahms's Gipsy Songs (Op. 103), Mr. Henry Bird being an excellent accompanist in both instances. Mendelssohn's beautiful Quartet in E minor (Op. 44) and Schubert's magnificent Trio in E flat (Op. 100) completed a singularly attractive programme.

The Concert of Saturday, the 4th ult., may be lightly passed over. Mr. Henschel's new Vocal Quartets and Brahms's Gipsy Songs were repeated, and the instrumental concerted works were Schubert's Quartet in A minor (Op. 29) and Schumann's Pianoforte Quartet in E flat (Op. 47). The pianist of the afternoon, Miss Ilona Eibenschütz, played Beethoven's Sonata in C minor, a work for which she seems to have a special predilection. Her rendering lacks distinctiveness, but it is chaste and intelligent, and her purity of touch was noticeable in the marvellous *Arietta*.

Dvorák's Quartet in C (Op. 61), which headed the programme of the 6th ult., though comparatively an early work, had not been heard previously at these Concerts. It is remarkable for the length and elaboration of the first movement and the Brahms-like complications of rhythm in the slow movement. The *Scherzo* and *Finale* are simpler and the themes more characteristic of the Bohemian composer, but the Quartet, as a whole, cannot be properly judged after a first hearing. A second novelty was a remarkably refined and elegantly written Romanza in A for violin, by Mr. Piatti, which was played to perfection by Lady Hallé. Miss Eibenschütz contented herself with one of Mendelssohn's simplest "Lieder ohne Worte" and the same composer's Capriccio in E minor (Op. 16, No. 2), and was of course called upon for more, her response being a piece which we understand was from the pen of Ignaz Brüll. Mr. Eugène Oudin sang and accompanied himself admirably in two charming *Lieder* by Robert Franz and Grieg's "Ein Schwan," but a new ballad, "More than all to me," by Mr. F. H. Cowen, was somewhat coldly received. Beethoven's Trio in E flat (Op. 70, No. 2) concluded the programme.

The Concert of the following Saturday only needs formal record. Dvorák's Quintet in A (Op. 81) was repeated by desire, and also Mr. Piatti's Romanza for violin. Mr. Borwick gave a very fine interpretation of Beethoven's Variations in C minor, and the Concert ended with Mozart's familiar Trio in E (No. 6). Miss Louise Phillips, a pleasant vocalist, gave entire satisfaction in two *Lieder* by Brahms, and in a musicianly song, "Home they brought her warrior dead," by Mr. Somervell.

On Monday, the 13th ult., Mr. Joachim made his first appearance this season and received an enthusiastic welcome from a large audience. The greatest violinist of his epoch quickly proved that his natural force remains unabated by his splendid tone and firm, virile execution in Beethoven's favourite Quartet in C (Op. 59, No. 3). His solos were the *Adagio* in E minor from Spohr's Concerto (No. 11, Op. 70) —not Op. 50, as printed in the programme—and an expressive Capriccio in A minor by Gade, a movement of Bach being given as the inevitable encore. Miss Agnes Zimmermann gave a delightfully finished if not very powerful rendering of Schumann's Etudes Symphoniques, and Miss Liza Lehmann was charming in a once popular song "Vieni, Dorina bella," by Bianchi, a composer of many operas at the time successful but now forgotten. The final work was Haydn's rarely played Quartet in B minor (Op. 64, No. 6).

The Concert of Saturday, the 18th ult., commenced with Mozart's Quartet in C (No. 6) and ended with Schubert's Rondeau Brillant in B minor for pianoforte and violin (Op. 70). Mr. Joachim repeated Gade's Capriccio, and also played his favourite "Garten Melodie," transcribed from Schumann's "Pieces for Four Hands" (Op. 85). Four movements from Bach's Suite Anglaise in A minor (No. 2) were added to the repertory by Mr. Leonard Borwick, who rendered them with perfect clearness and masculine vigour. Miss Fillünger was the vocalist.

The last Concert we can notice at present is that of Monday, the 20th ult., which commenced with Cherubini's

Quartet in D minor (No. 3). This remarkably melodious and genial work had not been heard for thirteen years, and it was enthusiastically received, thanks, in part, to a brilliant performance. The statement in the programme that only three Quartets by Cherubini have come to light is, of course, erroneous. Three more were published a few years ago and were performed at Sir Charles Hallé's Concerts in 1889. One of them, in F, was given twice at the Popular Concerts in November of the same year. The remaining instrumental pieces on the present occasion were Beethoven's String Trio in G (Op. 9, No. 1), Tartini's Violin Sonata in G (played of course by Mr. Joachim), and four pieces by Scarlatti, rendered with beautiful finish by Miss Eibenschütz. Mrs. Creser, who kindly appeared at short notice as the vocalist in place of Madame Gomez, was most acceptable in her last song, Mr. F. H. Cowen's "For a Dream's sake."

THURSDAY SUBSCRIPTION CONCERTS.

Schubert is a good name with which to conjure musically, as Messrs. William Nicholl, Septimus Webbe, and Hans Adolf Brousil realised on the 2nd ult. Steinway Hall was filled with admirers of the master whose honours were destined to be of a posthumous description, and had the programme been devoted entirely to his works gratification rather than regret would have been declared. But it is the plan of the three musicians forming the directorate of these high-class Concerts to assign the first part only to one of the eminent composers and to make the latter half miscellaneous. Thus, on this occasion, Popper's Violoncello and Pianoforte Duet "Im Walde" (for Messrs. Brousil and Webbe) figured towards the close. Summoning the assistance of Mr. Otto Peiniger, the violinist, it was in the power of the pianist and violoncellist just-named to set before the subscribers Schubert's Trio in B flat (Op. 99), an admirable example of the constructive skill as well as of the wealth of melody with which the ill-fated composer was endowed. It was played with much brightness, spirit, and feeling, as also was the Rondo Brillant (by Messrs. Peiniger and Webbe). Madame Clara Samuell gave an impassioned rendering of "The Young Nun," and the exquisite sentiment of the ever-welcome "Serenade" was brought out in an extremely sympathetic and earnest style by Mr. William Nicholl, to whose voice it is so perfectly suited.

"THE GOLDEN WEB."

After many vicissitudes the last opera of the lamented composer, Goring Thomas, was presented for approval by the Royal Carl Rosa Company, at the Court Theatre, Liverpool, on the 15th ult., and the event aroused considerable interest, many musicians, and a strong contingent of critics from London and the provinces, being present, although the work itself is of a more ephemeral nature than those which gave Goring Thomas name and fame in lyric drama. It was not originally intended for the Royal Carl Rosa "Light" Company, as the following extract from an official announcement will show: "The late Mr. Arthur Goring Thomas was commissioned by the late Mr. Carl Rosa to compose this opera in the spring of 1887, Mr. F. Corder having previously submitted to Mr. Carl Rosa a libretto in which the historical subject of marriage within the precincts of the Fleet was the leading incident. At the time Mr. Goring Thomas received this commission, Mr. Carl Rosa had not made any arrangements for the formation of the Light Opera Company, which was not decided upon until the summer of 1888." All this may be true, but the astute manager must have had the light company in his mind when he commissioned "The Golden Web," for even in its present form the book savours of the *bouffe* order, though it is understood to have been practically re-written by Mr. B. C. Stephenson, while the music never once approaches what, for the sake of distinction, is known as grand opera. A few words concerning the story will suffice in this place. The hero, *Geoffrey Norreys*, is desirous of wedding the fair *Amabel*, daughter of *Mr. Bullion*, a rich city merchant; but being impecunious and, at the same time, entitled to a considerable sum on his wedding day, he consents to marry an unknown masked female, provided for the purpose by the unscrupulous but kindly-hearted Fleet parson, *Dr. Manacle*. *Amabel* is pursued by an elderly beau, *Lord Silvertop*, who thinks he marries her, also in the Fleet, but when the disguises are removed *Geoffrey* finds to his delight that he is united to his lady-love, while the old fop discovers that he is chained for life to *Amabel's* spinster aunt, *Pamela Patch*. In writing the music it would seem that Goring Thomas had the idea of striking a happy mean between the puerilities of *opéra bouffe* and the necessary elaboration of serious opera. It is a delightful score, full of refined and elegantly written melodies, approaching perhaps nearer to those of Adolphe Adam and of Ambroise Thomas in his lighter moods than any other composers of lyric drama. Without entering into a full analysis, mention may be made of the bright opening choruses in the Fleet market; a sentimental air for the hero, "Fly, summer, fly"; an expressive song for the spinster aunt, "I knew a love-song years ago"; and a quintet, "A Golden Web's before them" in the first act; a remarkably humorous song for the old beau, in which he is constantly interrupted by the listeners; an air for the Fleet parson, "Like a kindly spider," in the second act; and the chorus of market people in the third, as being gems in their unpretentious way. Something more may be said of the work next month, when it will be running at the Lyric Theatre, but meanwhile it is only just to chronicle a remarkably good performance by the Royal Carl Rosa Company. Among the principals Miss Alice Estey, Mr. Edwin Wareham, Mr. Aynsley Cook, and Madame Amadi are the most entitled to praise; but all were equal to their duties, and the orchestra, chorus, and scenic arrangements were all of the first class. The company is evidently maintaining the standard of excellence it reached under its lamented founder.

AMATEUR ORCHESTRAL CONCERTS.

We have only two of these performances to notice this month. The Royal Amateur Orchestral Society gave its second Concert this season on Saturday, the 11th ult., the principal piece in the programme being Beethoven's Symphony in C minor. Mr. George Mount's players were a little overweighted in this colossal masterpiece, the wind instruments being chiefly at fault, and the pace adopted in the *Andante* was decidedly too fast. Far more commendable was the rendering of Sir Arthur Sullivan's charming Masque Music from "The Merchant of Venice." A selection from "Cavalleria Rusticana," two Dances from Mr. E. German's music to "Henry VIII.," and a ballet movement by Tschaikowsky completed the instrumental portion of the programme. Miss Evangeline Florence and Miss Sarah Berry supplied the vocal music, the latter in place of Mrs. Helen Trust. Both were highly commendable, alike in their selections and in the manner of interpretation.

A highly ambitious programme was put forward by the Stock Exchange Society at its second Concert, on the 21st ult. Schubert's beautiful but misnamed "Tragic" Symphony in C minor (No. 4) was welcome as it is so rarely heard, and the same may be said of Cherubini's noble Overture to "Medea." Both were played with much vigour under Mr. George Kitchin's direction, but more refinement was needed in many passages, a real *piano* being never once obtained. By far the best results were gained in Mr. Ebenezer Prout's tuneful Suite de Ballet, originally composed for the Westminster Orchestral Society. With the composer at the desk, all the details of the picturesque orchestration were brought out with admirable clearness, the performance being one of the best we have ever heard by an amateur body of executants. Mr. C. Rawdon Briggs, a violinist of considerable attainments, won deserved applause in Max Bruch's impressive Romanza in A (Op. 42), and Miss Estelle Thomson was equally successful in a pianoforte Caprice Valse by Saint-Saëns (Op. 38), which she rendered with the requisite lightness and crispness of touch. The male voice choir attached to the Society sang with its customary artistic care a refined part-song "Evening Rest," by Santner, Clarke-Whitfield's picturesque glee "Wide o'er the brim," and a humorous setting, by Mr. C. Lee Williams, of Shakespeare's "Song of the Pedlar," from "A Winter's Tale." Miss Sarah Berry was highly commendable in her

rendering of Rossini's "Di Tanti Palpiti" and in a ballad which she introduced in the second part; but she might easily have chosen songs more worthy of her ability and of a high-class Concert.

ROYAL COLLEGE OF MUSIC.

Regular frequenters of the Students' Concerts cannot but have been struck of late with the general excellence of the violin playing, and more especially with the somewhat remarkable fact that for absolute purity of intonation, for finish and charm of style, the lady students are not only *facile principes*, but leave their male colleagues simply "nowhere." We cannot stay to inquire into the cause of this singular phenomenon; perhaps some champion of the "Ewig Weibliche" will come forth to give good reasons why the so-called weaker sex is so much the stronger in an important matter like that first requisite of violin playing, perfect intonation. Surely there must be a more potent factor at work than such a prosaic one as mere hard study. Of the students who excelled in the qualities referred to above, we must name Misses Ruth Howell and Jessie Grimson who, at the Concert of the 2nd ult., played the *Adagio* from Spohr's Eleventh Concerto and an Air with Variations by Rheinberger respectively. Miss Grimson was heard to even greater advantage at the following Concert, on the 9th ult., when she introduced an impassioned and elaborate *Andante* by F. Kufferath. In this her double-stopping and octave playing were exceptionally good. Of the many remaining pieces in the interesting programmes of these two Concerts, we can only refer to a spirited performance of Beethoven's Pianoforte Trio in D, by Misses Hester Sloman and Jessie Grimson and Mr. Paul Ludwig; and a delightfully tuneful and finished rendering of Beethoven's first String Quartet, by Misses Lilian Wright and Ruth Howell, Messrs. Leonard Fowles and Paul Ludwig. At the Orchestral Concert, on the 17th ult., Mr. Alfred Wall attempted Brahms's Violin Concerto, a task than which no more formidable one could have been put before a student. To expect him to do full justice to a work which even a Sarasate has thought well to leave severely alone would be unreasonable, and, as a matter of fact, Mr. Wall's technique is not yet equal to the exceptional demands this Symphony-Concerto makes upon the soloist. That he is a student of unusual promise, however, there can be no doubt, and that to natural gifts of no mean order he unites the earnestness of purpose which alone leads to success, the fact of his studying Brahms's work should prove. Miss Ethel Cain sang the "Ave Maria" from Verdi's "Otello" with sympathetic voice and appropriate expression, and the orchestra had thoroughly congenial tasks in Gade's joyous little Symphony in B flat (No. 4), Mendelssohn's "Hebrides" and Beethoven's "Leonore" (No. 3) Overtures. It was worth a journey to Kensington Gore to hear the splendid strings play the whirling, tempestuous scale passages in Mendelssohn's matchless sea piece, the bustling *Finale* of the Symphony, and the famous unison runs starting the final *presto* of Beethoven's work. The least satisfactory part of the Concert was the indifferent playing of the wood-wind in the lovely pastoral *Adagio* of the Concerto. Professor Holmes conducted.

LENTEN MUSICAL SERVICES.

The penitential season has again served to develop the musical resources of some of the leading metropolitan churches possessing a reputation for the introduction of appropriate compositions at special periods. At Marylebone Parish Church the first part of Gounod's "Redemption" and Stainer's "The Crucifixion" are being given on alternate Thursday evenings. A better choice could not be made, inasmuch as, whilst calculated to inspire the purest spirit of Christian worship, each work invariably commands the closest attention, no matter how frequently it may be heard. The natural impressiveness of "The Redemption" is vastly enhanced when heard amid sacred surroundings, more particularly when, as at Canon Barker's church, it is prefaced by Sir John Stainer's setting of the Miserere. At the first of these services, on the 16th ult., Mr. Francis Lloyd was the tenor soloist in Gounod's work and Mr. Henry Bailey was the bass. Mr. F. B. Riddle, the new Assistant-organist, accompanied with discretion, and Mr. W. Hodge, the Organist of the church, conducted. The choir, numbering some eighty voices, exhibited adequate spirit.

For the Friday evenings of Lent at St. Anne's, Soho, Mr. E. H. Thorne, the Organist, has again provided an abbreviated version of Bach's "St. John Passion Music." This setting of the sacred theme is in great favour here, and has become so well known that the congregation spontaneously join in the chorales, thus fulfilling the intention of the original designer of this species of composition. It is probable that the "St. John" will never acquire the popularity of the "St. Matthew Passion," but the work can lay claim to a persuasive charm that has the peculiarity of not only winning friends, but of keeping them. At St. Anne's the Miserere and Walmisley's Magnificat and Nunc dimittis in D minor usher in Bach's pathetic yet noble strains. On the 17th ult. the soloists included Messrs. Sweeney (who sang the music of the *Saviour*), Ackerman (*Pilate*), and Pennington. One of the choirboys gave the beautiful aria "I follow Thee also, my Saviour, with gladness." In order that Mr. E. H. Thorne might conduct the choir (about fifty voices) and small orchestra, Mr. E. Naylor played the accompaniments to the recitatives on the organ.

DR. PARRY ON DESIGN AND EXPRESSION IN MUSIC.

Large audiences were attracted during last month to the Royal Institution by Dr. Parry's Lectures on "Design and Expression in Music," a report of the first of which appeared in The Musical Times for February. Dr. Parry had much to say about folk-songs, which were happily defined as "epitomes" of the most advanced artistic music of the people amongst whom they were found. Nearly all the devices employed by the greatest masters to make their music definite and coherent were shown to be existent in miniature in folk-music. Wagner, for instance, made extensive use of a method characteristic of early folk-song —viz., the repetition of the same phrase at different levels of pitch. Speaking of the use of harmony by savages, Dr. Parry said isolated harmonies were very different from the employment of harmony as a basis of design, which had taken European races fully eight hundred years to systematise. The slowness with which this had been achieved was one of the most remarkable things in the history of musical art. For centuries men seemed to have been wholly absorbed by solving the principles of harmony, and their sole aim seemed to have been the writing of simple counterpoint so as to give an agreeable impression. Much of the formlessness of early music was traceable to the influence of the early Church. Dancing and gesture, two great incentives to definiteness of design, had no place in its ceremonies. Its teaching called for introspection and an attitude of mental contemplation and mystic ecstasy. As a consequence early sacred music was totally unrhythmic. The aim of Palestrina, Marenzio, and others was to produce a series of soft-flowing harmonies of dreamy indefiniteness, suggestive of vague intangible beauty; and this ideal was the true expression of the spirit of the Christian religion in their day. Secular music also was at first characterised by a similar indefinite style, but man's instinct soon led him to make his everyday music more rhythmic and intelligible in design. Peri's, Caccini's, and Monteverde's operas and cantatas, however, consisted for the most part of an aimless kind of recitative. Monteverde strove, in a wild experimental way, to secure dramatic expression, and occasionally, by chance, achieved striking results. At first instrumental music was merely vocal music played instead of sung, and consequently was of the same indefinite nature. Aided, however, by the desire for dance rhythms, design gradually crept in, although it took men half a century to even make up their minds to adopt a tonic and dominant succession as a basis of design. When, however, this was accepted, music rapidly became more definite, ultimately going to the other extreme. Cesti poured forth a multitude of well-balanced little tunes, and

Scarlatti established the operatic aria form, which, through its persistent use in opera, eventually became as wearisome as the previous formless recitative. Since the time of Palestrina no group of Italian musicians had done so much for the musical honour of their country as Vivaldi, Tartini, and other violin composers. These men were not only composers, but great players, and had every opportunity of observing how their music affected their audiences, and thus they were gradually led to adopt a cycle of movements which laid the foundation of the Sonata form—viz., an opening *Allegro*, an expressive slow movement, and a lively *Finale*. The reason why this series had been so persistently adopted was because it afforded the best possible contrasts. The first appealed to the intellect, the second to the emotion, and the third to action and gesture. Common-sense caused the addition of a solidly written slow introduction, and of the *Minuet* as a true dance form to come directly after the *cantabile* slow movement. It was soon felt that the graceful quiet character of this dance did not provide sufficient contrast, and composers endeavoured to make it more lively and rhythmic. It was, however, reserved for Beethoven to replace it by the *Scherzo*, who thereby not only introduced one of the most characteristic of modern movements, but also emphasised the fact that expression of the widest and most comprehensive kind was the true object of art; for in the *Scherzo* Beethoven endeavoured to write not only a beautiful movement, but one which should faithfully reflect the humorous side of human nature. The Italians, the inventors of all our musical forms, stopped short in their development at the point at which the forms became a means of expression. Then it was that the Germans stepped in and applied them to their true artistic purposes. Gluck protested in favour of expression, and the truth of his aims was shown by the attractive qualities which his music still possessed. His success was the more remarkable when it was considered that in his time design of the harmonic kind was still in its earliest stage, and that orchestral writing as we knew it had not then begun. Mozart, gifted with a marvellous instinctive perception for abstract beauty, strove more to secure perfection of form and appropriate orchestral colour. He established the principles of instrumentation and perfected various types of design. Haydn, always the true-hearted peasant, genial, homely, and human, was not so gifted as Mozart but was more characteristic, and his orchestration, though often crabbed, was always graphic and individual. But over all these composers decorum and conventional propriety ruled supreme. The day, however, was ripe for new departures, and Beethoven's sympathies, like those of Shelley and Byron, were all with freedom and emotional expression; but his mind was so perfectly balanced and his instinct for design so strong that he of all men secured the highest degree of expression within the limit of perfect design. For that purpose, however, he had to use the type of design which was best understood; and that accounted for the preponderance in his works of the Sonata form. With Beethoven, therefore, musical art entered on a new phase, in which progress had been remarkably rapid. Before he was fifty years old, Berlioz, Mendelssohn, Chopin, Schumann, Liszt, and Wagner had all arrived, whose very names suggested a different kind of art to that of Beethoven—a kind of art in which the Sonata was neglected. Berlioz, with his impetuous striving after intense and definite expression, could scarcely be thought of in connection with sonatas. Chopin, it was true, wrote sonatas, but, inasmuch as they were sonatas they were not Chopin, and when they were Chopin they were not sonatas. The field in which Schumann was truly characteristic was quite independent of sonata influence. Even Mendelssohn, the classicist, was least known by his sonatas; while Liszt deliberately attempted to replace the sonata type by programme music. In our own day Brahms had written a fine Sonata and was great enough to do so again, but he was best known by "Rhapsodies," &c., and Dvorák, with his unsophisticated, half savage spirit, was not a sonata writer. This showed that the day of sonatas had passed; they were not the suitable type of the instrumental music of our age. People liked now the characteristic more than the artistic. Very few really cared for the artistic side of any subject. A hundred years ago art served a set, formal purpose; now it was required to represent sensations and emotions. We wanted the portrayal of peculiar human characteristics, be they from the "slums" or the palace—on the whole, we preferred the "slums," because they were more marked. The stories of "Carmen" and "Cavalleria" were from the "slums." There thus arose a new consideration in art—viz., the necessity of varying the style of treatment in accordance with the conditions under which the music was to be presented. Many apparently did not perceive this, and hence judged all music to be good or bad in proportion as it approached in style that of the Sonata or Chamber Quartet. There was a curious analogy between the present and a former crisis in musical art. The music of to-day was the revival of the polyphonic methods of Bach, combined with the most advanced types of harmonic design as represented by Beethoven; just as the music of Bach and Handel was the product of the revival of the contrapuntal traditions of the early age of pure chord music, in combination with the simplest phase of harmony in the modern state of tonality. The greatest operatic works of to-day were the most polyphonic the world had ever seen. We were now able to enjoy a complexity which to former ages would have seemed incoherence; and our minds had become so imbued with the principles of tonality, that composers now frequently reckoned on our knowledge to produce certain effects; as when the tonalities were purposely obscured to suggest the mysterious. The latest addition to the composer's resources—viz., orchestral colour, the most subtle in its effects was peculiarly illustrative of the extreme nervous sensibility of the present age. The effect of colour, however, was only to make the listener more susceptible to impression; it was not a true means of expression, which existed in the musical figures themselves. There was a danger that undue indulgence in the excitement of colour would deaden sympathy with the more intellectual side of music. In conclusion, the lecturer said that the chief factors in musical art had each developed into a means of expression: melody, first regarded as a beautiful design, became subsequently applied to expression; harmony, primarily used as a basis of form, afterwards utilised as a means of securing instant expression; and colour, originally used to secure contrast, was now made to enhance expression. Design not only made expression clear, but gave it its full force; and by the quality of the thing expressed and the design in which it was announced were we able to distinguish that which was truly great and sound in art.

The instructive character, as well as the enjoyment of the Lectures, were considerably increased by the musical illustrations selected from the works of the composers to whom reference was made.

MUSICAL ASSOCIATION.

Since our last notice of these interesting meetings, papers have been read by Mr. McNaught and Dr. C. W. Pearce. The former dealt with the "History of Solmisation," and pointed out that since the eleventh century names had been used to localise scale notes, identify pitch, and as voice aids. It was the employment of the same signs for these three distinct purposes that had caused so much confusion and led to such difficulty. The great merit of Guido's hexachord system was that the position of the half-tones was fixed, always occurring between the third and fourth notes. But it was necessary, whenever the music exceeded the limits of a hexachord, or any tone foreign to it occurred, to change the syllables and pass into another hexachord. Such a change was called mutation, and was practically the same as the method of change notes employed by the modern Sol-faist. With the growth of modern tonality the hexachord system proved insufficient, and many and various expedients were suggested and more or less widely adopted. Amongst them were Hitzler's Ba-bi-sa-tion or La-be-ce-da-tion and Graun's "Da-me-ni-sa-tion." In the latter was shadowed forth Hullah's idea of backward and forward vowel sounds for the flat and sharp deflections. The addition of "Si" for the seventh note of our scale was a great advance. The title of "Do," in place of "Ut," objectionable from its awkwardness to vocalise, for the initial note of the scale was derived from the first syllable of the name

of Signor Doni, whose friends also tried to secure the adoption of "Ni" for the seventh of the scale. The "Ut and Re" method was still retained in France, but had practically died out in England as far back as 1650. Other innovators to whom we were indebted were Wilhelm and Jeu de Berneval. In the book of the latter we had the suggestion of Mr. Curwen's doctrine of "mental effect." To Mr. Curwen we were indebted for the application of "Te" to the seventh of the scale, whereby the sibilant "Si" was avoided. After a reference to the Lancashire and "Chevé" systems, Mr. McNaught concluded by strongly advocating the adoption of different names for pitch denominations and scale relationships.

Dr. Pearce's paper was based on Sir John Stainer's remarkable essay "Music in its Relation to the Intellect and the Emotions," and had for its title "On Listening to Music." Mr. Prout was in the chair. There was an interesting discussion, in which the practice of following orchestral performances with a score in hand came in for plenty of praise and blame.

GRESHAM COLLEGE.

Professor Bridge began his Hilary Term of Musical Lectures at Gresham College on the 7th ult., when he entitled his discourse "An hour with my Spinet," and a very pleasant one it proved to be. The Professor exhibited his fine specimen of this ancient instrument, which was effectively played by Mr. E. Silas, and spoke in his usual vivacious and instructive manner about the "Parthenia, or the Maydenhead of the first musicke that ever was printed for the Virginalls, composed by the famous Masters William Byrd, Dr. John Bull, and Orlando Gibbons," the original edition of which, "entirely engraven upon copper plates by William Hole," was published in 1611. Referring to the characteristics of the twenty-one pieces which were contained in this volume, the Professor read a description of the "Pavan," which would seem to indicate that this name was derived from the figures of the dance, rather than from the costumes of the dancers. The passage ran as follows: "Pavan, an old stately dance, which received its name from the dancers, who with curious steps and settings of the feet, placing themselves one before the other, formed a wheel, almost like the peacocks when they puff themselves."

At the second Lecture the Professor based his remarks on John Playford, who effected many improvements in music printing. In his "Tunes to the Psalms" the "Courteous Reader" was thus addressed: "These following tunes of the Psalms are much used, not only for young probationers in song, but for those Parish Clerks which live in Country Towns and Villages where their skill is as small as their wages: But to them of this City of London which are most of them skilful and judicious men (in this matter) it will add little to their knowledge, yet I hope and wish it may to some of their congregations, who I am very sensible have great need of Instruction therein." Playford himself being a parish clerk to the Temple Church in 1683 might, the Professor said, have had something to do with the above expressed superiority of the London men over their country brethren. A very enjoyable selection of catches, ayres, dialogues, and glees from "Playford's Musical Companion" were sung during this Lecture by Mr. Dan Price and some of the Westminster Abbey choirboys.

The two concluding Lectures were continuations of "Talks about the Orchestra," the instruments under consideration on this occasion being the trumpet, trombones, and bass tuba. The principles of construction, capabilities, and peculiarities, together with examples of the use by composers of these instruments, were graphically described, and an interesting explanation given of the three varieties of the slide trumpet—viz., the original, invented about the end of last century by John Hyde; Mr. Wyatt's, which had four tubes sliding on each other in such manner that only half the wrist movement was necessary; and Messrs. Boosey's, in which the slide worked *from* the performer. The modern "Bach trumpet" in A alt, consisting of a long straight tube of narrow bore and provided with two pistons, was also commented on, and the cornet-à-piston referred to in Berlioz's words as an instrument "used in circles of society in which elevation and purity of style were not considered essential."

The illustrations on the trumpet were played by Messrs. Solomon and Morrow, and those on the trombones and bass tuba by Messrs. Colton, Davis, Gutteridge, and Booth, the *ensemble* playing of the latter admirably displaying the delicate gradations of tone of which trombones are capable. Mr. C. Ackerman, by his excellent singing, also contributed to the enjoyment of the audience.

MR. DAVID JENKINS'S ORATORIO "DAVID AND SAUL" AT SWANSEA.

An event of some interest to the music-loving Welsh, and one which has been looked forward to with considerable interest for some time, was the first performance of the Oratorio "David and Saul," composed by David Jenkins, which took place at Swansea on January 26 last. Generally, it may be assumed that music in Wales is mainly made up of choral singing, and therefore the production of a new Oratorio by a Welsh composer is an event always viewed with keen interest. "David and Saul," although now performed for the first time in its entirety, was written some ten years ago, and two or three of its choruses have become widely known in the Principality, having been freely used as test pieces at the National Eisteddfod competitions, a purpose for which they are well adapted. The work, commendably moderate in length—twenty-four numbers—deals prettily and poetically with the episode in the life of *Saul*, wherein the melancholy is dispelled by the power of music performed by *David* and the musicians who accompany him. This affords opportunity for musical treatment of various emotions, such as *Saul's* melancholy, his despair, pride, rage, terror, and repentance, and his comfort at the return of the Divine favour, which changes his anguish into joy, whereon "the Fiend departs, and *David* concludes with a song of triumph on the powers of harmony and the seraphic hymn that attends her as the minister of heaven on the creation of the world." The Oratorio is written for soprano, contralto, tenor, and bass soli, and the usual chorus and orchestra. It opens with an Overture—*Adagio* in A minor, leading to *Allegro* in A major—in the regulation "two-subject" form. The principal vocal numbers include the airs "Almighty Lord" and "Ye woods and lakes," for tenor; "And lo! the radiant sun" and "Descend, Celestial visions," for bass; "Happy King, thy woes are o'er," for contralto, and solo for same, with male-voice chorus, "Sweetly let the numbers roll"; and for soprano, "Hark, the solemn nightingale" (with chorus), and "Come, fair repentance." All of these are more or less effective. One of the most attractive numbers is the quartet "Softly breathe your numbers." It is well written for voices, and met with an irresistible encore, and will probably be heard again as a detached concert piece, for which it seems well adapted.

The choruses, as might be expected in Welsh compositions, are the most successful portions of the work. They are original in subject and ingenious in treatment, and possess a considerable amount of dramatic power, which culminates in the chorus "Now th' impetuous torrents rise" (one of the test pieces at the Grand National Eisteddfod at Swansea in 1891). Others specially worthy of notice are "Thus Heav'n's decree in thunder's sound" (National Eisteddfod Competition at Aberdare), "Fly, ye sons of Israel," and the concluding chorus, "'Twas then, ye sons of God" (National Eisteddfod Competition, Brecon).

Taken as a whole, the work possesses plenty of vigour and greater originality than we are in the habit of expecting from Welsh composers of oratorios. There are, in places, certain small matters that betray a want of experience—such as an occasional abruptness of modulation and a crude progression in the vocal solos, as well as passages for the orchestra—the latter not at all to be wondered at in Wales, where it would almost seem as if the average choral conductors considered instrumental or orchestral music quite a superfluity, and where it is not at all an uncommon thing in the performance of an oratorio for the conductor to cease beating when the voice stops, thereby depriving what orchestra there may be of help just when it is most wanted.

Certain it is that to hear a fairly decent orchestra at an oratorio performance in South Wales is almost impossible. The performance now under notice was marred by a very shaky rendering of that portion of the score for which the composer has our sympathy, and therefore it would be hardly fair to say much about it. The chorus, on the contrary, had been well trained, and did, as Welsh choruses generally do, excellently well. In quality of tone, balance of parts, precision in attack, and just intonation they are worthy of all praise.

The solos, too, were in good hands. Miss Medora Henson, the soprano, a most intelligent and capable artist, confirmed the good impression which she made in the town not long since, and is likely to be in request for similar performances in the district. Miss H. M. Jones, Mr. Ben Davies, and Mr. David Hughes, who made up the quartet, are all well known. They were in excellent form and had a very warm reception, which was all the more hearty from the fact that they are all Swansea born and are three artists of whom Swansea people are very justly proud.

The audience was a large one and very appreciative, and the cordial reception given to his work must have been very gratifying to the composer, who conducted, and was heartily applauded and recalled at its conclusion.

OBITUARY.

Vincenz Lachner, the youngest of the three brothers who have attained distinction in the musical world, died at Carlsruhe on January 22. He was born at Rain (Bavaria), on July 19, 1811, his father being Organist of that place, and the early and most thoroughgoing instructor of his gifted sons. After having passed through an educational course at the Gymnasium of Augsburg (maintaining himself the while by singing in churches and giving music lessons), Vincenz became for a time private tutor in an aristocratic family at Posen, and in 1833 was appointed vice-capellmeister at the Kärnthner-Thor Theater, in Vienna, where his brother, Franz, occupied the post of principal Conductor. On the appointment of the latter shortly afterwards to a similar position at the Mannheim Court Theatre, Vincenz succeeded his brother in the Viennese appointment; and again, two years later, when Franz accepted the important conductorship at the Munich Opera, the younger Lachner stepped into his place at Mannheim, a position from which he retired in 1873. Since then he has lived in Carlsruhe, actively employed until the last in his art, composing and conducting an occasional Concert performance. Vincenz Lachner was a most able and genial Conductor, and his artistic influence upon the musical life of Mannheim has been most marked. As a composer he followed the traditions of the classical school, and without being endowed with a distinctly creative power, will always occupy an honoured place in the musical history of his country. Vincenz Lachner visited this country in 1842, in the capacity of Conductor of a German Opera Company performing in London. Ignaz Lachner, though greatly advanced in years, still lives, in retirement, at Hanover.

Josepha Lang, a niece of Mozart, died, in the latter part of January last, at Vienna, aged seventy-three. She had lived for many years past in the Austrian capital in great poverty, and on more than one occasion Concert performances were organised in her aid.

After a long illness, Miss Bettina Walker, whose "Musical Experiences," published in 1890, revealed an interesting writer as well as earnest student, has passed away. Born in Dublin, Miss Walker's musical studies were not at first her main object in life, but, as narrated in her book, she ultimately found her vocation in music, and particularly in promulgating the views on pianoforte playing of Adolphe Henselt, her last and best appreciated instructor. Miss Walker was resident in London for the last few years, and died, on the 4th ult., at Fulham.

With regret we announce the death, on the 10th ult., of Mr. George Ferrey, until lately Organist of Christ Church Priory. This appointment has been held by only two organists since the organ was built in 1788, Mr. Hiscock, who was the first holder, being succeeded by Mr. Ferrey in 1851.

We have to record the death, on the 13th ult., at Edinburgh, of Mr. George Lichtenstein, a well-known and much-esteemed professor of music there. A native of Hungary, he was brought up for the law, but being concerned with the Revolution in the capacity of private secretary to Kossuth, he was actively engaged throughout the struggle, and when it was terminated by the intervention of the Russians he retired to Königsberg. The convention between Austria and Germany in 1851 compelled him to make a hurried departure from thence, and, accompanied by his brother, Mr. F. L. Lichtenstein, now editor of the *Correspondence de Pesth*, he arrived in London, where he soon made many friends, including the house of Broadwood, to which he always remained much attached. In 1856 he settled in Edinburgh, and, entirely devoting himself to music, became one of the leading pianoforte teachers and exercised an important influence on the musical taste of that city. When the Duke of Edinburgh (then Prince Alfred) was resident at Holyrood pursuing his studies, Mr. Lichtenstein was honoured by being chosen to accompany His Royal Highness's performances on the violin. He was for many years a Director of the Edinburgh Philosophical Institution and one of the founders of the Edinburgh Society of Musicians, of which he was at one time the President. He was also a Director of the Charlotte Square Institution, in which he acted as head of the music department. Of refined and distinguished manners and imbued with a wide culture, he had a large circle of friends, not only among the residents, but including nearly every musician of note who visited Edinburgh. He was in his seventieth year and unmarried.

The death is announced, on the 15th ult., at Lille, of Gabriel Sinsoilliez, the *chef d'orchestre* at the Grand Théâtre, a few days after the first French performance there, under his direction, of Wagner's "Der fliegende Holländer," referred to in our Foreign Notes. Sinsoilliez was the composer of several comic operas and operettas, including "Les Francés d'Yvonne," "Kahnfar," and "Sakodo," and had just completed a lyrical drama, entitled "Mariana." He belonged to a family which has produced a number of musicians, and was only forty-five years of age.

We regret to hear of the death, on the 22nd ult., at Brighton, of Mr. George Wood (head of the firm of J. B. Cramer and Co.). Mr. Wood was born in Edinburgh, in 1812, and, succeeding to the pianoforte business of his father, introduced many English and foreign artists to the public of the Northern capital. In 1861 he came to London and joined Messrs. Beale and Chappell in the business at 201, Regent Street, of which he finally became the sole proprietor; and in 1863 took the Prince of Wales's Bazaar, 207-9, Regent Street, and turned it into a pianoforte gallery—then the largest in Europe. He afterwards gave Concerts at Exeter Hall, took Christine Nilsson and Santley on professional tours, and in 1870 opened Drury Lane with a strong operatic company, producing, amongst other works, "Mignon" and the "Flying Dutchman." Of late years he devoted himself exclusively to the pianoforte business, in which he is succeeded by his nephews, Messrs. John and G. Muir Wood.

We have also to record the following deaths—viz., On January 25, at Bologna, Nazareno Gatti, bassoon player, and professor of his instrument at the Liceo Rossini, aged seventy-three.

On January 26, at Bremen, August Meinhardt, music publisher in that town.

On January 28, at Altenburg, Baron von Liliencron, for many years the Intendant of the Ducal Court-Theatre of Altenburg, aged eighty-seven.

On the 5th ult., at Dresden, August Büchner, violinist, for a period of sixty-one years a valued member of the orchestra of the Dresden Royal Opera.

On the 11th ult., in London, Suzanne Lagier, a highly popular Parisian actress and singer during the latter days of the second French Empire, and a successful composer of *chansons*. She was born at Dunkerque, in 1833.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Taking up the record of Concerts here since my last letter, reference must be made to the annual Concert of Mr. and Madame Oscar Pollack, which took place in

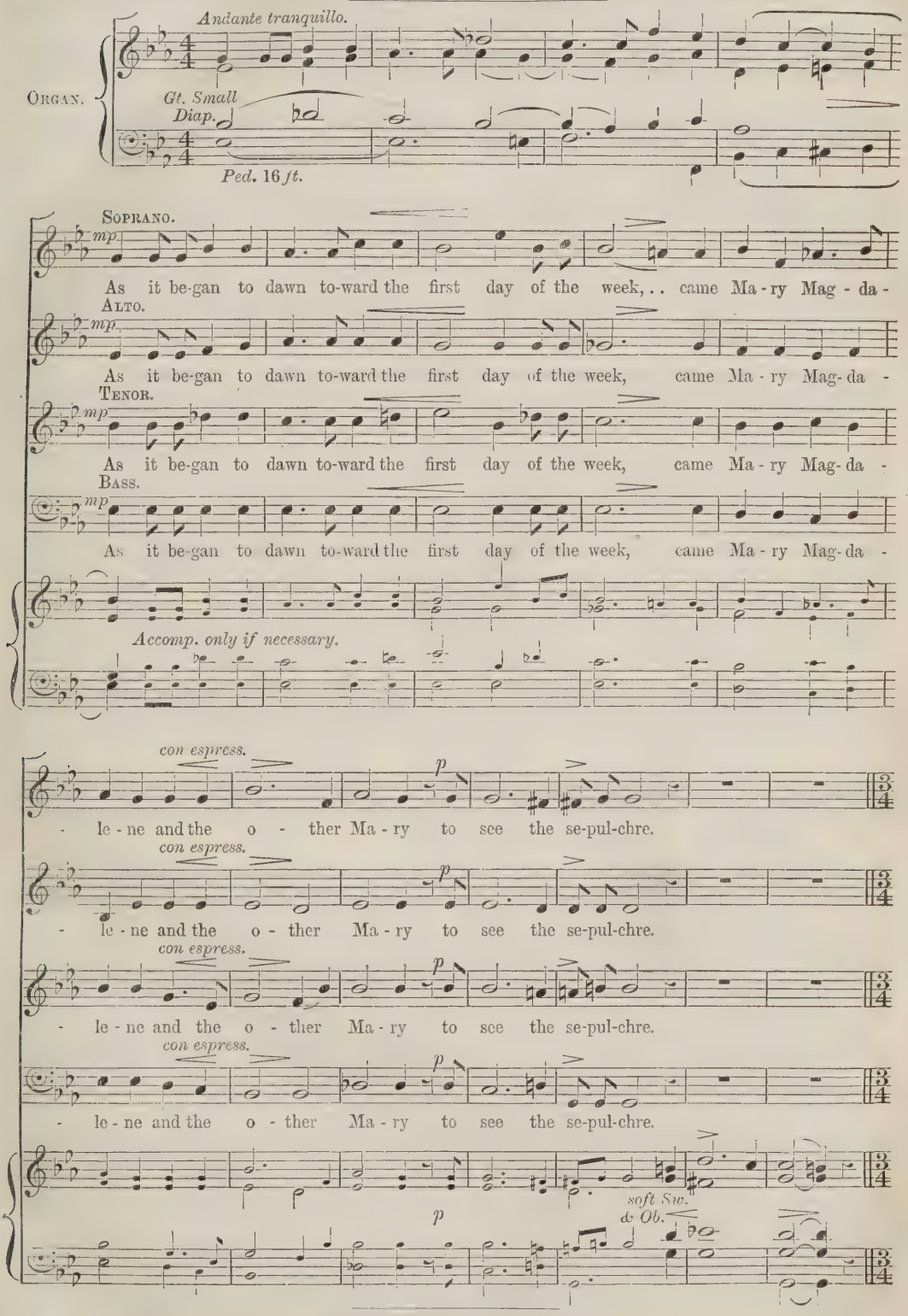
As it began to dawn.

ANTHEM FOR EASTER.

S. Matt. xxviii. 1—6; S. Luke xxiv. 6;
and part of Hymn by Bishop WORDSWORTH.

Composed by MYLES B. FOSTER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Andante tranquillo.
ORGAN.
Gt. Small Diap.
Ped. 16 ft.
SOPRANO.
mp
As it be-gan to dawn to-ward the first day of the week, . . came Ma - ry Mag - da -
ALTO.
mp
As it be-gan to dawn to-ward the first day of the week, came Ma - ry Mag-da -
TENOR.
mp
As it be-gan to dawn to-ward the first day of the week, came Ma - ry Mag-da -
BASS.
mp
As it be-gan to dawn to-ward the first day of the week, came Ma - ry Mag-da -
Accomp. only if necessary.
con espress.
p
- le - ne and the o - ther Ma - ry to see the se-pul-chre.
con espress.
p
- le - ne and the o - ther Ma - ry to see the se-pul-chre.
con espress.
p
- le - ne and the o - ther Ma - ry to see the se-pul-chre.
con espress.
p
- le - ne and the o - ther Ma - ry to see the se-pul-chre.
soft Sw. & Ob.
p

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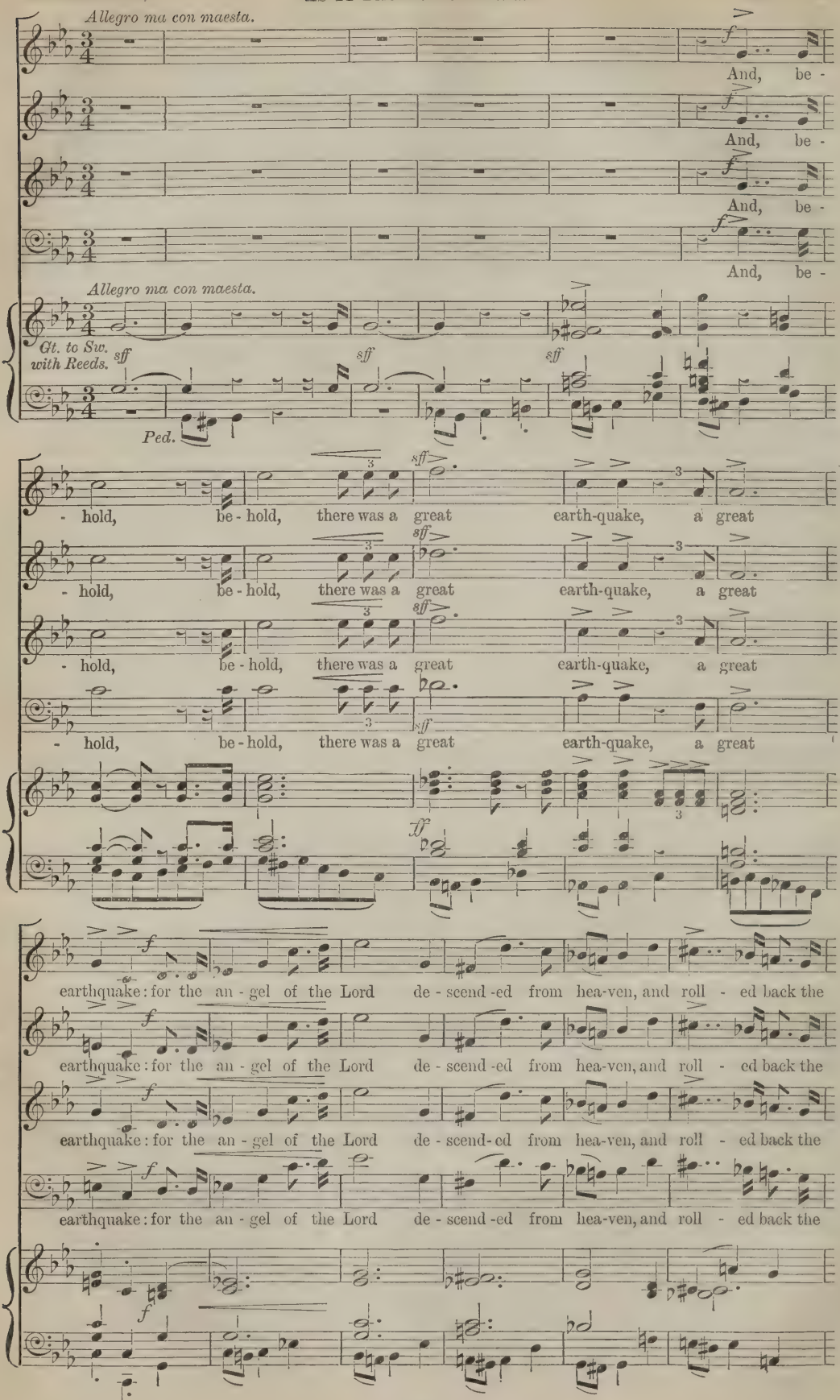
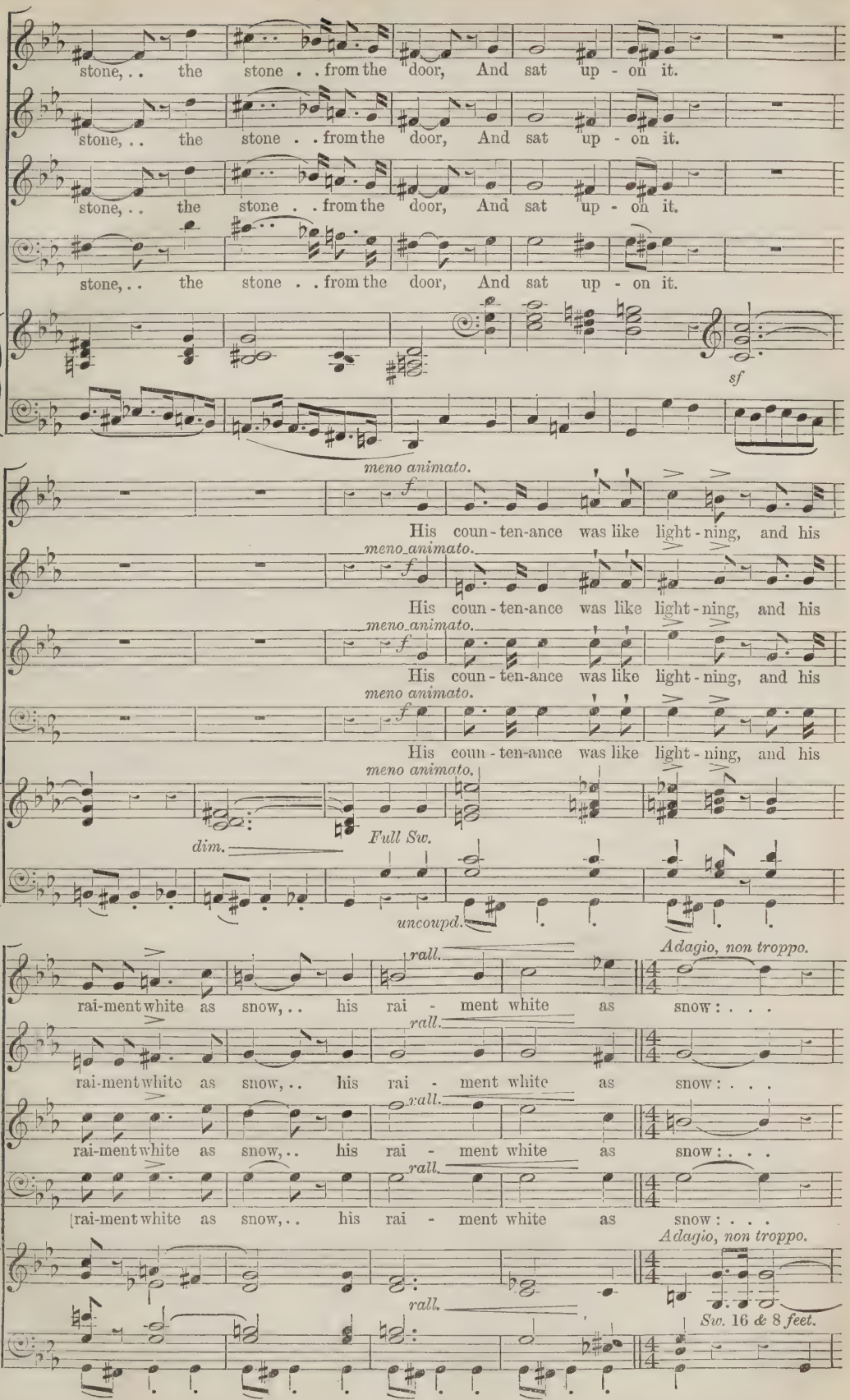
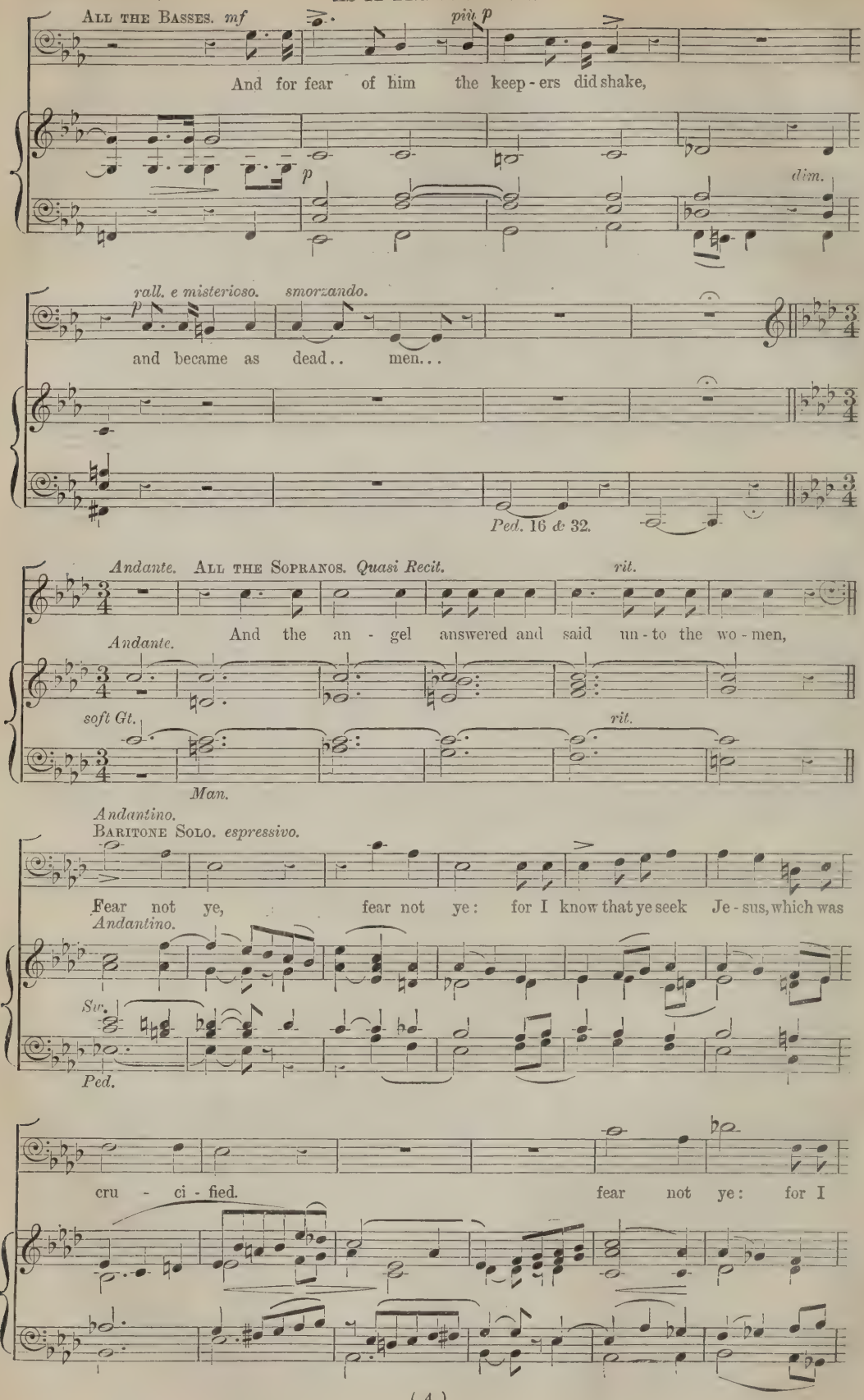
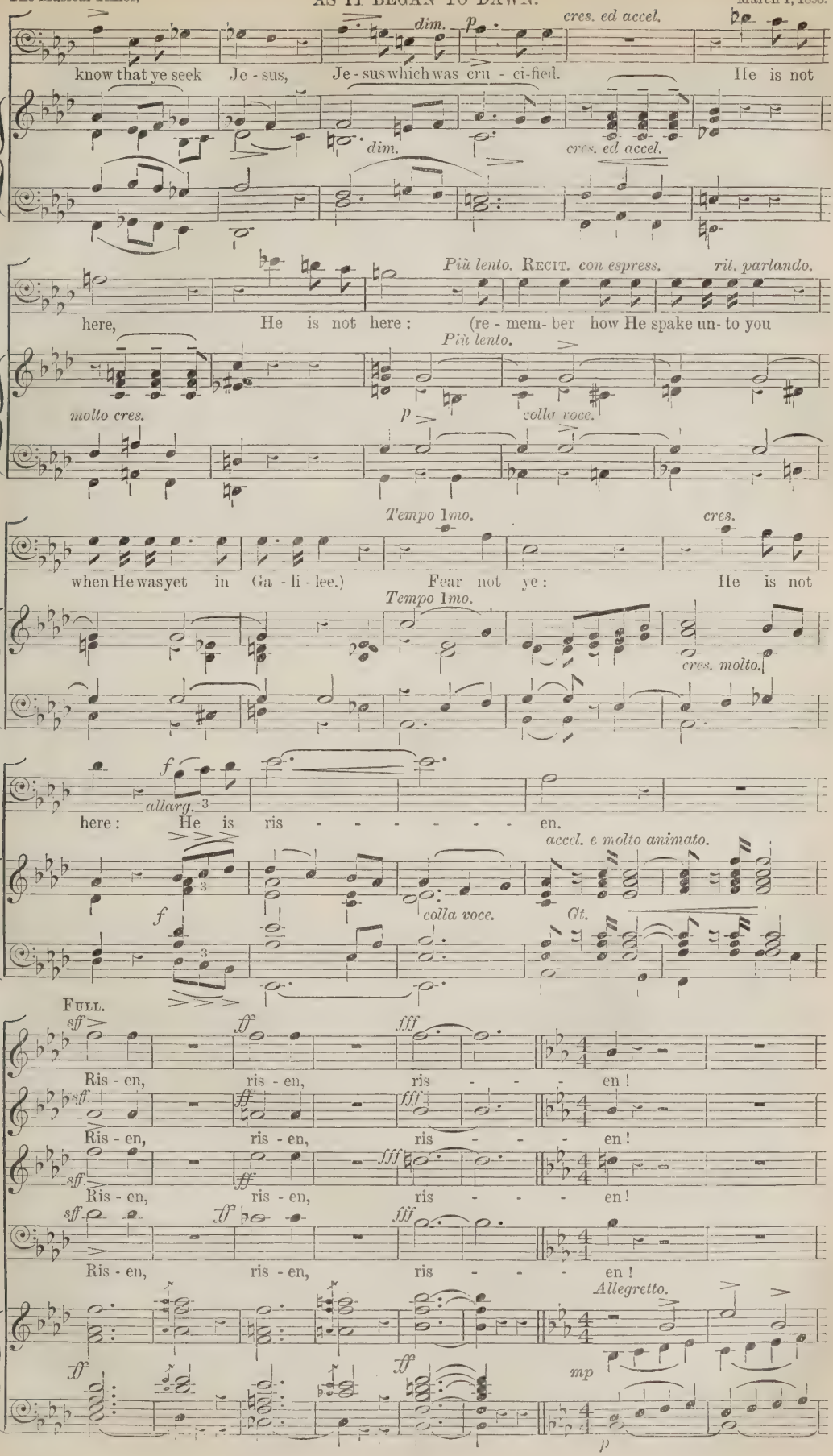
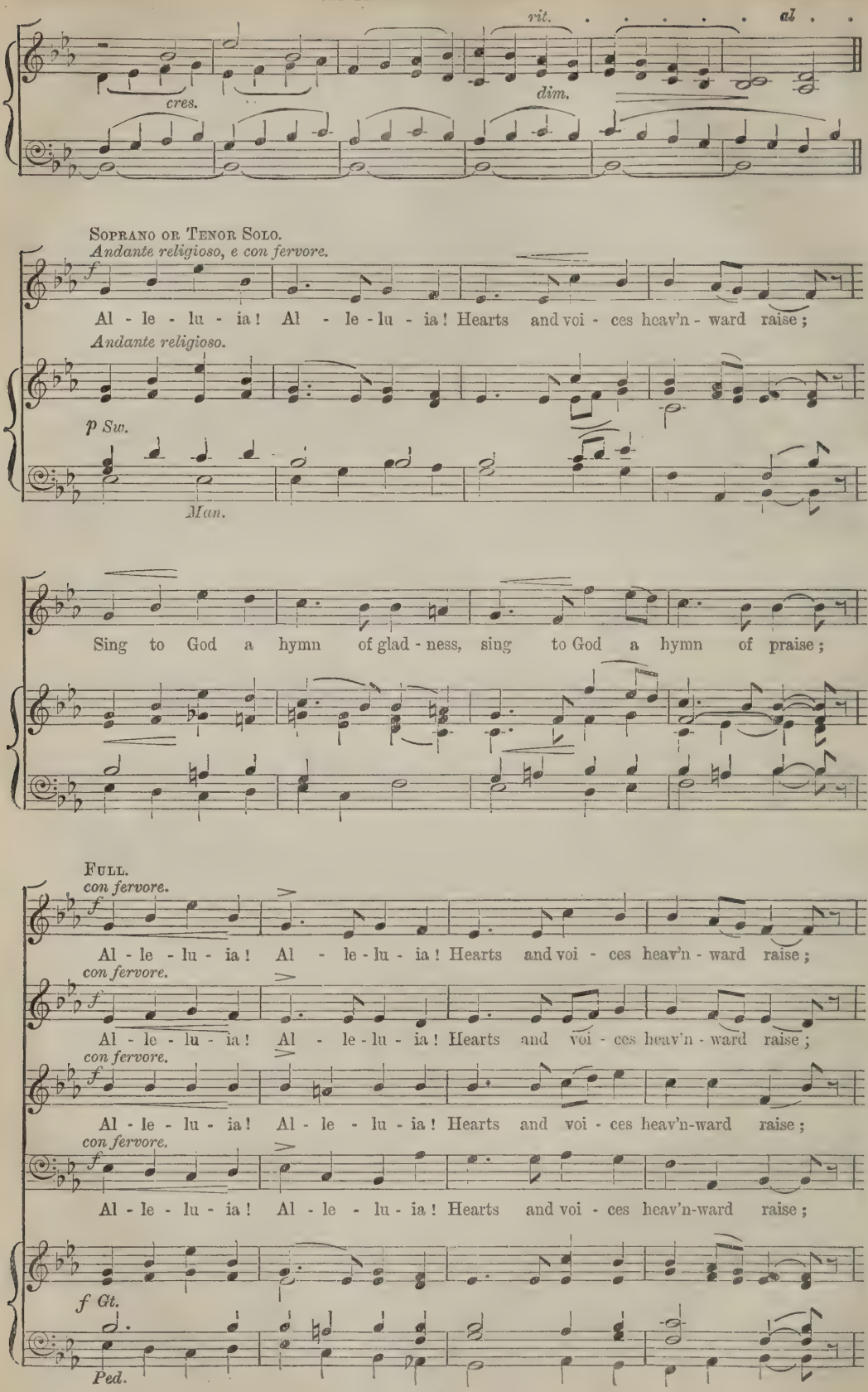
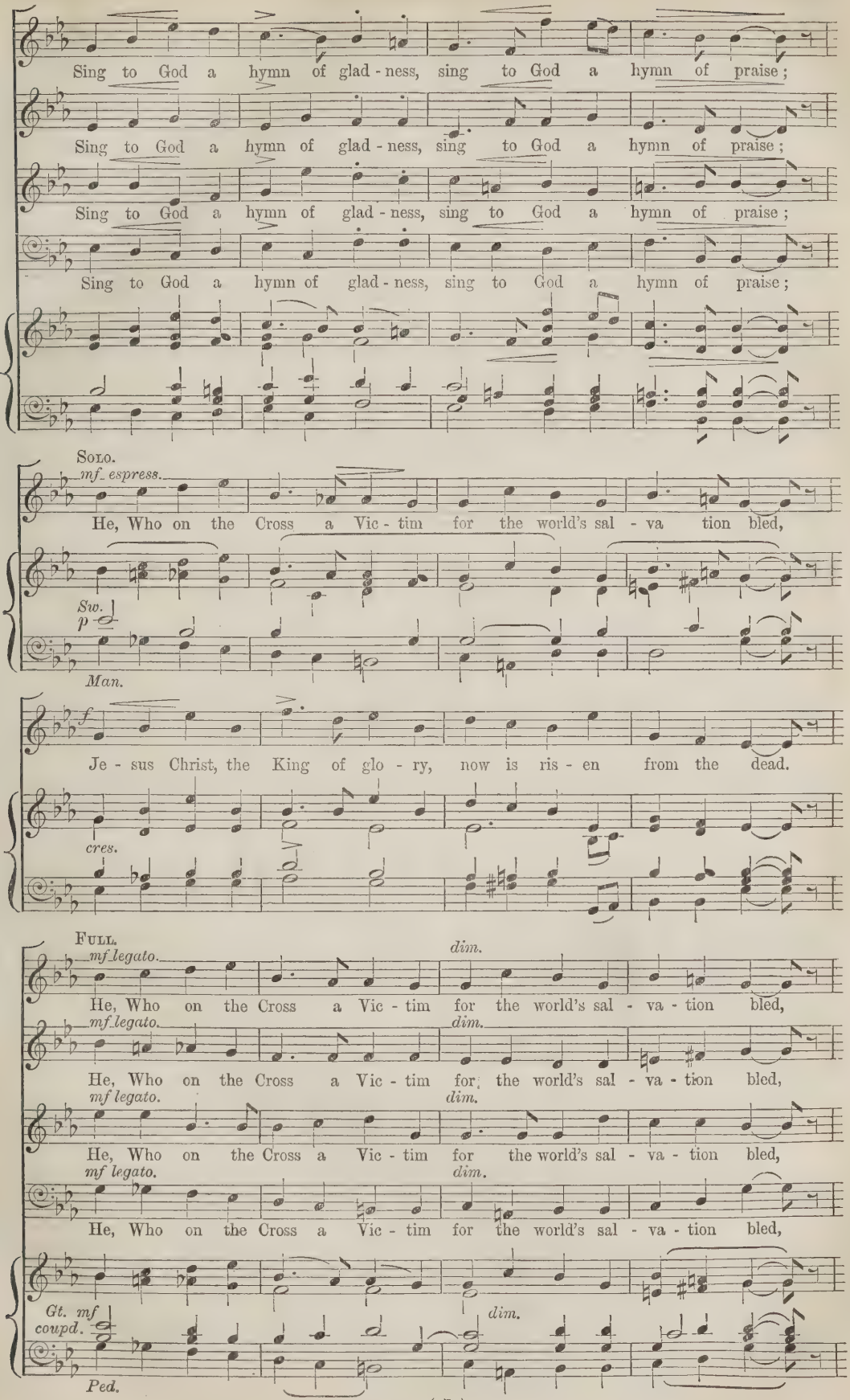

Allegro ma con maesta.
And, be -
And, be -
And, be -
And, be -
Allegro ma con maesta.
Gt. to Sw. with Reeds.
sff
Ped.
- hold, be - hold, there was a great earth-quake, a great
- hold, be - hold, there was a great earth-quake, a great
- hold, be - hold, there was a great earth-quake, a great
- hold, be - hold, there was a great earth-quake, a great
earthquake: for the an - gel of the Lord de - scend - ed from hea-ven, and roll - ed back the
earthquake: for the an - gel of the Lord de - scend - ed from hea-ven, and roll - ed back the
earthquake: for the an - gel of the Lord de - scend - ed from hea-ven, and roll - ed back the
earthquake: for the an - gel of the Lord de - scend - ed from hea-ven, and roll - ed back the

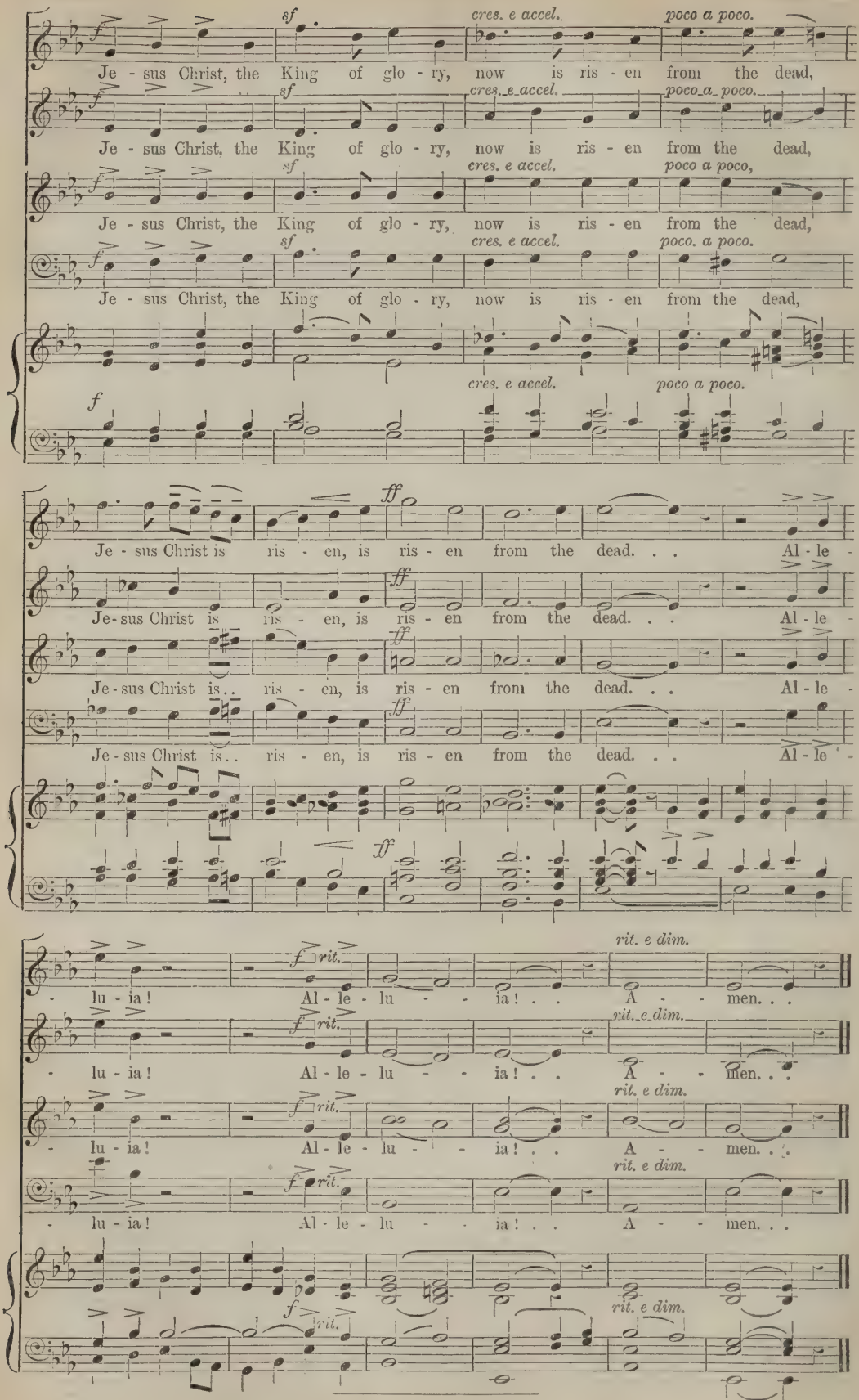

stone, . . the stone . . from the door, And sat up - on it.
stone, . . the stone . . from the door, And sat up - on it.
stone, . . the stone . . from the door, And sat up - on it.
stone, . . the stone . . from the door, And sat up - on it.
sf
meno animato.
f
His coun - ten-ance was like light - ning, and his
meno animato.
f
His coun - ten-ance was like light - ning, and his
meno animato.
f
His coun - ten-ance was like light - ning, and his
meno animato.
f
His coun - ten-ance was like light - ning, and his
dim.
Full Sw.
uncoupd.
rall.
Adagio, non troppo.
rai-ment white as snow, . . his rai - ment white as snow: . . .
rall.
rai-ment white as snow, . . his rai - ment white as snow: . . .
rall.
rai-ment white as snow, . . his rai - ment white as snow: . . .
rall.
rai-ment white as snow, . . his rai - ment white as snow: . . .
Adagio, non troppo.
rall.
Sw. 16 & 8 feet.


All the Basses. mf
più p
And for fear of him the keep-ers did shake,
p
dim.
rall. e misterioso.
smorzando.
and became as dead.. men...
Ped. 16 & 32.
Andante.
All the Sopranos. Quasi Recit.
rit.
And the an-gel answered and said un-to the wo-men,
Andante.
soft Gt.
rit.
Man.
Andantino.
Baritone Solo. espressivo.
Fear not ye, fear not ye: for I know that ye seek Je-sus, which was
Andantino.
Sw.
Ped.
cru-ci-fied.
fear not ye: for I


know that ye seek Je - sus, Je - sus which was cru - ci-fied. He is not
dim. p cres. ed accel.
dim. cres. ed accel.
here, He is not here : (re - mem- ber how He spake un- to you
Più lento. Recit. con espress. rit. parlando.
Più lento.
molto cres. p colla voce.
when He was yet in Ga - li - lee.) Fear not ye : He is not
Tempo 1mo. cres.
Tempo 1mo.
cres. molto.
here : He is ris - - - - - - - en.
f allarg.
accel. e molto animato.
f colla voce. Gt.
Full.
sff ff fff
Ris - en, ris - en, ris - - - - en !
Allegretto.
ff mp
p


rit.
al
cres.
dim.
Soprano or Tenor Solo.
Andante religioso, e con fervore.
f
Al - le - lu - ia! Al - le - lu - ia! Hearts and voi - ces heav'n - ward raise;
Andante religioso.
p Sw.
Man.
Sing to God a hymn of glad - ness, sing to God a hymn of praise;
Full.
con fervore.
f
Al - le - lu - ia! Al - le - lu - ia! Hearts and voi - ces heav'n - ward raise;
con fervore.
f
Al - le - lu - ia! Al - le - lu - ia! Hearts and voi - ces heav'n - ward raise;
con fervore.
f
Al - le - lu - ia! Al - le - lu - ia! Hearts and voi - ces heav'n-ward raise;
con fervore.
f
Al - le - lu - ia! Al - le - lu - ia! Hearts and voi - ces heav'n-ward raise;
f Gt.
Ped.


Sing to God a hymn of glad - ness, sing to God a hymn of praise;
Sing to God a hymn of glad - ness, sing to God a hymn of praise;
Sing to God a hymn of glad - ness, sing to God a hymn of praise;
Sing to God a hymn of glad - ness, sing to God a hymn of praise;
Solo.
mf espress.
He, Who on the Cross a Vic - tim for the world's sal - va tion bled,
Sw.
p
Man.
f
Je - sus Christ, the King of glo - ry, now is ris - en from the dead.
cres.
Full.
mf legato.
dim.
He, Who on the Cross a Vic - tim for the world's sal - va - tion bled,
mf legato.
dim.
He, Who on the Cross a Vic - tim for the world's sal - va - tion bled,
mf legato.
dim.
He, Who on the Cross a Vic - tim for the world's sal - va - tion bled,
mf legato.
dim.
He, Who on the Cross a Vic - tim for the world's sal - va - tion bled,
Gt. mf
coupd.
dim.
Ped.


Je - sus Christ, the King of glo - ry, now is ris - en from the dead,
Je - sus Christ, the King of glo - ry, now is ris - en from the dead,
Je - sus Christ, the King of glo - ry, now is ris - en from the dead,
Je - sus Christ, the King of glo - ry, now is ris - en from the dead,
cres. e accel.
poco a poco.
Je - sus Christ is ris - en, is ris - en from the dead. . . Al - le -
Je - sus Christ is ris - en, is ris - en from the dead. . . Al - le -
Je - sus Christ is.. ris - en, is ris - en from the dead. . . Al - le -
Je - sus Christ is.. ris - en, is ris - en from the dead. . . Al - le -
- lu - ia! Al - le - lu - - - ia! . . A - - men. . .
rit. e dim.

the Masonic Hall on January 26. Apart from the efforts of the Concert-givers as pianist and vocalist, interest centred in the first appearance here of that gifted Royal Academy student, Miss Ethel Barns. Her violin-playing is certainly of a very high order, and the Polonaise from her own pen shows that she has no mean capacity as a composer.

Mr. Stockley's second Orchestral Concert was given in the Town Hall on the 2nd ult. Beethoven's Symphony (No. 8) in F was the principal work performed, and some acceptable novelties were presented in the Notturno by Stewart Macpherson (conducted by the composer) and two movements from the Suite by Walter Wesché. Miss Wietrowetz made her first appearance here on this occasion, and created a great impression by the almost masculine vigour and breadth of style with which she played Spohr's "Dramatic" Concerto. The vocalists were Miss Anna Williams and Mr. Brereton.

The Festival Choral Society's Concert on the 16th ult. was of more than usual importance, for it was the means of introducing to a Birmingham audience the "German Requiem" of Brahms. The work had been well prepared, and the choral portions were given with delicacy or vigour as required. Some of the movements were taken too quickly, the great fugue in the sixth number suffering somewhat in effect thereby. The soloists were Miss Maggie Davies and Mr. Ffrangçon Davies, who were very successful in their parts. The choruses were given with massive effect, and the work, sombre in treatment though it was, deeply interested the audience throughout. Following the "Requiem" came Mendelssohn's "Hymn of Praise," a work presenting contrast and yet similitude in principle. This was most admirably performed, Miss Davies, Miss Mabel Grove, and Mr. Iver McKay taking the solo parts. The choruses were given in grand style and the Symphony was admirably played. Mr. Perkins presided at the organ and Mr. Stockley conducted.

Mr. and Mrs. Henschel gave their first Vocal Recital in Birmingham, at the Masonic Hall, on the 20th ult., when a very interesting programme was admirably performed.

The annual Concert of Miss Fanny Davies was given in the Masonic Hall on the 22nd ult. As on the previous occasion, Miss Davies was assisted by Dr. Joachim and Mr. Piatti. The programme comprised Schumann's Trio in F (Op. 80) and Beethoven's Trio in E flat (Op. 70, No. 2). The solo pieces included the new Intermezzo (Op. 117, No. 1) of Brahms, Tartini's "Trillo del Diavolo," and the Suite in G for violoncello, by Sebastian Bach. Some idea of the popularity of Miss Davies in her own city may be gathered from the fact that the whole of the seats in the hall were let at reserved prices.

The Turner Opera Company is still doing well at the Grand Theatre. To the previous repertory Balfe's "Siege of Rochelle" was added on the 3rd ult., and Donizetti's "Lucia di Lammermoor" on the 8th ult., with Miss Amelia Sinico in the title part. "Cavalleria Rusticana" continues to attract large audiences, but the theatre presents the most remarkable sight on Saturday nights, when upwards of 4,000 people are crowded into it.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Several of the smaller choral societies of Bristol and neighbourhood have given Concerts during the past month, but in no case was anything pretentious attempted.

Bishopston Choral Society, a body increasing in membership and efficiency, sang a number of part-songs under the direction of Mr. Cedric Bucknall, on January 26. Among the pieces were Henry Smart's "Sing to the Maidens," Mackenzie's "Hark! 'tis the horn," Schumann's "Gipsy Life," Mendelssohn's "Old Romance," and Filby's "The Mice in Council," which were creditably sung.

St. Barnabas Choral Society brought forward Vincent's Choral Fantasia on old English Airs, and several part-songs and glees at the Concert on the 10th ult. Mendelssohn's "The Woods," Bishop's "Daughter of Error" (solo by Miss Agnes Sharland), Leslie's "Lullaby of Life," and Caldicott's "The Boy and the Bee" were also examples of excellent singing on the part of the choir. Mr. Mathews conducted.

The ninety-third Saturday Popular Concert, given on the 11th ult., was a great success. Madame Gomez was the chief attraction; but, as furthering local music, the excellent singing of several choruses and part-songs by the choir was the most important feature. The pieces were Leslie's "Lullaby of Life," "To Rome's Immortal Leader" (Mozart), "The Song of the Vikings" (Faning), a "Cradle Song" of Smart, Hatton's "Lady, rise," and Mozart's "Sweet peace descending." Mr. E. T. Morgan and Mr. Strugnell contributed songs, Miss Duckham pleasingly played some violin pieces, and the band performed overtures and selections. Mr. G. Gordon conducted.

The annual Concert of the Orpheus Glee Society took place on the 9th ult., when an unusually large assemblage came to hear some of the most perfect singing in the country of compositions for male voice choirs. No absolute novelty was contained in the scheme, but several pieces which have not been heard for many years came with renewed freshness. They included "Past is the race of heroes" (Hargreaves), "Go, idle boy" (Calcott), "I wish to tune" (Walmisley), "Hush'd in death" (H. Hiles), "The old church bells" (G. Riseley), "Battle Song" (Schumann), "Ossian" (Beischnitz), and "The Mariner's Return (Hoesler). Tom Cooke's "Strike the Lyre" held its time-honoured place at the head of the programme. Sullivan's "The long day closes," Krugh's "Drum March," and Cruickshank's "Stars of the summer night" were also listened to with delight. "Come, follow me," for four voices, from the pen of E. T. Driffield, who has local associations, was given for the first time by the Society, and it met with the warm approval of the audience. The humorous pieces were Kunze's "Sailor's Song" and Dr. J. F. Bridge's "Peace," which were both greatly relished. Mr. Harper Kearton and Mr. Montague Worlock were the soloists, and they acquitted themselves well. Mr. Riseley conducted in his usual inspiriting manner.

The first Subscription Orchestral Concert of a short series took place on the 13th ult. The works brought forward were Beethoven's Seventh Symphony in A, the same master's "Egmont" Overture, and Mendelssohn's "Fingal's Cave" Overture, which were admirably performed. Mr. Leonard Borwick played Schumann's Pianoforte Concerto, a posthumous Prelude in B flat of Mendelssohn, and a Hungarian Rhapsody of Liszt. With these Mr. Borwick made his first appearance before the public of Bristol—although he has taken part in a Concert at Clifton College before—and made a most favourable impression, his playing of the Rhapsody winning him a triple recall. Among the vocal contributions of Miss Bertha Moore were two songs, "To the Moon" and "Adieu," written by Mr. P. Napier Miles, a cultured local amateur.

The novelty at the popular Chamber Concert on the 11th ult. was Brahms's Clarinet Quintet (Op. 115), which was beautifully played by Messrs. G. A. Clinton (clarinet), Theo. Carrington, H. Bernard, F. S. Gardner, and E. Pavey, and rapturously received by the crowded assemblage. The same executants gave a faithful interpretation of Mozart's Clarinet Quintet in A. Miss Lock and Mr. Theo. Carrington united their efforts in Beethoven's "Kreutzer" Sonata, which was finely played. Mr. Worlock contributed songs.

Bishopston Orchestral Society came before the public on the 6th ult., for the first time, and won approval by its playing, under the direction of Mr. Adams, of an interesting programme of music, which included movements from Haydn's Seventh Symphony and Mozart's "Jupiter" Symphony.

A thoughtful and instructive Lecture on "Chopin" was given at the Victoria Rooms, on the 7th ult., by Mrs. Liebich. Mr. Liebich played, and Miss Lena Phillips sang the musical illustrations.

Mr. Carl Armbruster commenced a series of five Concert-Lectures—one each week—on Wagner's "Tristan and Isolde," at Clifton, on the 16th ult. During the course he will play through the whole of the work, and, aided by Miss Pauline Cramer, will sing vocal excerpts.

Kingswood and District Choral Society gave its first Concert on the 1st ult. The vocal body, which was formed in the autumn of last year, has made surprising progress (under the direction of Mr. J. F. Nash), as shown by the

intelligent singing of Van Bree's "St. Cecilia's Day" (with Miss Cromey as soloist), Beale's glee "Come, let us join," Edwards's "In going to my lonely bed," and Garrett's "Good-Night, Farewell." A good beginning has thus been made in a large and important district of Bristol, and the Society gives promise of growing into a large and successful organisation.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Dublin Musical Society entered on its seventeenth season with a truly fine performance of Verdi's "Manzoni" Requiem, with the first part of Haydn's "Creation," on the 13th ult. The Concert took place at the Royal University, Earlsfort Terrace, and, notwithstanding several counter attractions, brought together a fairly large audience. The principal artists engaged were Miss Ella Russell, Miss Marie Brema, Mr. Henry Piercy, and Mr. David Hughes, whose rendering of the solo numbers in each work was in every point unexceptionable. The band and choir of about 400 executants claim more than an ordinary meed of praise for their admirable precision of attack, excellent tone, and just observance of gradation of sound, bidding fair to surpass the best traditions of the Society; and perhaps the *ensemble* of chorus, band, and soloists in the number beginning "Rex tremendæ majestatis" has never been equalled in Dublin for grandeur and sublimity of tone and expression. Mr. Horan was Organist and Dr. Joseph Smith occupied a handsome presentation Conductor's chair, which, with music stand, was the gift of the choir at the final rehearsal, to emphasise their appreciation of the indefatigable labours and distinguished merits of their talented Conductor.

The Chamber Music Recitals at the Royal Dublin Society's Theatre are now overcrowded on Monday afternoons. The quartettists, as usual, are Signor Papini and Messrs. Delany, Grisard, and Bast, with Signor Esposito, pianist.

Dr. Houston Collisson's benefit Concert took place in the Leinster Hall on the 18th ult., and attracted a large and fashionable audience. The soloists were Madame Rosina Isidor, Madame Marian McKenzie, Misses Liza Dorizi, Isabel Maddock, Mr. Philip Newbury, Mr. Bantock Pierpoint, Miss Kate Chaplin (violin), and Dr. Collisson (pianoforte). The programme included a Recital from Gounod's "Faust," with a miscellaneous second part.

The Dublin Choral Union announced a Concert to take place in the Antient Concert Rooms on the 25th ult., consisting of Beethoven's "Engedi," and, in the second part, a "Tone Scene," by Dr. Annie Patterson, entitled "St. John's Vision of Heaven." It is understood that this performance is preliminary to the production of the work at Chicago this year under the direction of the composer.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The most notable personality in musical circles, and one of the most familiar figures in the social life of Edinburgh, passed away, on the 13th ult., in the death of Mr. Lichtenstein. A short account of his varied career will be found in another column.

Professor Niecks surprised even his warmest well-wishers at the second Reid Concert given under his direction. The nervousness of last year has quite disappeared, and a really splendid orchestra responded readily to his beat. The strings were particularly good and well balanced, and the brass was excellent. Most refreshing was the tone of the real trumpet. The programme did not fall much short of the generous dimensions of last year, as it lasted fully three hours, but its interest was rich and varied. The "Egmont" and the "Fingal's Cave" Overtures, Liszt's "Festklänge," Mackenzie's First Rhapsody, and MacCunn's "Dowie Dens o' Yarrow" were the orchestral pieces. Herr Julius Klengel played a Concerto by Volkmann and several shorter pieces for the violoncello, and Mr. Reynolds in a few short arrangements from Bach, called forth the exquisite tones of the oboe d'amore for the first time, in Edinburgh, at least, within the memory of the "oldest inhabitant." Fräulein Fillunger deserves every credit for her choice of songs. Beethoven's scena "Ah! Perfido," Schubert's "Gross ist der Herr," and two examples of the modern art song by Schumann and Brahms, so artistically sung as they were, proved a veritable treat, and her programme stands at the end of our season a grave reproach to many vocal artists whose names are better known. Mr. Francis Gibson accompanied with great taste.

Messrs. Paterson's sixth season of Subscription Concerts was brought to a successful close by a grand Orchestral Concert, at which Mr. Manns produced Brahms's E minor Symphony for the first time here. Mr. Willy Hess, who took the place of M. César Thomson, scored a great success in Bruch's G minor Concerto.

Mr. William Townsend gave a most interesting Pianoforte Recital in the Queen Street Hall on the 4th ult., in which he showed all his well known perfection of technique. Chopin's G sharp minor Etude was, perhaps, the greatest artistic success. The "Appassionata" was rather coldly played, but some of Schubert's "Wanderer" Fantasia was in every way satisfactory.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Choral and Orchestral Concert season proper came to an end on the evening of the 4th ult. with a performance of "Elijah." A couple of Chamber Concerts will actually complete the season's scheme, but their dates preclude notice in our present issue. Mendelssohn's work attracted an enormous audience to St. Andrew's Hall, and as the Glasgow Choral Union know "Elijah" almost to perfection, it goes without saying that the performance was an exceedingly fine one, and rendered remarkable, moreover, by Mr. Andrew Black's powerful exposition of the part of the *Prophet*. His coadjutors were Miss Medora Henson, Miss Sarah Berry, and Mr. E. Houghton; and at the close of the Oratorio Mr. Joseph Bradley (the Conductor) was accorded an ovation. On the 2nd ult. the "Creation" was produced, and on the evening of January 31 "Belshazzar" was given. The Choral Union, in presenting three oratorios within one week, had clearly accepted a responsibility of some consequence, and the management were thus justified in claiming the occasion as a "Choral Festival." The performances were, moreover, part and parcel of the Society's Jubilee celebration, an interesting epoch which may be signalised in other ways later on. Handel's long-neglected work was well sung throughout, and if the band had been in better order it would have been a very good thing. As regards the soloists, Mr. E. C. Hedmondt, of the Royal Carl Rosa Opera Company, made a decided hit in the tenor *rôle*, and Mesdames Clara Samuell and Patey, and Messrs. Norman Salmond and Grice amply sustained their reputations. The abiding popularity of the "Creation" was well attested by the dimensions of the audience, and in Haydn's Oratorio the choristers seemed to revel in their work. Mr. Hedmondt was again the tenor soloist, but on this occasion he did not seem to be in thorough sympathy with his text. Mr. Salmond renewed his success in "Belshazzar," and Miss Antoinette Trebelli fairly carried everything before her. It is, indeed, many a day since a *débutante* held a local audience so spell-bound.

On the evening of the 8th ult. the annual Conversazione of the Choral Union was held, when Mr. Bradley was presented with an address and a purse of sovereigns, in recognition of his signal services on behalf of the Society. Mrs. Bradley was, at the same time, the recipient of a beautiful bracelet.

At Mr. William Townsend's Pianoforte Recital, on the 6th ult., the programme included examples of Bach, Beethoven, Schubert, and Liszt, and on the 9th ult. the Glasgow Quartet resumed their Concerts in the Queen's Rooms. On this occasion the players had the assistance of Miss Fanny Davies in Dvorák's Quintet in A (Op. 81), an inestimable advantage, and an experience, moreover, which ought to attract the attention of all local lovers of chamber music to these Concerts. The programme otherwise contained Haydn's Quartet in D minor (Op. 76, No. 2) and Beethoven's Sonata in A (Op. 69), for pianoforte and violoncello.

Macfarren's Cantata "May Day" formed the chief part in the programme submitted by the Caledonia Road United Presbyterian Church Choir on the 14th ult., and secured a very good performance, under the *bâton* of Mr. Turnbull. At the final Concert for the season of the Greenock Choral Union "The Redemption" attracted a large audience to the Town Hall. Mr. W. T. Hoeck's choristers were in thorough sympathy with Gounod's impressive work, and while Misses Henson and Berry and Mr. E. Houghton gave great satisfaction, the honours fell to Mr. Frangçon Davies, the bass soloist. The orchestra came from the Glasgow Choral Union, a compact phalanx of forty-five performers, Mr. Bates presided at the organ, and Mr. Hoeck conducted with conspicuous ability.

On the 16th ult. an excellent performance of Stainer's "The Crucifixion" was given in the Free West Church, Greenock, under the direction of Dr. Paton. The solos and choruses were sung, indeed, with unusual care, and the "Meditation" made an impression of no ordinary significance on the large congregation.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

After a lengthy period of comparative idleness the Philharmonic Society has at last put forth its strength, and at the ante-penultimate Concert of the present season, on the 14th ult., the second and third acts of Wagner's "Flying Dutchman" were made to form the programme. The tendency both here and elsewhere in this locality seems to lie at present in the direction of adopting the more dramatic order of things than that which is generally recognised as the special property of the concert-room. Without, however, going further into that which is open to debate, congratulations may be extended to the premier local Society for giving anything at all which has not been worn threadbare. Sir Charles Hallé conducted with an amount of *verve* which recalled his earlier days as operatic chief during a period now passing out of the ken of the present generation. The eleventh Concert of the present season was fixed for the 28th ult., with Brahms's Symphony (No. 4) as the chief feature of the programme.

At the second Orchestral Concert of the Liverpool Sunday Society, on the 5th ult., in St. George's Hall, the Sisters Pauline and Elise Joran played respectively Mendelssohn's E minor Concerto for violin and G minor Concerto for pianoforte. The two Concertos have probably not been heard before at the same Concert, and certainly have never within recollection been performed under similar conditions by two sisters. The young ladies in question are *virtuosi* of high rank and hail from America. Other pieces given on the occasion in question were the Introduction to Act III. of Wagner's "Lohengrin" and Haydn's Symphony (No. 2 of the Salomon set). Mr. Argent, as usual, conducted the Concert, which was attended by an audience of 3,000.

The West Derby Philharmonic Society (under Mr. Cooper), the Basnett Choral Society (under Mr. D. O. Parry), the St. Michael's Choral Society, the St. Matthias Choral Society (under Mr. H. Jennings), and other smaller bodies have given Concerts recently, but no special departure is to be recognised in regard to such things except a performance of Mr. John Henry's Cantata "Olga," under the direction of the composer, at the Walton Institute. An orchestra of sufficient proportions to give very fair indications of the more ample intentions of the score, and a competent chorus had been retained, and having been thus introduced to the public, the work in question, which is interesting and tuneful, ought soon to make new friends.

At Warrington the Musical Society, under Mr. F. H. Crossley, gave a successful performance of Mendelssohn's "Elijah," on the 14th ult.

At the Liverpool Music School Mr. John Ross lectured on "The Violin, its History and Music," on the 16th ult., and at the same Institution an historical Song Recital has been promised by Mr. Barton McGuckin.

Mr. C. F. Lloyd has been lecturing to the members of the Liverpool Welsh National Society on music in the Principality, and has been hitting hard at the land of his fathers, stating that Wales is fifty years behind the times. A great deal that followed this remark might be taken to heart with advantage by those who control the national Eisteddfodau. Mr. Lloyd advocated, in particular, the encouragement of orchestral music and the commissioning of works by native composers at these monster meetings, and he deprecated the retention of musical matters in the hands of local committees, whose views were often limited and inadequate. In place of the latter it was suggested that a special musical council should be formed in connection with these national festivals.

Mr. W. T. Best has been again ill and Mr. Grimshaw has been doing duty in place of the Corporation Organist in St. George's Hall. On the 9th ult. Mr. Best was, however, able to re-appear and gave the regular Thursday and Saturday Recitals, as well as that on Sunday, the 12th ult. A week later Mr. Grimshaw was again announced to take his seat at the Console.

Concerts have been given during the past month by the Liverpool Orchestral Society, conducted by Mr. H. S. Welsing in the absence of Mr. Rodewald, and by the Societa Armonica. In regard to the latter, Mr. Wilfred Cafferata has succeeded his father, recently deceased, as Conductor.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The production, at Sir Charles Hallé's Concerts, of the second and third acts of Wagner's "Flying Dutchman," came too late in January for due record to be made at the time of the efficiency of all concerned in the performance, of the entire preparedness of the choir, and of the really splendid dramatic singing of Miss Palliser, whose fame in this part of the world has been enhanced at each visit. May she come often. Possibly, amid present dearth of tune, Wagner might be regarded as a fertile melodist; still no one would imagine the Wagnerian song to be grateful to the vocalist. So that, without the scenic accessories which the composer deemed indispensable for due appreciation, Miss Palliser and Mr. Black should have been able, all through the work, to engage the full sympathy of the audience in such a story, proves the completeness and adequacy of unallied music, and should suggest a large field for enterprise.

Passing lightly over the programme of the 2nd ult.—at which Sir Charles Hallé's playing of Beethoven's Concerto in G was aided by the unusual crispness of the orchestral accompaniments under the admirable direction of Mr. Willy Hess, and the whole atoned to a great extent for the weariness and noise of Tschaikowsky's Fifth Symphony in E minor and for the melodramatic ambition of Saint-Saëns's "Danse Macabre"—the splendid rendering, on the 9th ult., of Beethoven's C minor Symphony, of "The Meistersinger" Overture, and (by Lady Hallé and Herr Hugo Becker) of Brahms's Concerto in A minor for violin and violoncello, must be chronicled. The vocal relaxations of the two evenings were supplied by Mdlle. Landi and Madame Sandon.

But the most interesting event of the season was reserved for the 16th ult., when, after long expectancy, Dr. Hubert Parry's "Judith" was essayed for the first time here. That the great strength of the composer lies in his choral work has been abundantly proved—and most thoroughly, perhaps, in his twelve-part Psalm "De Profundis." And in "Judith"—although there are many places where interest is excited by the graceful placidity of the writing, or by the declamatory utterances of the heroine and the king—the most complete absorption is enjoyed in those contrapuntal choruses (such as "It is the gods' decree") wherein the solidity of construction aids, and is consecrated by, dramatic instinct. The choir appeared to feel the responsibility, and did ample justice to the care taken in the preparation of the work by Mr. R. H. Wilson. The band also was excellent, especially under the fact that the parts were played almost at sight. Of the solo portions the most rhythmic and developed fell to the tenor, and Mr. Edwin Houghton greatly advanced his reputation here by his delivery of them. The two boys acquitted themselves admirably, and Master Dodd elicited the warm plaudits of the audience by the unusual fervour which he threw into his part. The combined dignity and pathos of the *Queen*

was happily portrayed by Miss Hilda Wilson, and Mr. Watkin Mills did his best with the less developed and more rugged strains of the *Priest* and the *Messenger*. Upon *Judith* herself devolves the duty of infusing such life and energy into the story as may atone for the weakness of the character of *Manasseh* and for the long prevalence of somewhat mournful strains. The vocalisation of Miss Anna Williams was, of course, irreproachable; but, perhaps, a greater vigour of style would not only have more accurately brought out the character of the heroine, but have served to better balance the work generally.

The Orchestral Concert, on the 20th ult., of the Gentlemen's Society was interesting for many things. Mr. Santley's rendering of "L'Orage c'est calmé" (Bizet) was marked by all his accustomed finish, and his own "Ave Maria" could not fail to gratify his many friends. But the playing of Mr. Willy Hess in Mendelssohn's Violin Concerto proved that Sir Charles Hallé's splendid leader is almost equally valuable as a soloist.

Another novelty to a Manchester audience was the presentation, by the Vocal Society, under Dr. Watson, of Haydn's almost unknown "Stabat Mater." That it is a great work no one would contend; still it was interesting, in spite of occasional trivialities, especially in the solo parts, and a great want of that seriousness which we look for in sacred choral works, and in which the well-balanced choir of the Vocal Society usually appears to such advantage. The close similarity of the subject of the "Quando Corpus" to the theme of the setting of the same words in Rossini's hymn could not fail to attract attention; and another point worthy of remark is the employment in several of the movements of the small bassoon (in E flat), an instrument unknown in our orchestras.

The Pendleton Choral Union essayed an experiment which might give an idea to Concert-givers who have exhausted all ordinary modes of attraction, by the illustration, by limelight and changing views, of the different phases depicted in the music of the Cantata "The World's Changes," by the Conductor, Mr. Frederick Blacow. It is doubtful, however, whether the appeal to the eye, as well as to the ear, did not serve to draw the mind away from the music, and to disturb instead of concentrating the attention and effect.

Mr. Lane has striven hard to please his many patrons on Saturday evenings. The provision of vocalists has been so liberal that it is difficult to understand how even the crowded audiences could adequately repay the expenditure. These Concerts and Mr. Barrett's afford capital opportunities for the display of our local talent, as well as for the occasional introduction of London artists, and for that reason it would be a pity should the sinews of war prove insufficient.

But the display of local talent of which we are most proud was the readiness with which Mr. Frederick Dawson filled the gap caused by Signor Albeniz's inability to fulfil his engagement at the Gentlemen's Afternoon Pianoforte Recitals, on the 13th ult. For nearly two hours the young pianist kept his large audience in full sympathy while he interpreted a programme ranging from Brahms's Rhapsodie in G minor to Liszt's similarly named, but most different, Fantasy (No. 2) upon Hungarian Themes. That Mr. Dawson had attained unsurpassed power and variety of executancy was proved long ago; that he is now possessed of all the delicacies and refinements of expression necessary to a great artist was proved by the unanimous verdict of the listeners, that the most enjoyable and entirely successful *morceaux* were the strongly contrasted selections from Chopin.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

On January 26 Mr. and Mrs. Henschel appeared in Nottingham at the Sacred Harmonic Society's performance of "Acis and Galatea." Miss Montgomery and Mr. Henry Piercy sustained the other principal *rôles*. The chorus again deserved the highest praise, and we doubt if it be possible to present a better rendering of "Wretched Lovers." In the miscellaneous second part Mr. and Mrs. Henschel sang most delightfully Mr. Henschel's pretty duet (in canon) "O that we two." Beethoven's dramatic "Crugantino's song" was also finely sung by Mr. Henschel.

On the 2nd and 3rd ult. Mr. Frederick Dawson gave two Pianoforte Recitals to crowded audiences. His performance of programmes selected from the most diverse styles of classical music showed him to possess talent and versatility as an executant of the first order. He will be heartily welcomed on another occasion.

Mr. Charles Fry recited a selection from Shakespeare's "Merchant of Venice" in the Albert Hall on the 4th ult., before a keenly appreciative audience, who followed his performance with increasing interest. Mr. Fry was particularly successful in investing every one of his *dramatis personæ* with life-like character, his conception of *Shylock* being particularly impressive. The success of the Recital was much enhanced by the music performed by the Nottingham Amateur Orchestral Society and a choir of picked voices under the direction of Mr. Ralph Horner. This comprised the incidental music written for the second Act by Sir Arthur Sullivan, which includes a sprightly Valse, melodramatic music, Bourrée and Finale accompanying the revels, and a lovely Serenade very tastefully sung by Mr. Alfred Clarke. Additional music by Tours, Leslie, Higgs, and Pinsuti was introduced with good effect in the subsequent scenes.

Herr Ellenberger's second Chamber Concert, on the 16th ult., was signalised by a highly creditable rendering of the Brahms Pianoforte Quartet in G minor (Op. 25), by Fräulein K. Ellenberger, Herren Ellenberger and Carl Courvoisier, and Mr. Edwin Thorpe. Beethoven's Violin Sonata in F major (Op. 24), played by Herr and Fräulein Ellenberger, Beethoven's String Trio in G (Op. 9, No. 1), and three selections from Schumann's pianoforte music completed the programme.

The Philharmonic Choir made a new departure on the 23rd ult. in giving a performance of Spohr's "Last Judgment" and Professor Stanford's "Revenge," with full orchestral accompaniment. Unaccompanied choral music has hitherto been its chosen work, and it cannot but be with mingled hopes and fears that musical Nottingham sees this fine choir changing its policy and challenging a solution of the question whether the town can support two large choral societies in organising oratorios or kindred works on a complete scale.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

During the past four weeks Leeds has been more than usually occupied with musical pursuits. In the first place come the Subscription Concerts, the second and third of which took place within the comparatively short space of a fortnight. Both were of orchestral music, played by Sir Charles Hallé's band, without whose services the North of England would be in some danger of a symphonic famine. The programme of the former Concert, which took place on January 25, included Beethoven's Second Symphony; Mendelssohn's Violin Concerto, the solo part in which was very finely played by Mr. Willy Hess; and the "Ruy Blas" and "Guillaume Tell" Overtures. An emphatically "safe" programme; yet not a whit more so than that of the succeeding Concert on the 8th ult. At this were heard Mendelssohn's "Italian" Symphony; Beethoven's Fourth Pianoforte Concerto, in which Sir Charles Hallé played with a neatness and precision quite phenomenal in a septuagenarian; and the "Coriolan" and "Tannhäuser" Overtures. Bizet's "L'Arlesienne" Suite was also inserted as a *bonne bouche*. Madame Marian McKenzie was the vocalist on the former occasion, Miss Dews on the latter. On the 1st ult. Mr. Edgar Haddock gave the fourth of his series of Musical Evenings, the programme being supplied by the touring party of which Mr. Edward Lloyd is the star. On the 6th ult. a Chamber Concert was given by Mr. S. B. Wilkinson, a Leeds violin maker, the primary object of which was to demonstrate the excellence of his instruments. This it must be admitted to have done to a considerable extent; but it also showed the good quality of a quartet of native artists—Messrs. John Dunn, Harmer, Nichols, and F. Weston. In Schumann's Quintet they were joined by Miss Eisele, a brilliant and artistic pianist. The

most striking feature of the Concert was the powerful and romantic rendering, by Mr. Dunn, of Dr. A. C. Mackenzie's beautiful "Pibroch," which roused the enthusiasm of the audience to an extraordinarily high pitch. On the 11th ult. a Concert was given by Miss Fleischmann, a local violinist, who played Max Bruch's Concerto in G minor and Saint-Saëns's Rondo Capriccioso. Miss Louie Heath, the pianist, displayed a delicate touch and considerable executive power in pieces by Chopin and Godard. At a Concert on the 16th ult., given in aid of a charity, the promoter, Mr. F. R. Spark, the Hon. Secretary of the Leeds Festival, succeeded in inducing Madame Albani, Miss Hope Glenn, Messrs. Ben Davies and Norman Salmond, together with Mr. Alfred Hollins (as solo pianist) and the clever Meister Glee Singers to give their services, the result being, as was to be expected, a crowded and enthusiastic audience and a very material addition to the funds of the charity.

At Huddersfield the Subscription Concerts have been pursuing their wonted course. The eighth of the series was given on January 24, by Mr. Edward Lloyd's party, and was a ballad Concert of the ordinary type. The ninth, which took place on the 7th ult., was, on the other hand, of high artistic value, and served to introduce Miss Wietrowetz, Dr. Joachim's gifted pupil, to Yorkshire. Miss Wietrowetz's playing of the *Andante* and *Finale* of Mendelssohn's Violin Concerto can be best described as a reflection, and that not a very pale one, of her master's rendering of the same work, and the impression her performance left was that she has succeeded, more than any other of Dr. Joachim's pupils with whom we are acquainted, in catching the spirit of his style. Miss Fanny Davies was the pianist, and joined Miss Wietrowetz and Mr. Whitehouse in a sympathetic performance of the revised version of Brahms's Trio in B major (Op. 8). The vocalist was Miss Liza Lehmann.

The Dewsbury Choral Society, under Mr. G. H. Hirst's honorary conductorship, gave a miscellaneous Concert on January 26. The powerful chorus was heard to especial advantage in Eaton Faning's "Daybreak." Mr. Norman Salmond's singing of several solos was, however, the most attractive feature of the varied and interesting programme, nor should the pianoforte solos played by Mrs. Norman Salmond be allowed to be passed over without mention.

At Ilkley Subscription Concerts were given on January 23 and the 13th ult. On the earlier date Mr. Henrich was the pianist, and played solos by Brahms, Grieg, Liszt, Chopin, and Stojowski with exceptional brilliance. The vocalists were Miss Mabel Berry, Miss Lizzie Neal—an excellent ballad singer—Mr. Blagbro, and Mr. J. Coates. At the second Concert the five sisters who style themselves the "Fraser Quintet" supplied the programme, Miss Mabel Fraser and Miss Stella Fraser especially distinguishing themselves as violinists, and Miss Ethel Fraser showing herself to be a pianist of ability.

The Driffield Choral Society gave its inaugural Concert on the 14th ult., Cowen's "Rose Maiden" being the work selected, followed by a miscellaneous second part. The choruses were sung with precision by a choir numbering 100 voices, under the direction of Mr. Harold Shann, Organist of the Parish Church. The principals were Miss Edith Clay, Miss Lottie Sweeney, Mr. Shakespeare Robinson, and Mr. Chilver Wilson, all of whom combined to make the Concert a success.

A goodly company gathered on the 14th ult., in the Hall of "ye Antient Barnard's Inn," to "assist" at Mr. Dolmetsch's second Concert of Chamber Music of the seventeenth and eighteenth centuries. As on the previous occasion the interest and attractiveness of the performances were considerably enhanced by the Concert-giver's remarks on the peculiarities and merits of the pieces brought forward. Amongst these was an arrangement for three viols by Henry VIII., of an air "If love now reigned," concerning which Mr. Dolmetsch said that those present "might think it was too good for a king, but they must remember that its author in his youth was not expected to occupy the throne, but was brought up for the Church, the education for which, in those days, included thorough musical training, one of the good old customs it would be well to revive"—a sentiment which so pleased the audience that they encored the music. Another pleasing piece was John Wilson's setting of "Where the bee sucks," which from its remarkable similarity to that subsequently written by Dr. Arne would seem to indicate that the "bump of acquisitiveness" must always have been a characteristic of the heads of composers. Other pieces favourably received were a Fantasie for six viols and harpsichord, by Richard Deeringe, interesting as showing a transitional stage; and a "Dialogue between a Nymph and Shepherd," by John Jenkins, sung by Miss Florence Monk and Mr. Fairbairn, the naïve nature of the nymph's questions exciting considerable amusement. The pieces were played *con amore*, little Miss Hélène Dolmetsch's clever performances on the viol da gamba being greatly appreciated; in short, but one thing now seems needed to complete the old-world charm of Mr. Dolmetsch's Concerts—namely, an audience in contemporary costume.

The West Hampstead Choral and Orchestral Society gave a very successful Concert on January 25, at the West Hampstead Town Hall, when Mendelssohn's 42nd Psalm and A. Goring Thomas's "The Sun Worshippers" were performed. The soloists were Miss Emily Davies, Messrs. Edwin Bryant, George W. Clifton, George Kentfield, and Percy Webster. Miss Emily Davies won much applause by her brilliant singing in "The Sun Worshippers." The other soloists acquitted themselves well. The second part of the programme was miscellaneous; the orchestra played with much spirit the first movement of Haydn's Symphony in C major (No. 7) and Mozart's "Figaro" Overture; Mr. Handley-Davies, the leader of the orchestra, played with much feeling a Rêverie by Mr. Edward G. Croager; Miss Adela Drayton recited a selection from "Romeo and Juliet," displaying great histrionic ability; and Mr. C. W. Evans, who also presided at the pianoforte, played with much taste Brahms's Waltz in A flat and Chopin's Polonaise in A. The choir showed great improvement both in tone and attack as also expression in the quieter numbers. The performance was under the conductorship of Mr. Edward G. Croager.

The first of the second series of Chamber Concerts at the North-East London Institute, Dalston Lane, was given on January 28. The programme included Dvorák's Pianoforte Quintet in A (Op. 81), Beethoven's "Kreutzer" Sonata, and Haydn's Quartet in G (Op. 77, No. 1). All the works were excellently performed, giving evidence of very careful rehearsal. The quartet party consisted of Messrs. René Ortmans, Miotowski, Batty, and Van der Straeten, and the pianist was Mr. Ebenezer Prout. The vocalist of the evening, Miss Rose Dafforne, gave an admirable rendering of Handel's "Chi vive amante," from "Poro," and Liszt's "Loreley," the latter song especially producing a great effect. The attendance was good, and there seems reason to believe that the effort being made by the managers of the Institute to further the cause of classical music will meet with the success it deserves.

The Preliminary Examination in connection with the Associated Board of the Royal Academy and Royal College of Music of candidates who have entered for the approaching Local Centre Examinations, to be held at the different centres throughout the United Kingdom, was held on the 22nd ult. These examinations were, in the provinces, with few exceptions, held in buildings the use of which had been freely granted by the various University and municipal authorities concerned, whilst in the Metropolis, by the cordial co-operation of the Lord Mayor and Corporation, and the Managers of the City of London School, the large Concert Hall and several class-rooms in the School on the Victoria Embankment were utilised for the purpose. The examination lasted for three hours and was attended by a number of the members of the Associated Board.

Mr. Edward Cutler at Erard's Rooms, on the 23rd ult., gave a *Matinée* almost entirely devoted to his own compositions, comprising instrumental pieces, vocal solos, and part-songs. For the latter the quartet party consisted of Miss Teresa Blamy, Miss Edith Hands, Mr. A. Coward, and Mr. A. Strugnell, who appropriately led off the programme with an agreeable *morceau* called "Clear the way." "Slovanka" and an Impromptu in G major, as interpreted by Miss Florence Henderson, proved to be taking pianoforte sketches from Mr. Cutler's pen, and some command

of sentiment was exhibited in his Violin Romance in B flat, played by Mr. W. H. Bolt. Several of the songs introduced (notably "The story of our love," rendered by Mr. Strugnell) were marked by taste and feeling.

Sir Charles and Lady Hallé's Recital drew a very large audience on the afternoon of the 18th ult. to the Hampstead Conservatoire, and the programme was in every particular worthy the distinguished executants. Beethoven's Pianoforte Sonata in A flat (Op. 26) and the "Kreutzer" Sonata respectively headed and terminated the programme. Lady Hallé played in her neatest and most brilliant manner Tartini's quaint "Il Trillo del Diavolo" and Saint-Saëns's Introduction and Rondo Capriccioso in A minor. Her husband's lighter performances were the Minuetto Grazioso and Tambourin (Gluck and Hallé) and the Study in E (Paganini-Liszt). The accomplished pair were also heard together in Bruch's Swedish Dances (Op. 68, Book I.).

The fourth of the Clapham Philharmonic Concerts was given at the Assembly Rooms on Thursday, the 9th ult. It consisted of a Lecture by Mr. Walter Macfarren on "The Pianoforte and some of its Composers," with musical illustrations. Tracing the rise and development of the instrument from Cristoforo to the present day, the lecturer began his exemplification by playing a piece by Haydn, and passed on to Clementi, Mozart, Dussek, Beethoven, Weber, Potter, Moscheles, Chopin, Schumann, and Sterndale Bennett—Mendelssohn was purposely omitted, the lecturer having devoted the whole of a previous evening to his music. The musical and literary excerpts were followed intently by a crowded and enthusiastic audience.

Mendelssohn's "St. Paul" was given at St. John the Evangelist, Waterloo Road, on Sunday afternoon, January 29, when the soloists were Master Willoughby, Miss Florence Schilbach, Mr. Gilbert Denis, and Mr. Frederick Winton. On Sunday, the 19th ult., Sterndale Bennett's rarely heard Oratorio "The Woman of Samaria" was the work chosen. On this occasion Miss Gertrude Izard, Miss Isabel Lucas, Mr. Gilbert Denis, and Mr. Frederick Winton undertook the solo portions. Mr. S. S. Martyn conducted, while Mr. Henry J. B. Dart presided, as usual, at the organ. Mendelssohn's "Hymn of Praise" and a new setting of the 84th Psalm by Mr. Dart are announced for performance on the 19th inst.

At the "Benediction of the Rood" in St. Alban's Church, Holborn, on the 14th ult., Rossini's "Stabat Mater" was sung with orchestral accompaniment. The Church was packed and many persons were refused admission. The service was very impressive, owing to the circumstances under which it was given. The solos were well rendered by Masters Gough and Brown, Mr. T. Powell, Mr. John Probert, and Mr. James Blackney. The orchestra was excellent, and kept well in hand by the Conductor, Mr. Thomas Adams, Organist of the Church. Mr. John E. West presided at the organ. At the conclusion Gounod's Te Deum in C was sung. The Duke of Newcastle, the donor of the Rood, was present.

The 288th consecutive monthly Concert of the St. George's Glee Union took place at Pimlico Rooms on the 3rd ult., when Sir A. Sullivan's dramatic Cantata "On Shore and Sea" was rendered in a highly creditable manner, the soloists (Miss Maud Bond and Mr. Harper Kearton) singing with perfect taste, and the choir performing its share of the work excellently. The first part of the Concert consisted of solos by the above-named artists, Miss Susetta Fenn, and Mr. S. Jamieson, and part-songs by the choir. Mr. F. R. Kinkee accompanied and Mr. Joseph Monday conducted with his usual care and ability.

The second Concert of the season given by the Woodside Park Musical Society took place at the Woodside Hall, North Finchley, on the 16th ult. The programme was of a miscellaneous and popular character, and contained Mendelssohn's "Judge me, O God," Dr. Bridge's "Crossing the Bar," and a Requiem for Lord Alfred Tennyson, "Ave! atque Vale," by the Society's Conductor, Mr. Alfred J. Dye. Songs were contributed by Mr. T. R. Johnson and Miss E. M. Johnson, and instrumental pieces by Miss Preston (pianoforte), Mr. J. H. Frewin (violin), and Mr. Edmund Woolhouse (violoncello).

Collectors of rare musical instruments, violoncello players, or philanthropic music lovers anxious to present some budding English Gérardy with an instrument worthy of his genius, will not fail to mark a big N.B. against an advertisement in our present number, in which the genuine Joseph Guarnerius violoncello, formerly in the possession of the late famous virtuoso Jules de Swert, is announced for sale. There will, no doubt, be a keen competition to obtain such a prize, and we trust that it may eventually be secured for this country.

A performance of Sir A. Sullivan's Cantata "The Golden Legend" was given at Brockley, on the 7th ult., by the St. Peter's Choral Society, conducted by Dr. C. J. Frost. The work was enthusiastically received by a crowded audience, who re-demanded two solos, a duet, and two choruses. The principals were Miss Medora Henson, Miss Marie Hooton, Mr. Harper Kearton, and Mr. R. E. Miles; and the accompanists, Mr. J. Curran and Mr. E. F. Barker, Mr. W. F. Sarjeant playing the bells.

A performance of Rossini's "Stabat Mater" was given at the People's Palace on Ash Wednesday, by the People's Palace Choral Society and orchestra, before a crowded audience. The soloists were Miss Effie Stewart, Mrs. Graham-Coles, Mr. O'Shaughnessy, and Mr. Egbert Roberts. Organist, Mr. B. Jackson; leader, Mr. W. R. Cave; Conductor, Mr. Orton Bradley. A miscellaneous selection of sacred music preceded the work.

On Thursday, the 9th ult., Stainer's Cantata "The Daughter of Jairus" was given at Christ Church, Westminster Bridge Road, by the Choir of the Church. The solos were sung by Miss Edith Luke, Mr. Edwin Bryant, and Mr. W. P. Richards. Mr. J. P. Attwater presided at the organ, and Mr. J. R. Griffiths, the Organist of the Church, conducted. The Cantata was followed by a miscellaneous selection.

On the 18th ult., at the Royal Institution, Lord Rayleigh commenced a series of six Lectures on "Sound and vibrations," which promise to be of considerable interest to musicians who concern themselves with acoustical phenomena. The opening Lecture necessarily travelled over more or less familiar ground, but the lecturer hinted that at subsequent discourses some new deductions from recent experiments would be brought forward.

The students of the Brixton School of Music gave their second annual Concert at Erard's Rooms on the 4th ult. The character of the works selected and their interpretation testified abundantly to the excellence of the work carried on at this flourishing Institution, of which Mr. Fritz Hartvigson is president; Miss Annie Stocken, directress; and Mr. J. Shedlock, professor of harmony and composition.

At the Concert by students of the Guildhall School of Music, held at the City of London School on the 22nd ult., Henry Smart's Cantata for female voices, "King René's Daughter," was performed. The solo parts were sung by Misses Jessie Bradford, Louie Bonham, Northcroft, and Coleman. The accompaniments were played by Miss Kate Augusta Davies.

Schubert's little-known composition "Sois tranquille" will be sung in French at the Swiss Church, Endell Street, Shaftesbury Avenue, during Easter. A well-trained choir will render the work, conducted by Mr. R. A. Northcott, he Organist of the Church.

At a Congregation held in the Cambridge Senate House, on the 2nd ult., the Degree of Doctor of Music was conferred on Mr. G. J. Bennett, Professor at the Royal Academy of Music and Organist of St. John the Evangelist, Wilton Road.

We are glad to learn that the support given to the London Chamber Concerts last season has induced the Director, Mr. G. A. Clinton, to give a second series of three Concerts at Princes' Hall, the first of which will take place on the 21st inst.

REVIEWS.

Richard Wagner's Prose Works. Translated by William Ashton Ellis. [Kegan Paul, Trench, Trübner and Co.]

Notwithstanding the fact that since the production of his tetralogy "Der Ring des Nibelungen," at Bayreuth, in 1876, Wagner has generally been regarded as one of the greatest, if not the greatest, composer of dramatic music that ever lived, and though his æsthetical and philosophical writings have been widely recognised as those of a deep thinker and pregnant with meaning, it is disappointing to learn that it has been impossible to find a firm of publishers in London of sufficient enterprise and readiness to undertake the publication of an English version of his prose works at their own risk. It is a matter of congratulation, therefore, that the London Branch of the Wagner Society, by furnishing an adequate subsidy, have put it into the hands of Mr. William Ashton Ellis, the indefatigable editor of the Society's quarterly journal, *The Meister*, to carry out this task. The scheme of supplying the members of the Society (as well as the outside public who like to buy) with bi-monthly instalments of Mr. Ellis's translations was inaugurated two years ago, and has been uninterruptedly carried on to the present. That the Society's surplus funds will be far better spent in this way than on the provision of Pianoforte Recitals of "Tristan und Isolde," &c., will not be disputed.

The operations of the past two years have resulted in the issue of a goodly volume of 422 octavo pages, printed in good bold type and on excellent paper. In addition to a few dedicatory lines to Frau Cosima Wagner, a preface by the translator, an appendix, summary, and index, it comprises the following of Wagner's works—viz., the author's Introduction to his "Collected Works," an "Autobiographic Sketch," "Art and Revolution" (with an Introduction), "The Art-work of the Future," "Wieland, the Smith," "Art and Climate," and "A Communication to my Friends." The volume covers a far wider field than one would be led to expect from the above summary of its contents. It is no exaggeration to say that in a clever and well-written preface Mr. Ellis, though he often appears in the light of a special pleader, has at one and the same time constituted himself one of Wagner's most enthusiastic historians and commentators; and having, to some extent, posed as his own reviewer, has left little for the reviewer proper to do but to re-echo his own words. It abounds in comments upon Wagner's literary essays now brought before us, and furnishes much information as to the circumstances which led to or accompanied their composition and publication.

Speaking of the early "Autobiographic Sketch," he tells us that this was originally written in 1843 for a German paper (*Zeitung für die Elegante Welt*), and was intended as a mere collection of notes which the editor, Heinrich Laube, was to extend into a more connected history, but which he produced as it stood, prefacing it with the remark: "The storm and stress of Paris have rapidly developed the musician into a writer. I should only spoil the life-sketch, did I attempt to alter a word of it." This, as Mr. Ellis avers, accounts for the touch of jerkiness in what is otherwise a life-like picture.

"Art and Revolution" and "The Art-work of the Future"—which, by-the-bye, should not be confounded with "Music of the Future," written for Paris in 1860—we are told, mark a distinct epoch in Richard Wagner's thought, and, with "Opera and Drama," stand almost apart from any of his prose writings before or since. These two works were written, within the space of a few months, under the immediate influence of the events of 1849 in Germany, Wagner's own share in which Mr. Ellis has outlined in a little book, called "1849. A Vindication" (Kegan Paul and Co.). "Art and Revolution" is very properly characterised as "a poem, in everything but form"; for in it Wagner has painted a glowing picture of the condition of Art in the glorious days of Ancient Greece, with which he contrasts its decadence under the Roman Empire and in modern times, and finally suggests a plan for its rehabilitation.

In speaking of "The Art-work of the Future," Mr. Ellis seems to have posed too much as a special pleader, and to have gone out of his way in his attempt to minimise Wagner's indebtedness to Feuerbach for certain terms of abstract nomenclature which, at a later date, Wagner confessed to have borrowed from this philosophical writer, and to have found prejudicial to his clearness of expression. The question of Wagner's indebtedness to Feuerbach seems to have been long ago settled by a foot-note to Mr. Edward Dannreuther's article on Wagner in the "Dictionary of Music and Musicians," in which, on page 367, he says: "Wagner came across a copy of Feuerbach's 'Das Wesen der Religion' in the writer's library and remarked: 'Solch confuses Zeug liesst sich leicht in jüngeren Jahren—ist an-und-auf-regend—ich habe lang daran gezehrt; jetzt (1877) wär mirs aber unverdaulich.'" *

After remarking that had space permitted he would have liked to point out the deep spirit of true religion and warm humanity that breathes through all these works of Wagner, despite their occasional wrestlings with formalistic dogma, Mr. Ellis goes on to speak of "A Communication to my Friends." Of this he writes: "If it had been penned as a fiction, it would probably have long ago been greeted as one of the most notable psychological studies ever written, and found a place in every library. . . . The most remarkable of the features of this work is the boldness that prompted an artist to stop short in the middle of his career and tell the world that was scoffing at him what he felt and how he worked. . . . From such a work the word 'self' is inseparable; but the extraordinary thing about it is that the author has had the daring to write of himself from an 'objective' standpoint, to record his weaknesses, and his faculties too, as though he were another man. No other eyes have ever seen Wagner, the man and artist, so clearly as he has seen himself in this 'Communication.'" These may seem to be strong words, but they are true.

When we said above that Mr. Ellis has to some extent posed as his own reviewer, we had in mind what he says in his preface as to his own share in the present volume. He admits that it would be affectation to pretend that the translation has not been an arduous task; but maintains that it was not such by reason of the unwonted difficulties often alleged to exist in the original; and further argues that anyone who has a moderate knowledge of German, and is accustomed to thinking a little deeper than the ordinary light literature of the day, can read Wagner's prose in the original and profit by it. We demur to this statement as it stands, but had he for "light literature" substituted "æsthetical, philosophical, and metaphysical writings" we should be fully in accord with him. In adducing instances of the difficulty of rendering German into English in a faithful and readable manner, he points to the fact that for philosophic and æsthetic terms we have to depend too much upon words of Greek or Latin derivation, whereas the German classic has at his disposal words that have sprung from the spirit of the language, and which, however philosophically used, have still a direct relation with what may be called concrete—as opposed to abstract—modes of thought. As an instance of English impatience in getting to the end of a sentence, which in translation often leads to misquotation and to splitting up a single sentence into two or three, he gives the following homely example: An English mother might tell her child "You may go into the garden," and off runs the child without waiting to hear the finish—"after dinner"; whereas the German mother would be more cautious, and say: "After dinner into the garden mayst thou go." Thus, says Mr. Ellis, in translating from German into English, one has always to be on the look-out for the saving efficacy of a *comma*—the most difficult thing of all to translate; for it is used in another fashion to ours, and often represents our semicolon. So one has to stand over one's rough transcript with a pepper-box of commas, semicolons, colons, and full stops, ready to spice it up for the English table.

Recalling the fact that when, during 1871-3, Wagner came to republish his pamphlets and dramas in book form, he decided on presenting them in the chronological order of their original appearance, it seems strange that Mr. Ellis

* "Such ebullient stuff is pleasant enough to read so long as one is young—it is exciting and suggestive—I fed upon it for a long time—nowadays, however (1877), I should find it indigestible."

should have diverged from this plan. He excuses himself by stating that in acting thus he was governed by the desire to lose no time in bringing out the real substance of Wagner's art-theories, which found their first unfaltering voice in "Art and Revolution." Further, he wished to avoid the inconvenience of cutting "Opera and Drama" into two separate portions. To have included the prose of Vols. I. and II. of the "Collected Writings" in this opening volume would have involved a delay of two years, for they occupy a space as large as itself. He therefore deemed it best to reserve them for the last—probably the sixth—volume of the series, as "Wagner's Earlier Works." He promises, however, that the chronological order shall not be broken again. We venture, therefore, to express a hope that he will reconsider this determination; and this we do on the ground that Mr. E. Dannreuther's thoroughly adequate and reliable translations of "Zukunfts-musik" ("Music of the Future"), "Ueber das Dirigiren" ("On Conducting"), and "Beethoven," with its valuable Schopenhauer appendix, are still accessible, and that if, for the sake of furnishing a uniform edition of Wagner's Prose Works, it be deemed advisable to re-translate these, together with the "Programmatische Erläuterungen" ("Explanatory Programmes"), which have so repeatedly figured in concert programme-books, it will be well to leave these to the very last. With the translation of "Opera and Drama," "A Communication to my Friends," &c., which were commenced in the *Musical World* in 1855, the case is quite different, as they have long ago been out of print and, at this date, may therefore be regarded as non-existent.

As to the manner of Mr. Ellis's translations, which have evidently been a work of love, resulting from his veneration for the Bayreuth master, we have nothing but praise to award. He seems to have steered a middle course between the too verbally literal and the too free, and, while making it his first aim to furnish the exact equivalent of the sense of the original—as is apparent from the frequency with which, that there may be no misconception of Wagner's meaning, he has intercalated not only single German words but also complete sentences into the text—has, at the same time, fairly succeeded in reproducing the author's literary style. This, in common with that of his operas and music-dramas, each of which marks a distinct epoch in his career, underwent many changes, as will be apparent to any reader of the excerpts contained in the present volume, the composition of which ranges from the "Autobiographic Sketch" (1843) to the Introduction to his "Collected Writings" (1871). As Mr. Ellis has pointed out, the style of Wagner's prose will be seen in its progress from the terse and almost journalistic phrases of the "Autobiographic Sketch," through the somewhat involved but epigrammatic sentences of the "Art-work of the Future," to the calmly flowing periods of the two Introductions—*i.e.*, to "Art and Revolution" and to his "Collected Writings."

For this reason the advice we offer to intending readers is that they should commence with the "Autobiographic Sketch" and then go on to the "Communication to my Friends," which is tolerably easy reading, before tackling the more difficult parts of the volume, and by this means gradually habituate themselves to Wagner's idiosyncracies and peculiarities of diction.

We cannot close this notice without congratulating Mr. Ellis on the highly successful manner in which he has so far progressed in a more than ordinarily difficult task, for the completion of which, at the present rate of issue, at least another ten years will be required. That the Wagner Society will hit upon some means of expediting this is much to be desired.

Musical Ornamentation. Part I. By Edward Dannreuther. (Novello, Ewer and Co.'s Music Primers, No. 37.)
[Novello, Ewer and Co.]

The information conveyed in "this little book"—as its author modestly calls it—is gathered from sources so numerous and so generally inaccessible, and the matters with which it deals are treated with such fulness of detail and wealth of illustration, that the volume when completed will be rather a history (we had nearly said an encyclopædia) than a primer of the subject. In the literal sense, of course, a history of musical ornamentation would amount practically to a history of melody, in all at least but its simplest forms, and this Mr. Dannreuther's work is not, since he begins no earlier than the close of the sixteenth century, and deals less with the art of "Division" or "Figuration" than with the *Embellishments* of melody—"the curlicues and twirligigs," as he aptly calls them, *that are expressed by signs.* At first little or no distinction was made between ornaments proper and the various artifices of Division or Diminution. In the fifteenth and sixteenth centuries both were extemporised by singers, and players on the lute, organ, &c., according to taste and a system of more or less well-understood rules; but a little before the beginning of the seventeenth century the inevitable process of differentiation set in, and at the time of Bach and Handel we find that divisions are for the most part written out in full, a variety of signs remaining to express the ornaments. Bach, however, says Mr. Dannreuther, went even farther than this. "Not only did he accept the highly specialized signs and the practice of writing 'les agréments' in full, but, finding that the license of executants was still an impediment, he chose to incorporate many of the ordinary ornaments, and virtually to embody them in his text. . . . Thus it has come to pass that certain traditional ornaments fully written out form a *by no means inconsiderable part of J. S. Bach's figuration.* In the mature works of Bach's two greatest successors, Beethoven and Wagner, the instinct for a grand style has led to the almost total extinction of the graces as such, and to the absorption even of some of the simplest of them, witness the very frequent occurrence of the common turn broadly written out and fused with the context in Wagner's 'Tristan' and 'Meistersinger.'" This, the first part of the primer, consisting of about 225 pages, quarto, carries us from Diruta to J. S. Bach. It is chiefly for the purpose of illustrating the latter's ways by reference to antecedent practices that the details which it contains have been "gathered and grouped," for Bach, says our author, "appears to include everybody and everything." In the second part of the work "the use, partial perversion, and gradual disuse of Bach's ornaments up to the present day" will be traced.

The first section of the book consists of a long extract from Diruta's "Il Transylvano," a dialogue between a master and a pupil, in which the proper way of playing divisions and ornaments is clearly explained. Examples from the two Gabriellis, Merulo, and Sweelinck follow; and the next sixteen pages are devoted to the music of Byrde, Bull, and Gibbons, as seen in the "Parthenia." Vocal music next receives attention, Caccini, Monteverde, and Carissimi being quoted, and a number of graces written out being reproduced from Prætorius's "Syntagma." An important section is that devoted to Frescobaldi, whose directions for the correct performance of his works will probably astonish those who hold that the *tempo rubato* is only permissible in music written since Beethoven. Mersenne, Christopher Simpson, Locke, Frohberger, Purcell, Mace, Playford, Murschhauser, Kuhnau, Chambonnières, Lully, Rameau, Couperin, the Muffats, Corelli, Scarlatti, Handel, Tosi, Tartini, Dieupart, Marpurg, Quantz, and many others furnish materials for the well-filled pages which follow, the last fifty of which are devoted to a minute and exhaustive study of the ornaments found in the works of Bach, and to a consideration of the fingering and *tempi* best suited to the performance of his music. The book generally is a mine, not only of information, but of thought, and the student or teacher—especially the latter—who overlooks it does a foolish thing.

Progressive Studies for the Pianoforte. Edited, arranged in groups, and the fingering revised and supplemented, by Franklin Taylor. (Twenty-five books.)
[Novello, Ewer and Co.]

These Studies, the majority of which have been selected from the standard works of the most eminent writers, include compositions by Clementi, Cramer, Czerny, Bertini, Duvernoy, Loeschorn, Lemoine, Kalkbrenner, Moscheles, Döhler, Steibelt, Berens, Köhler, Wolff, L. Berger, A. and J. Schmitt, Rosellen, and the Editor himself. Every teacher knows that in no department of pianoforte literature is the embarrassment of riches more often or more strongly felt than in that provided for the attainment of familiarity with the various branches of technique—the mere purchase of anything like a reasonably

complete collection of the Studies written for his instrument would impoverish the least impecunious of pianists—yet in none, perhaps, has the work of selection been more neglected. On this account alone Mr. Taylor's work would deserve the attention of musicians; but he has surely earned their gratitude by his classification of the selected materials. There are altogether nineteen groups, headed respectively "Five Finger Studies," "Scales," "Broken Chords," "Left Hand," "Arpeggio," "Velocity," "Figures in Sequence." "Broken Thirds, Sixths, and Octaves," "Shakes," "Double Notes," "Octaves," "Chords," "Staccato," "Repetition and Tremolo," "Part-playing," "Ornaments," "Accompanied Melody," "Extensions and Skips," and "Rhythm." The exercises in each of these groups are arranged progressively as regards difficulty; and it will be obvious from the list just given that the same arrangement obtains, to a certain extent, in the order of the groups themselves. To the experienced, therefore, Mr. Taylor acts as time and thought economiser; to the inexperienced, as guide, philosopher, and friend. The important matter of fingering has received careful attention. A uniform and consistent system having been kept in view throughout, it has not always been possible to preserve the original marking. This, however, has been adhered to as much as possible. The fifty-two books into which this admirable collection is divided contain something like five hundred Studies, a number sufficient for all but the most *enragés* of keyboard knights.

Two Sonatinas in C and D major. By Walter Carroll.
Gigue, Elegy, and Scherzetto. By Algernon Ashton. (Op. 63.)
Schneeflocken. Sechs Clavierstücke. Von Nicholai von Wilm. (Op. 8.) [Forsyth Brothers.]

Of the above pianoforte music the Sonatinas have been written for educational purposes, and of the two the second is the more attractive. Mr. Algernon Ashton's three pieces are all clever, but, to our thinking, the expressive Elegy is the best of the set. The Gigue scarcely opens in "Gigue" style; in that respect, however, the section in the dominant is more satisfactory. The "Wilm" pieces are short and of light structure; still, they are not easy. All are skilfully written. There may be slight reminiscences of modern composers, but, for all that, the pieces may be described as fairly original. The "Mazurka" (No. 2), with its well-balanced rhythms, and the "Mélodie" (No. 3), with its interesting harmonic support, deserve special praise.

Quatrième Gavotte à l'ancienne mode. Pour Violoncelle avec accompt. de Piano. Par David Popper. (Op. 68.)
Largo à l'ancienne mode. Pour Violoncelle avec accompt. de Piano. Par David Popper. (Op. 69.)
Gavotte Ancienne. Pour Violoncelle et Piano. Par Leo Stern.
Sérénade. Pour Violon ou Violoncelle. Par Leo Stern. [Robert Cocks and Co.]

The two pieces by Popper, the accomplished violoncellist, are, as one would expect, admirably written for the solo instrument, and the music displays both skill and charm. The two by Leo Stern are also effectively written for the violoncello; they are light *salon* compositions.

The sweetest songs I ever sing; Revenge; Lullaby; The Daffodils. Four songs, all by L. Heritte-Viardot. [Stanley Lucas, Weber and Co.]

The composer of these songs displays both skill and earnestness. No. 1 is perhaps the least satisfactory; the melody is not particularly attractive, and the pianoforte accompaniment is somewhat tame. In No. 2 there is considerable variety of rhythm and the harmonies are bold; it is a decidedly effective song. The "Lullaby" attracts notice by harmonic colouring rather than by melodic charm. The last is bright and pleasing; its accompaniment will need careful playing.

Home. Scenes for the Pianoforte. By J. F. Barnett. [Patey and Willis.]

There are moments in these pieces when the musical thought is not very strong, and indeed, at times, the influence of a certain composer is felt; but in two respects they deserve very high praise. Mr. Barnett expresses himself in a perfectly natural manner, and also writes for the pianoforte as one having knowledge and experience. The "Fireside Tale" is a pleasing number; the "Cradle Song" has an attractive theme, but is somewhat long; the "Old Violin," with its realistic effects is not only clever, but, as music, is one of the most successful of the set. The Album, which consists of nine pieces, is dedicated to Princess Christian.

FOREIGN NOTES.

A dramatic version of M. Pierre Loti's pathetic Idyll "Les Pêcheurs d'Islande" was brought out, on the 18th ult., at the Paris Grand Théâtre, under the direction of M. Eugène Porel. The adaptation is by M. Loti, in co-operation with M. Tiercelin, and some very effective and imaginative incidental music has been added to it by M. Guy Ropartz. The piece is remarkably well mounted, and met with a very favourable reception.

Berlioz's "La Damnation de Faust" was produced as an opera at Monte Carlo, on the 18th ult. M. Jean de Reszké sang the part of *Faust*, Mdlle. d'Alba that of *Marguerite*, and M. Melchissédec was the *Mephistopheles*. The performance also included a magnificent ballet, and the success of the experiment was in every way complete.

Wagner's "Die Walküre" is in active preparation at the Paris Grand Opéra, and the parts have been definitely cast, including MM. Van Dyck (*Siegmund*) and Delmas (*Wotan*); Mesdames Rose Caron (*Sieglinde*) and Bréval (*Brunnhilde*). The work is being mounted with very special care, in accordance with Bayreuth traditions—the composer's widow being, moreover, shortly expected in Paris to render any assistance in her power towards a worthy representation of the dramatically most powerful portion of the "Nibelungen" tetralogy. The first performance is expected to take place at the beginning of next month.

Wagner's "Der fliegende Holländer" was produced, under the title of "Le Vaisseau fantôme," last month at Lille, this having been the first performance of the work in France. Mdlle. Tylda, a talented young soprano, was the *Senta*, and MM. Cobalet and Dulin, formerly of the Paris Opéra Comique, sang the parts of the *Dutchman* and *Daland* respectively; M. Sinsoilliez, since deceased, being the Conductor. The performance, which was witnessed by a number of well-known musicians and critics from the capital, seems to have been very successful.

Offenbach's comic opera "Les Contes d'Hoffmann" (first produced in 1881 at the Paris Odéon) was successfully revived last month at the Théâtre Lyrique, Paris.

The Rossini prize of the Paris Académie des Beaux Arts has been awarded this year to M. Henri Hirschmann, a young pupil of M. Massenet at the Conservatoire. The successful work, a Cantata, entitled "Ahasuerus," the verses by M. de Lassus, is shortly to be performed at one of the Concerts given at the Conservatoire.

The famous Amsterdam Choir, consisting of only some twenty members, under the direction of Herr Daniel de Lange, is just now in the French Capital, where it was announced to appear at the Châtelet Concert of the 26th ult.

Mdlle. Marie Panthès, a young pianist who seems to be much appreciated in Paris, was announced to give a Concert there, with the assistance of the famous Lamoureux Orchestra, on the 27th ult., at the Salle Erard. Her programme included Rubinstein's fine D minor Concerto and a liberal and varied selection of shorter pieces from the classics and the writers of the modern French school. Of the latter, M. Fissot was represented by a something bearing the cheerful English title of "Blue Devils." Perhaps Mdlle. Panthès will give us an opportunity of enjoying this effusion when she comes to London, as we are informed she intends to do in May next.

The new Théâtre Lyrique, formerly known as the Renaissance, in Paris, was opened, on January 30, with M. A. Messager's new comic opera, or, as it is styled, "comédie lyrique," entitled "Madame Chrysanthème," which was exceedingly well received.

M. Ernest Reyer's opera "Sigurd" was produced for the first time at Nice, on January 31, and met with a brilliant reception. The composer, who was present, received a perfect ovation from the audience.

M. Massenet's new opera "Werther" met with very successful performances last month at Brussels, Antwerp,

and Nice, as well as in a number of the leading provincial towns of France.

Another work by a French composer—viz., M. Widor's Ballet "La Korrigane," met with a highly flattering reception last month at the National Theatre, Buda-Pesth, in the presence of the composer.

According to the Leipzig *Tageblatt*, it is proposed to amalgamate the well-known Dresden Choral Societies—viz., the "Dreyssigsche," the "Neustädter," and the "Schuman'sche," under the direction of some eminent conductor to be appointed, and for the purpose of organising regular performances of choral works on a larger scale than has hitherto been attempted in the Saxon capital.

Herr Heinrich Vogl, the eminent tenor of the Munich Court Theatre, is just now arranging Concert performances in Leipzig and elsewhere, when he will introduce a number of songs of his own composition. Herr Vogl, as is well known, is an excellent musician, but has not, as yet, published any of his works.

A new opera, "Hagbart und Signe," by Herr Richard Metzdorff, has been accepted for first performance at the Weimar Hof-Theater, where the same composer's opera "Rosamunda" was brought out some years since.

A highly successful first performance of Signor Leoncavallo's opera "I Pagliacci" took place recently at the Royal Opera, Dresden. Signor Leoncavallo, it may be mentioned, is expected to visit London during the coming season, accompanied by Signor Sonzogno, the famous music publisher and "discoverer" of Mascagni.

The director of the Berlin Opera has acquired the right of first performance in Germany, for a period of ten years, of future operatic works by Herr Enna, the Danish composer, whose opera, "The Witch," has been so well received here, as well as in Weimar, Prague, and elsewhere. August Enna, we learn, was born in 1860, in the island of Laaland, and was apprenticed to his father, a shoemaker. It was only in his eighteenth year that he began to devote himself to the study of music, and for many years afterwards his life was a continued struggle for bare existence, until the performance of the above-named opera at the Royal Theatre, Copenhagen, brought his name prominently before the public. The first production, at Berlin, of Enna's new operatic work "Cleopatra" is shortly to take place.

Antonin Dvorák has been elected a member of the Berlin Royal Academy of Arts.

Special performances were announced last month in Germany and elsewhere in commemoration of the tenth anniversary of the death of Richard Wagner. At the German Theatre in Prague a cycle of the master's stage works, commencing with the resuscitated early opera "Die Feen" and concluding with the "Nibelungen" tetralogy, took place, under the energetic management of Herr Angelo Neumann. At a final commemorative performance here portions of "Parsifal" (non-scenic) and Beethoven's Ninth Symphony were to be given. It may be added that the present is the seventh occasion of the complete production of the giant Tetralogy at the Prague Theatre.

Bizet's lately revived opera "Djamileh" was performed for the first time at the Leipzig Stadt-Theater on the 3rd ult., with great success.

The opera "Spartacus," by the Italian composer, Pietro Platania, is in course of being mounted at the Royal Opera of Berlin, where the composer's name has been already most favourably known by some sacred works performed by the Cathedral choir. Signor Platania, who has entered the field of opera somewhat late in his career, is in his sixty-fifth year, and occupies the post of Director at the Conservatorio of Naples.

Wagner's "Der Ring des Nibelungen" was produced between the days of January 30 and the 4th ult. at the Royal Opera, Buda-Pesth, for the first time in its entirety in the Hungarian language. The Conductors were HH. Erkel and Josef Rebicek.

The newly established Bayreuth training school for lyrical artists only numbers, at present, seven female and five male pupils. The committee of management not having succeeded in securing, as was hoped, the services of Fräulein Marianne Brandt, Herr Eisner, an actor at the Mannheim Theatre, has been engaged for the dramatic class.

A series of special performances of some of Wagner's operas is announced to take place from August 13 to September 30 next, at the Royal Opera, Munich, for which purpose engagements have been entered into with the most eminent Wagner interpreters of the day. There will be no festival performances at Bayreuth this year.

A new three-act comic opera "Der Landstreicher," the libretto (founded upon Holtei's novel "Die Vagabunden") by L. van Horst, the music by Alfred Oehlschlegel, was brought out with great success, on the 4th ult., at the Wilhelm Theater, Magdeburg.

The fiftieth anniversary of the foundation of the Leipzig Conservatorium will be celebrated by that world-famed Institution on the 10th inst.

Anton Rubinstein was announced to give a farewell Concert at Bonn on the 18th ult., the proceeds of which were to go to the fund in connection with the Beethoven-Haus.

Johann Strauss's new operetta "Ninetta" was brought out in the latter half of January at the Friedrich Wilhelmstadt Theater of Berlin, without, however, finding much favour in the eyes of the public; it has already been withdrawn from the repertory.

A new opera, "A Daughter of Granada," by the Swedish composer Christjernsson, was brought out with conspicuous success last month at the Royal Theatre, Stockholm.

Baron von Putlitz has been appointed Director of the Court Theatre in Stuttgart

Mr. Henry Such, a young English violinist, made a very successful first appearance in Berlin at a Concert recently given at the Singakademie, supported by the Philharmonic orchestra, under direction of Herr Herfurth. The young artist more particularly gained applause in his rendering of the Concerto in F sharp minor, by Ernst, and the local papers speak in terms of praise both of his technical and general artistic acquirements.

We read in the *Frankfurter Journal* of the highly favourable impression created by an English pianist, Miss Mabel Seyton, at a recent Concert of the Frankfurt Philharmonic Society, by her interpretation of pieces by Brahms, Chopin, Liszt, and others.

A string quartet party of Bohemian artists, MM. Hoffmann, Suk, Nedbal, and Berger, have created quite a sensation in the Austrian capital these last few weeks by their admirable interpretation of chamber works by Smetana, Dvorák, and Idenko Fibich, nearly all of which were entire novelties to Viennese audiences.

In connection with the Columbus celebrations, two ballets have recently been brought out in Italy, in which the great navigator figures as the hero—viz., at the Regio, of Turin, a "Cristoforo Colombo" by Danesi, the music by the Maëstro Gugliemo Branca; and at the Guillaume Theatre of Brescia, one with a similar title by Bruner, the composer being Signor Angelo Chibbaro.

The *Teatro Illustrato*, a musical and dramatic journal published for some twelve years by Signor Ed. Sonzogno, has ceased to appear since the beginning of the present year.

A new two-act operetta, "La Potenza di una Coda," the music by the Maëstro Bernardino Lanzi, was produced last month with much success at the San Gemini Municipal Theatre.

A new ballet-opera, entitled "Irene," the music by Alfredo Keil, a Portuguese composer, whose opera "A Donna Branca" was brought out with great success at the San Carlos Theatre in Lisbon, is shortly to be produced at the Regio Theatre of Turin.

CORRESPONDENCE.

THE "EROICA" AND ITS CRITICS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It may interest the writer in *Musical News*, as well as your readers, to learn Beethoven's own reply to contemporaneous criticism on the length of the "Eroica Symphony," as recorded by Ludwig Nohl: "If I wrote one to last an hour, they ought to find it short enough!"

Yours faithfully,

Henry Knight.

4, Umfreville Road, Harringay, N.,
February 4, 1893.

FOLK-TUNES IN BEETHOVEN.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Referring to your Beethoven Number, I find, on p. 28, a short article on "Folk-Tunes in Beethoven's Orchestral Works." The most conspicuous example of his utilising "Volkslieder" is surely in the *Rondo* of the Pianoforte Concerto in C, viz. :—

This is note for note the Austrian Folk-song "Zu Mantua in Banden der treue Hofer sass."

I am, Sir, yours very faithfully,

Copenhagen. R. L.

TECHNIQUE *v.* TASTE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—May I, through your influential journal, draw attention to what the undue development of technique seems to be doing for our organists?—undue, because not accompanied by a similar development of taste and general musicianliness. They become perhaps such gymnasts of the pedal-board that they can play nothing without a display of this facility. One often hears every verse of a long Psalm accompanied by the pedal—the lowest part of the Service or Anthem ditto—often even the tenor part of a Fugue played on the pedal organ because there may be no bass part for the poor feet. These gentlemen do not seem to trouble themselves about the composer's intentions. Dr. Stanford or Sir John Stainer may mark a passage *senza Ped.*, and may even put rests for the pedal part—no matter, boom go the 16 and 32-ft. all the way through.

Then there are organists who cannot keep their fingers from the keys. The composer may write rests for the organ part, but our organist wishes to show that he can read from the four-line stave (prodigious!) and so brutally destroys the effect intended, say by Spohr in "Blest are the departed." I trust that Sir John Stainer's recent remarks on technique will not be overlooked by organists.

Yours truly,

Musician first, Organist afterwards.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ashford.—A performance of Haydn's *Creation* was given by the Choral and Orchestral Societies on the 9th ult., the soloists being Miss Pierce, Mr. Oldroyd, and Mr. Dewhurst, whose artistic rendering of the various solos was greatly appreciated. The orchestra played with much expression. Owing to the much regretted illness of Dr Wilks, the conductorship was undertaken at very short notice and with great ability by the Rev. S. Longden.

Bandon, Co. Cork.—The second Concert for the season was given by the Philharmonic Society on the 7th ult. in the Town Hall. Locke's Music to *Macbeth*, which formed the first part of the programme, received an excellent rendering by the Society. The orchestra was ably led by Mr. T. A. Ludlow-Hewitt, with Miss Beamish at the pianoforte. Miss Ethel Johnston, Mr. McGovern, Mr. Lee, and Mr. Hewitt Poole sang the solos very efficiently. The choruses were given throughout with steadiness and precision. The second part consisted of a miscellaneous selection, the principal vocalists being Mr. J. Murphy (Arnott Scholar, Cork) and Mr. Cowperthwaite. A clarinet solo, Eighth Air Varié, by Mr. J. Cronin, was much admired. Mr. J. P. Mills conducted.

Bangor.—Mr. T. Westlake-Morgan, the Cathedral Organist, has been arranging a series of Winter Organ Recitals in the Cathedral, in aid of a fund to improve the organ. Amongst those who are assisting him to give these Recitals we notice the names of Dr. A. H. Mann (Cambridge), Mr. B. Jackson (People's Palace), and Mr. John Williams, of Carnarvon. A novel Carol Service, at which the nave was crowded, took place at Christmas time; while the *Crucifixion* will be given in Holy Week, and several Choral Festivals in the summer.

Basingstoke.—On January 31 the Harmonic Society gave a performance of Mendelssohn's *Hymn of Praise*, in the Town Hall, with full orchestra. The soloists were Mrs. Clare Wright and Mr. Herbert Clinch. The chorus and orchestra were very praiseworthy, and the whole performance was a great success. Mr. J. S. Liddle led the orchestra and in the second part played a portion of Moszkowski's Violin Concerto. The Minuet from Schubert's Octet was also included. Mr. W. H. Liddle conducted and Miss Arkwright and Mr. A. D. Arnott accompanied. There was a crowded audience.

Belfast.—On the 2nd ult. a most successful Concert was given in the Parochial School House, Neutounbreda, by the Church choir, assisted by several amateurs, in aid of the fund for Church expenses. The Concert was conducted by Mr. Eustace Purdon, Organist of the Parish Church. It is intended by the Rector to have one or two other Concerts in aid of various objects, and as this locality is an important suburb of Belfast they will no doubt be much appreciated.

Berkhampstead, Herts.—A very successful Concert in connection with the School, and under the direction of Mr. J. T. Bavin, was given in the Town Hall, on the 13th ult. The artists: Miss Ethel Winn, Miss Bessie Grant, Mr. A. Weston, Mr. H. J. Durance, and Mr. E. Jackson, acquitted themselves admirably; but Miss Grant and Mr. Jackson deserve special mention for their singing. Mr. J. Saunders (violin) and Mr. A. Cole (pianoforte) were very successful, and Mr. Bavin accompanied throughout the evening. The programme concluded with Shelley's "To the night," well rendered by the masters of the School, for whom it was specially set as a part-song by Mr. Bavin.

Cheltenham.—Herr Lortzing's Choir Concert took place at the Rotunda on Tuesday evening, the 7th ult. Reinecke's Cantata *Rosebud and Snowdrop*, for female voices, stood first on the programme, and was very successfully rendered. Solo parts were sung by Mrs. F. Daubeny and Miss A. Boissier, and the recitation given by Mrs. Ringer. Dr. A. E. Dyer accompanied, and in the second part played a very attractive solo of his own composition, responding to a hearty encore with an arrangement of the Pilgrims' Chorus from *Tannhäuser*. Three part-songs for mixed choir, two pieces for the Guitar Band, and a duet from "Marta," sung by Mrs. F. Daubeny and Mr. R. Prior, completed a programme which was well rendered throughout.

Chigwell.—The Parish Church choir was augmented by the choirs of the Grammar School and the Parish Church, Loughton, for the special Evensong on the 2nd ult., in connection with the Dedication Festival. The music, which was under the direction of Mr. Henry Riding, included Gadsby's Evening Service in C, Barnby's "O how amiable," and an Organ Recital from the works of German composers.

Deal.—The Deal and Walmer Choral Society (newly formed), under the capable conductorship of Mr. T. Troman, gave a capital rendering of Barnett's *Ancient Mariner* at St. George's Hall, on Thursday, the 2nd ult., before a large and enthusiastic audience. Miss Susannah Pierce, Mrs. Hugh Massey, Mr. Halward, and Mr. Byron Dewhurst acquitted themselves admirably as the soloists. A small body of instrumentalists, led by Mr. W. P. Mathews, supported the voices in the Cantata. The second part was miscellaneous, opening with Schumann's E flat Quartet: Mr. Mathews (violin), Mr. Hammond (viola), Mr. Henniker (violoncello), and Mr. Troman (pianoforte).

Epping.—The Choral Society gave a successful Concert in the Church Room on January 25. The programme included Schubert's *Song of Miriam*, the soprano solo being artistically rendered by Miss Carrington. Messrs. James Bell and Arthur Strugnell contributed songs, and Miss M. Elder a violin solo. Miss Cooke played Pauer's "Cascade," and, as an encore, Weber's "Invitation." Messrs. Horace Norton and Allan Clark accompanied, and Mr. Donald Penrose conducted.

Eydon, Northants.—The Choral Society gave its second Concert on Friday, the 3rd ult., before a very crowded and attentive audience. The work given was J. More Smieton's dramatic cantata *King Arthur*. The performance throughout was highly satisfactory, the choruses being given with a precision and spirit which did the members great credit. The soloists were—Guinevere, Miss Pettifer; King Arthur, Mr. C. J. Golby; Sir Bedivere, Mr. G. Thompson; while the double part of Merlin and Conductor was essayed by Mr. J. T. Andrews, Organist of the Parish Church and Hon. Secretary and Conductor to the Society. The receipts were highly satisfactory, nearly £10 10s. being taken. The instrumental parts were ably sustained by a small orchestra composed as follows: pianoforte, Mrs. G. Thompson; American organ, Mr. A. Walker; first violins, Dr. Jacobs and Mr. A. Fletcher; second violin, Mr. F. Wells; cornet, Mr. C. Hatton. Eydon is a village containing barely 400 inhabitants and is ten miles from a town. The Choral Society numbers forty members—more than ten per cent. of the population.

Hastings.—Two capital Concerts were given by Miss Florence Lenton at the Public Hall, on Wednesday, the 8th ult. Amongst others she was assisted by Miss Minnie Chamberlain, Miss Angela

Vanbrugh (violin), and Mr. Lawrence Kellie. Miss Lenton has a powerful yet sweet and sympathetic soprano voice which she uses artistically. The arrangements were admirably carried out by Mr. S. Sherrington Chinn.

Hemel-Hempstead.—The Choral Society brought its fifth season to a close with a very creditable performance of Handel's *Messiah* (Parts I. and II.) in the Town Hall on the 7th ult. The solos were well sustained by Miss Kate Fusselle, Madame Eliza Thomas, Mr. W. Anstice, and the Rev. P. E. Tuckwell. The accompaniments were ably rendered by Mrs. Clark-Hill (pianoforte), Mr. R. J. Acford (harmonium), and a small band. Mr. Frank Gatward, of Berkhampstead, was, as usual, Conductor. The Concert was well patronised, and proved to be most successful.

Hereford.—Mr. George Robertson Sinclair gave his twentieth Organ Recital in the Cathedral on Monday, the 13th ult. The programme included works by Bach, Haydn, Beethoven, Mendelssohn, Schumann, and Gounod. The vocalist was Miss Jessie King.

Ilford.—A high-class Concert was given in the Reading Room, on the 10th ult., by Mr. Fred. Brand. The artists were Miss Ada Loaring, Miss Knowles, Mr. Herbert Clinch, Mr. Herbert Gadsdon, Mr. Antonio Medcalf, and Mr. H. Riding (accompanist).

Lee.—On the 1st ult. a special Evening Service was held at St. Mildred's Church, when *The Messiah* was given, the choir, largely augmented for the occasion, numbering about 100 voices. The soloists were Mrs. Dilly, Miss L. Etheridge, Mr. Taylor, and Mr. W. Dilly. Mr. F. L. Kett (Choirmaster) conducted with his usual skill, and Mr. S. G. Mayor (Organist) presided at the organ.

Loughton.—An Organ Recital and Special Service was given in the Parish Church on the 8th ult. Mr. Henry Riding played compositions by Deshayes, Handel, Wagner, Haydn, Guilmant, Rossini, and Driffield; and the choir, directed by Mr. F. Brand, sang Anthems by Barnby, Handel, and Roberts.

Malvern (Victoria, Australia).—The Orchestral and Choral Society gave the first Subscription Concert of its second season, 1892-3, on Tuesday evening, December 13, in the local Shire Hall, in the presence of a very large and enthusiastic audience. The principal piece in the programme was Gade's *Erl-King's Daughter*, which occupied the first part. The solo parts were undertaken by Miss Fanny Bristow, Miss Alice King, and Mr. S. J. Bruce, who sang the music allotted to the Erl-King's Daughter, the Mother, and Oluf respectively. The choruses were well rendered. Mrs. J. P. Clarke and Mr. H. I. Bilton rendered invaluable assistance at the pianoforte and organ, and the work was conducted by Mr. J. Hasler. The second part consisted of miscellaneous selections. The orchestra, conducted by Mr. Bilton, contributed three numbers, including the Intermezzo from *Cavalleria*, and accompanied Mendelssohn's Capriccio in B minor (Op. 22), the pianoforte solo of which was played by Mr. J. Hasler. The second Concert will be given early in April.

Morecambe.—The Musical Society gave a performance of *The Messiah* in the Winter Gardens, on the 8th ult., before a very large audience. The principals were Miss Marjorie Eaton, Miss Pendlebury, Mr. Child, and Mr. Cradock. Mr. Nuttall led the orchestra. The chorus, numbering 100, showed how carefully Mr. J. W. Aldous had trained them.

Newport, Shropshire.—On the 14th ult. the Choral Society gave a Concert under the patronage of the Duke and Duchess of Sutherland and leading gentry of the neighbourhood. There was a crowded audience and a very good performance, the works given being the *Daughter of Jairus* and *Hear my Prayer*. Solos: Miss Matthews (soprano), Mr. Carr (tenor), Mr. A. Brotherhood (bass). In the second part the band, led by Mr. Hood, gave a selection from the *Mountebanks* and Zavertal's "Wee bit of heather," and Miss Matthews and Mr. Brotherhood each a song. Mr. Smart conducted as usual.

Northampton.—An evening Concert was given at the Town Hall, on the 10th ult., by Mr. Frank Hollis, who was assisted by Miss Blanche Powell (Mrs. Frank Hollis), Miss Greta Williams, Mr. S. Heath, and Mr. Bernhard Carrodus. The large hall was filled to overflowing by a very enthusiastic audience.

Reading.—Several Organ Recitals have been given lately in the Town Hall with complete success, by Mr. Tirbutt. Programmes have been devoted exclusively to the music of England, France, and Germany; and others have included music of the three countries. A Recital of English music will be given on the 6th inst.

St. Germans.—Two very successful Concerts were given in the Town Hall on the 2nd ult., by the St. Germans Church Choir, assisted by Mr. John Hele, Mrs. Hele, Miss Harris, Mr. Tanner, and Mr. C. F. Hocking, under the conductorship of Mr. F. S. Hawke, Organist of St. Germans Church. A novel feature in the programme was a comic operetta by S. Hardcastle, "Sing a Song of Sixpence," by the choir-boys in costume. Lord and Lady St. Germans kindly lent the scenery and stage accessories. The youthful actors acquitted themselves wonderfully well, reflecting great credit on Mr. Hawke, who had trained them. The Choir gave several part-songs, which helped to complete a most attractive and effective programme.

St. Neot's.—On the 7th ult. Haydn's *Creation* was given by the resuscitated Choral Society, under the conductorship of Mr. A. C. Edwards, Organist of the Parish Church. The choruses were well rendered by about fifty voices, accompanied by a pianoforte and harmonium. The solos received full justice from Mrs. John Stott, of Peterboro', Mr. R. A. Stott, and Mr. J. B. Smith (Peterboro' Cathedral). The Concert was a complete success and thoroughly appreciated.

Totnes.—A very successful Concert was given in the Assembly Rooms of the Seven Stars Hotel, on Thursday, the 2nd ult., by Miss Florence M. Adams, a violinist of considerable talent. She was heard in two movements from the Sonata in C minor (Op. 45) by Grieg—the pianoforte part of which was ably played by Mr. G. L. Loam, Organist of Bridgtown Church—and in a "Bolero" by E. J. German, for which she received a well-merited encore. The other artists who assisted at the Concert were Miss Mutten (soprano), Mr. Dean Trotter (tenor), Mr. W. Balhatchet (baritone), Mr. A. J. James (violin), and Mr. A. J. Pomeroy (violoncello), who all acquitted themselves well and contributed much to the enjoyment of a large and appreciative audience.

Ulverston.—On the 3rd ult. the members of the Choral Society, under the leadership of Dr. Brown, of Barrow, gave an excellent performance, in the Holy Trinity Schoolroom, of A. R. Gaul's historical Cantata *Joan of Arc*—a composition of considerable musical and dramatic interest. There was a good and thoroughly appreciative audience, but the performance was not patronised so largely as its general excellence merited. The characters in the Cantata were ably supported by Madame Laura Smart, Mr. Hughes, and Mr. Telfer. Miss Benson presided at the pianoforte and Mr. Griffiths at the harmonium.

Waterford.—The Philharmonic Society gave a Recital of *Maritana* in the City Hall on January 31. The whole of the principal characters (with the exception of the *title-rôle*) were taken by members of the Society. The Committee secured the services of Miss Marjorie Eaton for Maritana, and her sweet, clear, flexible voice gave unqualified satisfaction to a crowded and brilliant audience. The whole reflected great credit upon Messrs. Ashworth and Colverford, the Conductors.

Windsor.—A very successful Sacred Concert was given at the Baptist Chapel on January 26 by the Æolian Glee Union, of London, assisted by Mr. J. P. Attwater. The unaccompanied renderings of "O Gladsome Light," "Lift thine eyes," and "God is a Spirit," by members of the Union, together with some pianoforte improvisations by Mr. Attwater, met with much appreciation, and the Concert concluded with a spirited performance of that gentleman's setting of "Abide with me" in anthem form. Mrs. Barthorpe was the accompanist.

Worthing.—The Sacred Harmonic Society celebrated its twenty-first year with a fine performance of Costa's *Eli* on the 8th ult. Madame Emily Squire, Miss Marie Hooton, Messrs. E. Branscombe, G. Fielder, and W. H. Brereton were the soloists, and Dr. F. J. Read conducted.

Organ Appointments.—Mr. Percy Alderson, Organist and Choirmaster to the Parish Church, Kingston-on-Thames.—Mr. W. H. Sampson, Organist and Choirmaster to St. Luke's, Redcliffe Square.—Mr. Henry E. Maggs, Organist and Choirmaster to the Parish Church, Didsbury, Manchester.

Choir Appointments.—Mr. Thomas Sweeney (Solo Bass), to St. Anne's, Soho.—Mr. Walter J. Hobson (Choirmaster), to St. Martin's-in-the-Fields, Liverpool.—Mr. W. A. Pittman (Alto), to St. Luke's, Westbourne Park.—Mr. S. J. Thompson (Bass), to St. Paul's, Knightsbridge.—Mr. Charles Ray (Alto), to Lichfield Cathedral.—Mr. George Green (Principal Tenor), to the Liverpool Cathedral.—Mr. George Trotman (Bass), to St. Luke's, Westbourne Park.—Mr. Wakeling Dry (Choirmaster), to All Saints', Westbrook, Margate.—Mr. W. P. Richards (Principal Bass), to Christ Church, Westminster Bridge Road.

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59. John Peel. Two-part (Hunting song) .. .. D. Pentland
60. O! come hither. Two-part (Sacred) .. .. Henry Smart
61. O! give thanks. Two-part (Sacred) .. .. Henry Smart
62. O! praise the Lord with me. Two-part (Sacred Mendelssohn
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December: Dalston, Stratford, Perth ("Elijah"), Great Yarmouth ("Samson"), King's Lynn, Islington, Bow and Bromley ("Acis"), Banbury ("Messiah"), St. James's Hall ("Joshua"), Holborn, Dublin ("Spectre's Bride"), Belfast ("Messiah"), Pollokshields, Dunfermline ("May Queen"), Mossley ("Judas"), Paisley ("Redemption"), Dundee ("Messiah"), Blackpool ("Messiah"), Nottingham ("Messiah"), Derby ("Messiah"), Northampton ("Messiah"), Greenock ("Acis").

January: Edinburgh ("Messiah"), Glasgow ("Messiah"), Biggleswade ("Creation"), Shoreditch, Nottingham, Dover, Woolwich, Bermondsey, Brixton, City, Burton-on-Trent, Newport (I.W.), Llanelly, Stratford, Workington ("Messiah"), Darwen.

February: Kegworth, Nottingham, Skinners' Hall, Kennington, Maidstone, Brockley ("Golden Legend"), Worthing ("Eli"), Epsom ("Elijah"), Westminster, Cambridge ("The Shunnamite"), Sheffield, St. Martin's Hall, Freemasons' Hall, Stationers' Hall, Bermondsey Town Hall, Bedford, New Cross ("Widow of Nain" and "Stabat Mater").

March: Dowlais, Pontypool ("Samson"), Woolwich, Freemasons' Hall, Girdler's Hall, Stratford, Malvern ("Lobgesang"), Accrington ("Sun Worshippers," &c.), Ipswich, Birmingham, Bermondsey ("Messiah"), Croydon, Freemasons' Hall.

April: Chester ("Ancient Mariner"), Kirkcaldy ("Saul of Tarsus"), Bath, Blackburn ("Lobgesang"), Edinburgh ("Sleeping Beauty"), Ipswich ("Sleeping Beauty"), Rochester ("Last Judgment"), Southsea, Ryde ("Golden Legend"), Hastings ("Elijah"), New Brompton, Vintners' Hall, Nottingham, Derby.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1893.

FRANZ LISZT'S LETTERS.

When, in 1888, the letters* which passed between Wagner and Liszt made their appearance in an English dress, it may certainly be averred, without any disparagement of Wagner, that a preference was very generally shown for those of Liszt—a preference arising no doubt from their extreme geniality, and from the fact that they for the first time revealed to the English reader the almost unparalleled nobility of character of a man who had hitherto only been known by repute as a *virtuoso* of the highest eminence. It is not surprising, therefore, that the time should have come for a goodly number of Liszt's letters to other people to be given to the world. In accordance with the expressed wishes of the late Princess Caroline Wittgenstein, who inherited Liszt's art-treasures, this has now been done. Under the editorship of La Mara, a lady well known in Germany for her literary skill as a musical biographer, two volumes, containing six hundred and fifty-nine letters,† of which only fifty have previously appeared in print, have recently been issued by Messrs. Breitkopf and Härtel, of Leipzig. They range over a period extending from 1828 to 1886, and, appearing as nearly as possible in chronological order, are divided into four sections—viz., (1) Liszt's wanderings as a *virtuoso* (1828-47); (2) his residence at Weimar (1848-61); (3) Rome (1861-8); (4) Weimar, Pesth, and Rome (1869-86). That they were all written from the places specified above cannot be said, for Liszt was frequently on the move, and even during his journeying did not neglect the numerous circle of people with whom he was in constant correspondence, either in a friendly way or on matters of business.

Some are given in French, some in German; for Liszt, though a born Hungarian, was thoroughly at home in both languages. His choice of language seems to have been dictated by his knowledge, supposed or actual, of the linguistic attainments of the persons whom he was addressing, rather than by any necessity on his part of expressing his thoughts in this or that language. Whether written in French or German, they are models of epistolary excellence; for what we nowadays should commit to a post card, Liszt, in the manner of our forefathers, always took the trouble to express in a thoroughly graceful and courtly manner. They may be read, therefore, quite as much for the sake of their literary style as for the information they convey. This is not a little, and, with the help of the editor's footnotes, we learn almost as much about the addressees as about the writer. Those who take up these letters solely with the view of finding new biographical particulars of Liszt's artistic career will, to a certain extent, be disappointed. For instance, on turning to the Weimar period (1848-61), which, as giving birth to some of the most celebrated of his compositions, may be regarded as forming the most important epoch in his career, one naturally longs and expects to find some information as to the circumstances which dictated the choice of this or that subject for his Symphonic Poems, &c. But we meet with nothing of the kind, and have to content ourselves with a few stray dates fixing the completion of the composition of this or that work, and recording its first performance. This is to be accounted for by the fact that Liszt, at least so far as concerned his own compositions, was one of the most modest and unselfish of men, and was one who made it his first aim to help on the works of other composers rather than his own. In more than one instance we find him speaking of his Symphonic Poems as "my symphonic things," his Songs as "chaotic" (Undinge), and advising concert-givers to leave his works alone, even when there was the prospect of a good performance; and on one occasion, when the proposition was made to him that Hans von Bülow should play his A major Concerto in Vienna in 1859, he even urged that the preference should be given to a Concerto by Bach or by Beethoven.

Here and there, however, we come across stray allusions to certain of his compositions which will be useful and instructive both to executants and conductors. Besides giving a pretty complete analysis of the form of his E flat Concerto, he has some pertinent remarks on the treatment of instruments of percussion employed therein, especially as to that of the too obtrusive triangle, which he directs should be lightly struck with a tuning-fork.

Concerning his beautiful setting of the Thirteenth Psalm, which he regarded as one of his most finished compositions and "indited with tears of blood," he writes that for its due effect a dramatic tenor singer is indispensable. He must sing as if he were praying, bewailing his sins, lamenting, and must be able to rise to thanksgiving and religious inspiration.

The first of this collection of letters is addressed to his early musical instructor, Carl Czerny; the last to the well-known pianist, Madame Sophie Menter. Of those which come between it must suffice to specify a few addressed to eminent personages, more or less closely connected with the musical world—*e.g.*, the Abbé de Lamennais, Dr. Ed. Liszt (Liszt's uncle), Ferdinand Hiller, Schumann, Clara Wieck, Chopin, George Sand, C. Reinecke, Th. Uhlig, L. Köhler, P. Cornelius, Fr. Brendel, R. Pohl, C. Klindworth, Ant. Rubinstein, J. W. von Wasielewski, M. Hauptmann, J. Raff, J. von Herbeck, H. Porges, W. Bache, C. Riedel, Ed. Grieg, C. Saint-Saëns, L. Nohl, Sophie Menter, O. Lessmann, L. Ramann, L. Damrosch, M. Erdsmannsdörfe, R. Wagner, Hans Richter, L. von Bronsart, R. Franz, H. von Wolzogen, Ad. Henselt, P. Viardot Garcia, M. Remmart, César Cui, F Mottl, A. Siloti, E. d'Albert, and the Princess Wittgenstein. The list given above comprises but a small portion of the people with whom Liszt corresponded, and has been thus selected and compiled rather because the names are all more or less familiar to the present writer than for any other reason. It would be easy to extend it by specifying many other letters addressed to private individuals, publishers, public bodies, festival committees, &c.

Liszt, who, like St. Paul, could be "all things to all men," was endowed with wonderful powers of penetration, and always seems to have been able to adapt himself to the feelings and position of the individual to whom he was writing. His prescience—almost that of a seer—was truly wonderful. In establishment of this assertion it is sufficient to refer to some of the earliest of his letters in which, without any hesitation, he forecast the success of Schumann and Wagner. In his reply to a letter from J. W. von Wasielewski, Schumann's earliest biographer, who had asked him for some particulars of Schumann, we learn that he first made acquaintance with Schumann in 1836. In the following year Maurice Schlesinger, proprietor of the

* "Correspondence of Wagner and Liszt." Translated into English, with a preface, by Francis Hueffer. London: H. Grevel and Co. 1888.
† "Franz Liszt's Briefe." Herausgegeben von La Mara. Leipzig: Breitkopf und Härtel. 1893.

Gazette Musicale, who from month to month was in the habit of supplying him with the most important musical novelties, among which Liszt could find nothing worthy of praise, at last sent him Schumann's Impromptu in C, the "Etudes Symphoniques," and the "Concert sans Orchestre." These reached him at the Lake of Como. Without having previously heard a note of Schumann's music, he at once recognised their extraordinary merit, and wrote a glowing review of them, which appeared in the *Gazette Musicale* towards the end of 1837. It was probably in recognition of the good service done to him by this review that Schumann shortly afterwards dedicated his Grand Fantasia in C to Liszt, a compliment which three years later Liszt returned by dedicating his Sonata in B minor to Schumann.

No less remarkable is it that at such an early date as 1849, if not before, we should find Liszt fully alive to the extraordinary powers which animated Wagner, whom he designated as "a skull-splitting genius" ("un génie si trépantique"), and for whom he at once predicted the unparalleled success which he eventually secured.

Of Joachim, too, he writes prophetically in 1852 as "un artiste hors ligne et qui peut légitimement ambitionner une réputation glorieuse. De plus c'est une nature tout à fait loyale, un esprit distingué et un caractère doué d'un singulier charme dans sa droiture et son sérieux."

He was the first, too, in Germany, to acknowledge Berlioz's extraordinary powers, and to bring his works to a public hearing.

With like prescience he readily recognised, at an early date, the makings of a great conductor in Hans von Bülow, which subsequent events have fully borne out. In 1859 he wrote: "Bülow especially should more frequently be seen at the conductor's desk. For such a vocation he has the necessary feeling, inclination, and talent." Again, in 1862, he writes: "Bülow's extraordinary success in Leipzig has greatly delighted me. He is the born *Protostat* of progress, and noble even to superfluity. Without his active co-operation as conductor and standard-bearer, a gathering of musicians at the present date would at least be an anachronism."

One has been too much wont to regard Liszt as a child of fortune, and as having been born under a lucky star. That from the very commencement of his career, when, during his early life in Paris (1829), he was giving lessons every day from half-past eight in the morning until ten at night, he always had to work hard for a living is made very apparent; and that he was by no means run after by publishers, but—at least in his early days—had to run about after them, is equally manifest. In his dealings with publishers, as well as with other people on business matters, his strict conscientiousness and high sense of honour come largely to the fore. Though he was often meanly treated and despitefully used by others, there is not a suspicion that he himself was ever guilty of a mean action.

A large number of these letters are addressed to Dr. Franz Brendel, at one time editor of the *Neue Zeitschrift für Musik* and President of the Allgemeiner Deutscher Musik-verein (General German Musical Association), a Society founded by Liszt in 1861 for the advancement of art by the establishment of musical festivals, at which the revival of neglected masterpieces and the performance of compositions of the best living composers should be the first aim. They are specially interesting as showing the immense interest and trouble which Liszt took in rearing this bantling, which in its time has done excellent service, and still flourishes.

It does one good to read of the kindly interest that Liszt always felt for his old pupils, and of the good advice which he continued to give them after they had left him. Nor was he by any means backward in his attentions to those who were not his pupils, but came to him for counsel. Under this head the case of Anton Rubinstein may be quoted. Writing to C. Klindworth in 1854, he says: "Rubinstein is a splendid fellow. With the exception of the 'Murls' (*i.e.*, the Weimar confederation, which included Bülow, Cornelius, Pruckner, Reményi, Laub, Cossmann, &c.), he is the most remarkable musician, pianist, and composer that I have met among the younger generation and one of the most ambitious. He brought me some forty or fifty manuscripts (symphonies, concertos, trios, quartets, sonatas, songs, and a couple of operas, which have been performed in St. Petersburg), which, during the four weeks that he spent with me at the Altenburg, I read through with much interest." In writing to Rubinstein, whom he generally addresses as "Van II.," in consequence of his likeness to Beethoven, he does not, however, refrain (but in the kindliest manner possible) from pointing out to him some of the shortcomings in his compositions. Except for a single early letter to his mother (his letters to whom La Mara hopes to include, with others which have not yet been forthcoming, in a future volume), the only blood-relation whom he addresses is his uncle, Dr. Eduard Liszt, a noble and highly important personage, who, as Procurator-General, died at Vienna in 1879. Addressing him as "cousin," Liszt regarded him as his dearest and most intimate friend. It is no wonder, therefore, that it was in his frequent letters to him that Liszt unburdened himself more freely than to any other of his correspondents.

Perhaps the most remarkable of all these letters is one addressed to his friend the Princess Wittgenstein in 1860. Written on September 14, the Feast of the Elevation of the Cross, it is couched in the most fervently religious terms imaginable. To some extent it serves as his "last will and testament," for therein he directs that after his death certain of his art-treasures, which he specifies, are to be given to his daughter Cosima, his son-in-law Von Bülow, and his cousin Eduard Liszt. Nor does he forget his brothers in art, Hans von Bronsart, Peter Cornelius, E. Lassen, Dr. Franz Brendel, Richard Pohl, Alex. Ritter, Felix Dräseke, Professor Weitzmann, and Carl Tausig; and expresses his wish that, having regard to the honour of Art and the inner worth of artists, they will carry on the work which they had begun with him. A ring and a crucifix are devised respectively to the Countess St. Crig and the Princess Constantin Hohenlohe, and sums of money to his copyist, Herr Grosse, and his secretary, Gaetano Belloni, who, "as a faithful servant and friend," accompanied him in his concert-tours throughout Europe in 1841-7, and at a later period, as a "Neudeutscher," assisted at his Berlioz and Wagner Concerts. He expresses his desire to be buried in a simple manner, without pomp, and, if possible, at night. "May eternal light illuminate my soul!" are his concluding words.

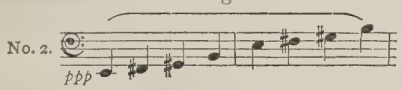
Messrs. Grevel and Co. having announced an English version of Liszt's Letters as in course of preparation by Miss Constance Bache, we have here spoken of them less in detail than we should otherwise have done, and look forward to reverting to them again at greater length on their appearing in an English dress.

THE MUSIC OF "FALSTAFF."

No overture! No "introduction"! Verdi, with the zest of an eager boy, plunges at once into the action of the drama. Is this to be the rule in future?

In the opening scene, *Dr. Caius* comes to upbraid *Falstaff* for certain amorous demonstrations. (See "Merry Wives of Windsor," where *Slender* is the remonstrant.) The vocal parts being wholly declamatory, musical interest chiefly abides in the orchestra, and the very first bar is important:—

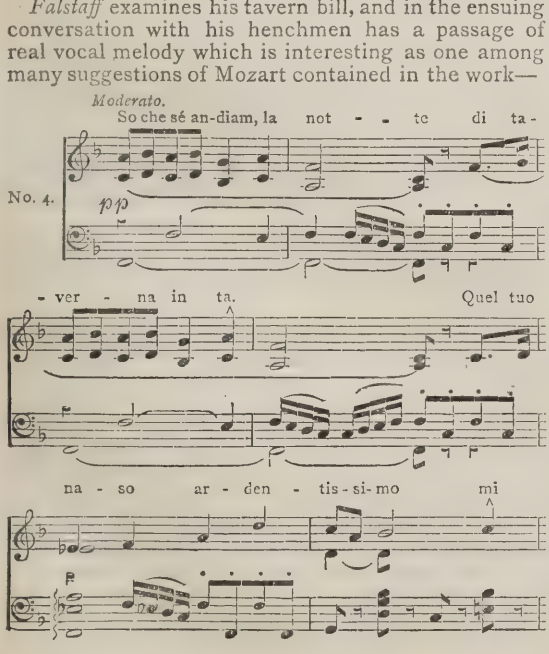
The first two chords for full orchestra have a suggestive weight of tone, but the great feature is the group of semiquavers. That figure, melodic and rhythmic, runs through the scene, now direct, now inverted. It is the expression of vivacity to which another brief passage acts as a foil, while having a direct application to the ponderous person of the fat knight. When *Sir John* calls upon *Caius* to hear his answer, the basses introduce the following—

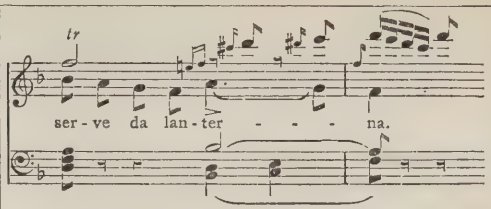


which is so often heard in the subsequent dialogue that one begins to look upon it as a *Leitmotif*. As a matter of fact, it goes no farther than the present scene. The foregoing, with a semiquaver triplet, very prominently used, makes up the chief thematic material. Little enough and simple enough it is, but it suffices for the noisy altercation on the stage, as treated with abundant ingenuity.

Irate *Dr. Caius*, going away, vows that, for the future, he will associate with those "that have the fear of God," to which *Bardolph* and *Pistol*, accompanying him to the door, ceremoniously respond with a burlesque "Amen"—canon in the major second above—

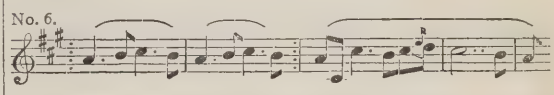
Falstaff examines his tavern bill, and in the ensuing conversation with his henchmen has a passage of real vocal melody which is interesting as one among many suggestions of Mozart contained in the work—



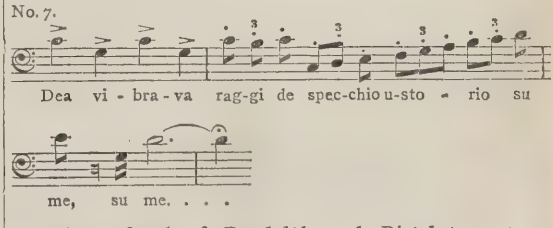


From this point to the end of the first part of the act is a long harangue for the knight, broken only by a few short passages for his attendants. The music varies considerably, passing from amorous apostrophes to contempt and anger as *Bardolph* and his fellow refuse to carry the letters. Much of it is a kind of modified Verdi—tempered, chastened, lightened, but unmistakable. Here is an example—

Again the orchestra has a theme easily recognisable—

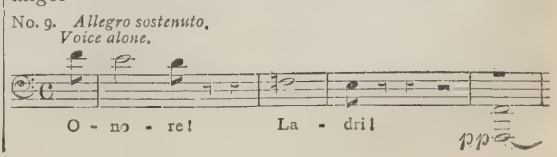


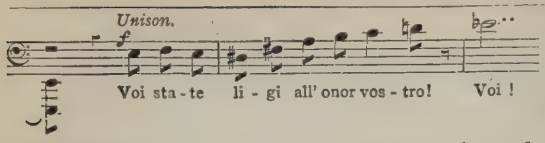
and much insisted upon by the composer as the knight boasts of his coming conquests, till, warming with his theme, he breaks into strains of ponderous vivacity—



On the refusal of *Bardolph* and *Pistol* to act as panders, *Falstaff* calls his page and charges him with the letters, the orchestra, meanwhile, being as light and dainty as possible—

This lasts no longer than the exit of the boy. There is a sudden silence, and the knight turns upon the fastidious mutineers with mingled contempt and anger—



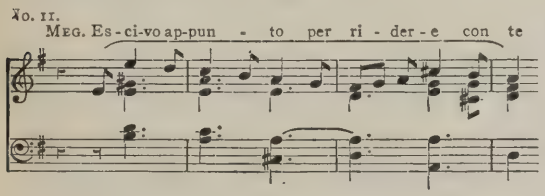


This, heightened by contrast, is a master-stroke, and, listening, one supposes that the effect of the E flat on the word "Voi!" is withering to the delinquents.

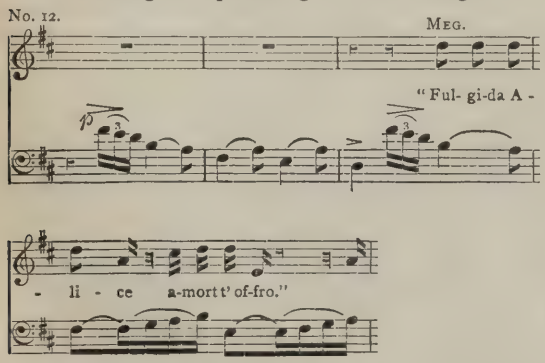
I have quoted largely from the first part of the opening act in order that some idea as to the character of the music might as soon as possible be obtained, and readers will now understand that, while not employing set musical forms (which no one expected he would do), the composer deals with each sentiment or situation as it arises, unfettered by systems, and that his style and method, though retaining Verdian characteristics, lean towards the clearness and simplicity of older masters in comic opera.

In the second part of the act we have the concerted vocal music as to the sprightliness and charm of which so much has been said. First of all, the four women meet, and *Sir John's* amorous letter is read. The mirth of the opening dialogue has this orchestral expression—

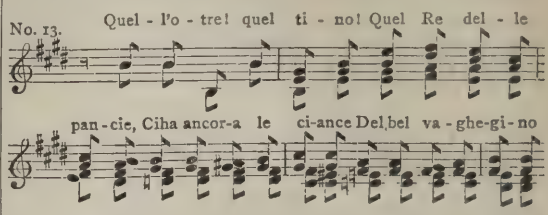
frequently repeated, and the tunefulness and simple charm of the vocal passages may be represented by the following extract—



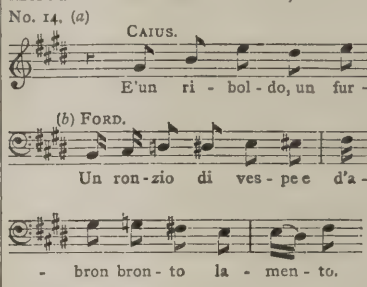
The reading of the letter is attended by one of the touches of musical humour which abound in this opera. Waiting upon the actual words of *Falstaff* are passages (unaccompanied) in which one seems to see the bowings and posturings of the fat knight—



Between this and the interjected comments of the women there is a wide difference of treatment, so as to throw it into relief. Another happy touch is the "doubling" of the reading by one or other of the eager ladies as they look over *Alice's* shoulder, and, in one place, even its quadrupling. The letter perused and laughed at we have a delightful example of the gossips' concerted chatter—that which at the Scala evoked a tempest of applause. It is all as simple as possible, but with simple means great masters often work out their ends. Listen to the clatter of tongues—

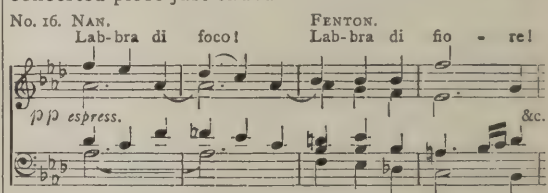


The quartet becomes a nonet when *Ford* and his companions appear in the garden, but the character of the music does not change, although the men introduce some new themes, such as these—



Through the whole of the scene the spirit of the foregoing is sustained, though the manner varies, as when, for example, *Pistol* acquaints *Ford* with *Falstaff's* design upon his honour—

We now come to a first instalment of the love music for *Anne* (*Nanette*) and *Fenton*. It is a tranquil strain (*Allegretto*) having an effective foil in the bustling concerted piece just ended—



The merry women interrupt these chaste discoursings, the orchestra hailing them with a congenial theme which enters largely into the scene it opens—

It is to the accompaniment of this hilarious subject that the women discuss *Falstaff*, styling him a bull, a mountain of lard, and so on, while anticipating their revenge. Presently, the "wives" having retired, the suspended love music is resumed, gradually warming to stronger feeling than that before expressed, and losing somewhat of its previous simplicity. All the characters in the nonet soon come together again, and the themes used before are now treated in a more extended form; the vivacious vocal music (the orchestra simply doubles the parts) running on in the most fluent manner, and babbling, as though, like a

mountain stream, it could not help itself. Towards its close *Fenton* throws in a sentimental strain—

No. 18.

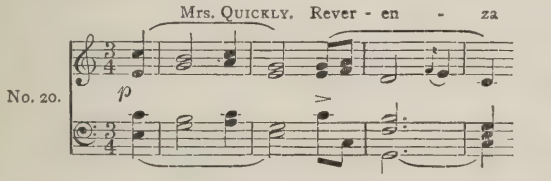
his broad *cantabile* passing with slow grace through the ebullient music of the other parts. In the sprightly humour of the nonet the first act ends, leaving the student of its pages to wonder at the sustained gaiety which there receives refined and classic expression.

There is a suggestion of the "Beer Song" in "Marta" about the orchestral passage which, at the beginning of Act II., attends the professedly penitential return of *Pistol* and *Bardolph* to their chief, who is enjoying his sack—

No. 19. *Unison.*

The henchmen introduce *Mrs. Quickly*, who makes obeisance in time to the orchestra, which seems to make obeisance no less—

No. 20.



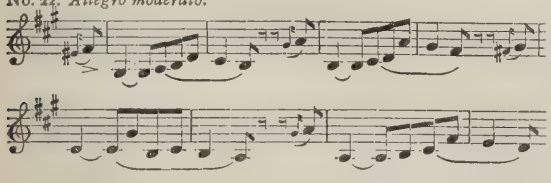
Observe, also, the suggestion of finicking hesitancy in a passage preceding wily *Mrs. Quickly's* statement—

No. 21. *Allegro moderato.*

It is by such touches as this that the opera well repays close examination. The duet following is extremely flexible in point of musical expression. There is no specially salient feature, the object throughout being the best illustration of the particular sentiment without reference to anything else. As *Mrs. Quickly* reverentially takes her leave, the passage shown in Ex. 20 above is repeated.

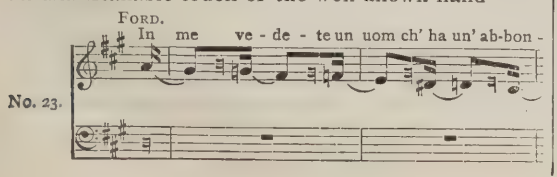
The soliloquy of the beguiled but, in his own feeling, triumphant knight is not a remarkable section, nor is it long. *Pistol* announces the disguised *Ford*, and another duet begins. In this number the composer appears more like his old self than, perhaps, in any other. The opening passages of recitative are attended by an orchestral theme quite familiar in character—

No. 22. *Allegro moderato.*



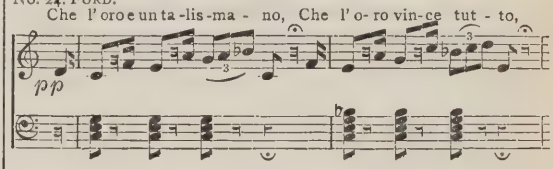
A little later, when the pretended *Mr. Brook* (called *Fontana* in the libretto) comes to the point, there is an unmistakable touch of the well-known hand—

No. 23.



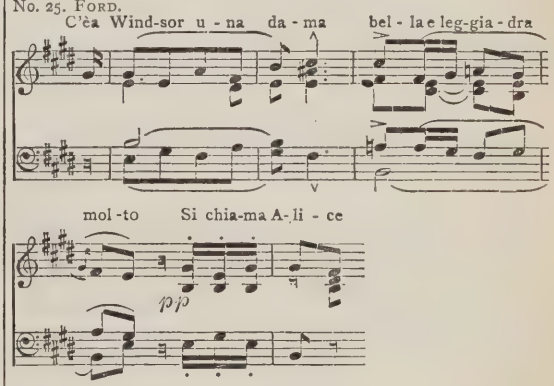
Another example soon presents itself—

No. 24. Ford.



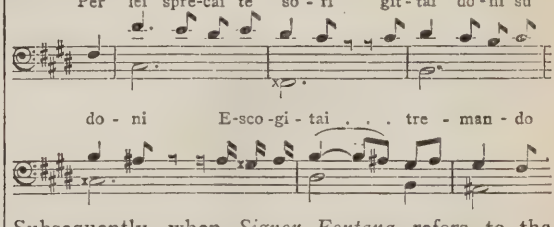
and all are interesting as continuing, so to speak, amid many modifications and much that is new, the absolute identity of the composer. *Signor Fontana* continues his story in an *Andante*. He refers to the lady with whom he affects to be in love, and the following elegant passage gives another reminder of Mozart—

No. 25. Ford.



There is a second theme (*poco string.*) which completes the material of the solo—

No. 26. Ford.

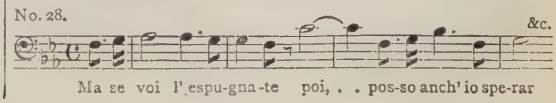


Subsequently, when *Signor Fontana* refers to the unaccommodating virtue of the lady, a chromatic passage of 6-3 chords is Verdi "all over"—

No. 27.

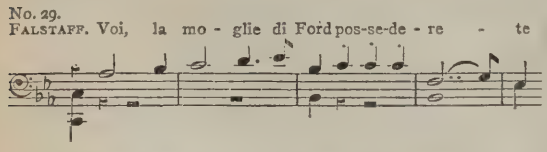
Falstaff is to undermine the troublesome obstacle in the way of his visitor, and the suggestion comes in large phrases—

No. 28.



He accepts the task with the air of a conqueror in anticipation—

No. 29.



The knight proceeds to inform *Fontana* of the assignation already made with *Mrs. Ford*, reference to whom is again attended by graceful phrases. Mark the parenthesis in the music as well as in the words—

No. 30. Falstaff.

Ford, ignorant of the scheme set in operation by the women, now hears not only of an assignation, but of the dishonour in store for himself. *Falstaff's* solo, anticipatory of this humiliation, is one of exceeding energy, the knight's glee finding expression in roulades, exclamations, declamatory phrases—everything that can add to the effect. He pictures the husband—

No. 31.

—also as an ox—

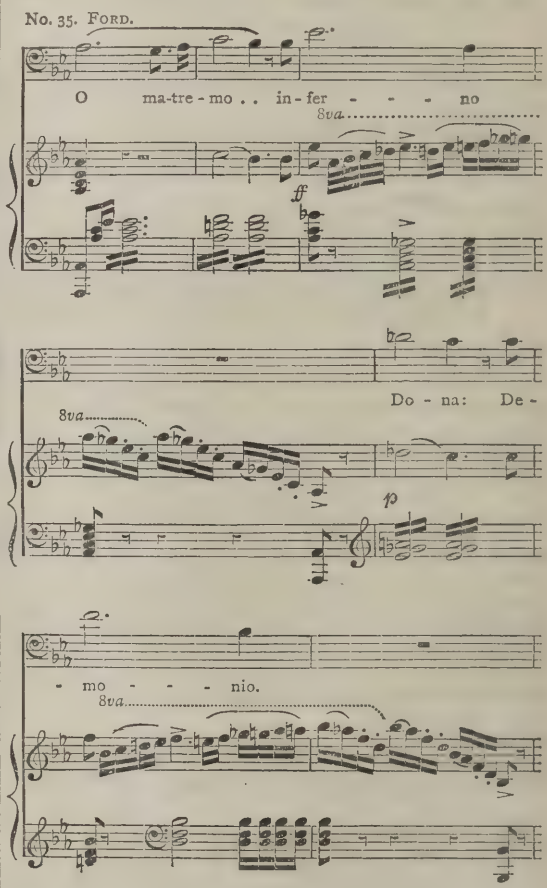
and thus proclaims his fate—

Not less vigorous and dramatic than *Falstaff's* solo is that in which, after the knight has retired to adorn himself for gallantry, *Ford* empties the vials of his wrath and shame. Its energy and expressive force are, indeed, tremendous, and remind the listener of the Verdi of tragedy. Pages might be filled with an analysis, but there is room only for one or two extracts. Take the opening phrase, with its sequence of "diminished sevenths"—

No. 34. Due ra-mi e-nor-mi Cresconsul-la mi te - sta

Another passage should not be omitted in sampling this remarkably fine and dramatic solo. In the midst of his shame and anger, *Ford* invokes marriage and women to this tune—

No. 35. Ford.



Unfortunately, space does not allow citations from the truly humorous music attendant upon the elaborate politeness with which *Falstaff* and *Ford* seek to give each other precedence in making their exit. Enough that it fitly ends an act which fairly claims to be a dramatic masterpiece and a wonderful proof of artistic vitality in a man of eighty. With Verdi fourscore years do not mean strength which is labour and sorrow, but ease and pleasure.

J. B.

(To be continued.)

THE MUSIC OF NEGATION.

Besides the somewhat rudimentary function of soothing the savage breast, the youngest and most modish of the arts has a number of other powers, privileges, and charms. The whole music of the stage, from the most subtle music-drama to the conventional "slow music" of popular melodrama, owes its existence to the descriptive power of the art, and both parties in the modern warfare between "absolute" and "descriptive" music must recognise the fact that the art does possess such a power, at least for a large number of persons. It is given to music to suggest almost every emotional state of the mind and feelings, with an intensity beyond verbal expression; although it cannot by itself direct the thoughts of the hearer to any definite picture or mood, it can carry its descriptions or its emotional or descriptive portraiture farther than any words can do, when once the impulse has been given, whether by words in a song, a descriptive "programme," or action on the stage.

In one particular direction its powers are entirely, or almost entirely, limited; it can show us what there is to be seen, and help us to realise even the details of a landscape, as in the Pastoral Symphony and elsewhere, but it cannot bring before us the absence of certain features; it can tell us what the heroine of an opera is feeling, but it is powerless to suggest what she is not going through; and, in short, the musical setting of negatives must for ever remain a difficulty to the thoughtful composer—of those negatives, that is to say, which may be called pure negatives, for of course the absence of light is identical with darkness, the absence of sound identical with silence, &c. It has occasionally been found possible to express not merely negation of certain definite qualities, but nullity, pure, simple, and complete. Haydn's naïve representation of Chaos at the beginning of "The Creation" is, of course, masterly, especially if the period at which it was written be considered; but it is safe to say that no one who heard it without knowing its title would guess what it was meant to represent. Perhaps the greatest masterpiece in this kind is the *Finale* of Chopin's "Funeral March" Sonata, a movement which can hardly fail to suggest the thought of utter annihilation. "Without form, and void" it is, but with the desolation of a world extinguished rather than that of a still uncreated planet. Though a fairly continuous rhythm is felt, melody and harmony are alike absent, for their absence is only made more conspicuous by the momentary suggestions of each that appear but to be swallowed up in the wild waste of nothingness. Beside this, the climax of *Iago's* godless creed, "La morte è la nulla," in Verdi's great opera seems brought about by a trick of the most obvious kind.

But it is not of pure negations such as these that I would speak. The every-day difficulty of the composer is to know how far he ought to go in the direction of suggesting, as much as in him lies, the quality or mood that is asserted to be absent in the words he sets. Two very conspicuous examples of the reality of this difficulty have lately come before musicians in London. Lord Tennyson's death has had the result of adding innumerable musical settings to the already large number of those which had been written to his famous "Crossing the Bar." The list of composers now ranges from Professors Stanford and Bridge down to sundry amateurs. In the poem there are two lines which happen to come in the same part of their respective stanzas:—

> And may there be no moaning of the bar.
> And may there be no sadness of farewell.

In examining a number of these settings it becomes clear that the composers have divided themselves into two classes in setting these lines. One party, with Professor Stanford at its head, refuses, either entirely or almost entirely, to give to the music the touch of gloom that seems to be suggested by each of the above lines, arguing, no doubt, that the words convey to a thoughtful reader no such suggestion. The other side, and it is by far the most numerous, is represented by Dr. Bridge's unaccompanied setting for four voices, in which he manages to convey in the harmonies a distinct suggestion of the "moaning" and the "sadness" alluded to. Which is right?

I mentioned two examples of the dilemma in which composers find themselves placed. The second occurs in Tschaikowsky's opera "Eugène Onegin," produced last autumn. The characters of *Larina's* two daughters, *Tatjana* and *Olga*, present that marked contrast which is so very usual in fiction and so rare in life; like *Minna* and *Brenda*, or like *Agathe* and *Aennchen* in "Der Freischütz" (is it not a reproach to English operatic managers that it is necessary to mention the name of the opera in which these characters appear?), one is all sentiment, takes herself most seriously, and, as a matter of course, ends more or less tragically; while the other is nothing if not light-hearted, and one can imagine that the part might have been interpreted even skittishly by a less massive singer than the lady to whom it was allotted. In an aria in the first act, *Olga*, as the cheerful sister is named, describes her own nature, beginning thus (the English translation seems to represent the meaning fairly enough, though the German version is a good deal stronger):

> My talent's not for meditation,
> I've not the slightest taste for dreams;
> On balcony I take no station,
> To sigh beneath the moon's soft beams.

The strain to which these words are set is of the gloomiest description, and at the words "to sigh," three times repeated, the flute and voice carry on a most poignant little dialogue. Subsequently the air gets rather more cheerful, but the return of the sombre opening stamps the whole song with a character entirely at variance with what seems to have been the librettist's intention. Of course it is just possible that the proper tradition of the song is that it is pure burlesque; but, if so, the joke is carried rather too deep for ordinary mortals, and in so careful a performance as that given it is unlikely that this would have been allowed to escape notice, more especially as a burlesque song, in a later scene, was duly made as comic as the very limited powers of the singer would allow. It is fairly clear, I think, that Tschaikowsky is wrong in thus suggesting the qualities that are being described as absent, and it is very easy to see what absurdities might result from too general an adoption of his practice. What of the church composer who in setting the words "There is no peace to the wicked" should suggest the quality denied by introducing a pastoral movement on a pedal bass? What of a music hall song whose catchword "No fear!" should be set to music expressing terror?

Should we be right, however, in embracing altogether the theory that the suggestion of a thing by its opposite should never be permitted? It will be of service, I think, to take a few examples at random from the acknowledged masterpieces of the art, and see if some definite and satisfactory conclusion cannot be arrived at.

If we begin with Beethoven we shall be left still in doubt; for the same hand that wrote the "Calm Sea and Prosperous Voyage," with its splendidly graphic effect at the words—

> Keine Luft von keiner Seite!
> Not a breath from any quarter!

—in which it seems as if the singers had not breath enough to sing more than one syllable at a time—has also created that wonderful close of the Mass in D, where the prayer for peace, "Dona nobis pacem," is emphasised by the introduction of warlike strains, giving most dramatic point and suggestiveness to the words of the Office. It will be seen on consideration that these two examples correspond exactly to the two divergent styles of treatment just spoken of.

In Schubert's "Wanderer" it is quite clear that an additional effect is reached, and surely it is a legitimate one, by the suggestion of peace and rest at the words "Wo bist du, wo bist du? mein geliebtes Land," coming, as it does, between the restless strains that show us the condition of the mental wanderer with his constant longing for the unattainable.

It would be useless to multiply instances from dramatic or lyrical compositions to illustrate the diversity of practice among musicians in this respect; but it is not really difficult to see that, as a matter of fact, one principle underlies this diversity, at least with the greatest models. That principle appears to be this: if the image called up by a word or phrase be strong enough to turn the thought of the reader or listener to itself, momentarily away from the main subject of the piece, such a change must be reflected in the music. If the impending evil or the unattainable good is presented vividly enough to make us think of it, for however short a time, as in the Mass in D and the "Wanderer," then the music must take cognisance of the episode. To go back for a moment to the two instances spoken of at first: Tschaikowsky's light-hearted heroine exists only as a foil to her serious sister, and we have no desire to imagine all the possible moods she might have passed through; it is enough to know that she is not sentimental or given to sighing, without bringing before our minds the idea of the sighs which she does not heave. Tennyson's poem is on rather a different footing, for while it is possible to maintain that it expresses the serenity of peaceful departure, and only refers to the "moaning of the bar" and the "sadness of farewell" as evils that are scarcely feared or even thought of, it will be clear to the ordinary reader that the lines convey an earnest desire to escape from two accompaniments of death which are a very present dread in the poet's mind. So that in this case each party may find support. In cases where there is a possibility of question as to the right and wrong way of treating such words as these, it may safely be said that, as it is better to err on the side of reticence rather than on that of exaggerated expression, the safer course will be to avoid rather than to seek out such suggestions in the words to be set. On the other hand, it is equally certain that not seldom effect, and even legitimate effect, may be sacrificed, from an excessive dread of offending against that purity of art which all true musicians must desire to preserve.

J. A. F.-M.

WAGNER AND RICHTER.

In a recent number of the *Guide Musical* appear some very interesting anecdotic reminiscences of Wagner, communicated to a contributor by Dr. Hans Richter. The famous Conductor, it will be remembered, after fulfilling a long engagement as a horn player in the band of the Kärnthnerthor Theatre in Vienna, was recommended by Esser to Wagner, then in need of a copyist, and proceeded to Triebschen, near Lucerne, where he spent upwards of a year (October, 1866—December, 1867) under his roof, and made the first fair copy of the "Meistersinger." Of his early experiences, Dr. Richter speaks as follows:—

I was installed in a room on the upper story of the villa, and during the first three months of my sojourn lived there absolutely alone, taking even my meals in solitude. Wagner's study was just under my room, and there he worked, as a rule, all the morning without interruption. He was then engaged on the "Meistersinger," and when he had finished a page of the score he used to bring it to me himself, often with the ink still wet; and I, in my turn, set to work to copy it immediately.

In the afternoon, after the mid-day meal, which was regularly served at one o'clock, I was with equal regularity expected to accompany Wagner on his walk, which always lasted several hours. On these walks Wagner generally appeared to be deeply absorbed and did not speak. I imagine that he was still engaged in composition. However, he insisted that I should always accompany him. At that time I was still extremely shy and reserved, with little experience of the ways of society; but as these walks were to a certain extent part of my duty, I fancied that it was obligatory upon me to entertain the master who strode silently by my side. Goodness knows what tortures I underwent in my efforts to find subjects likely to interest him! I positively trembled as I started the dialogue on the spur of the moment. One day, shortly after my arrival—it was, I think, our second or third walk—I thought I had hit upon a capital subject, and ventured to sound Wagner upon his own works. "Can you tell me, Herr Wagner, which opera you prefer, 'Tannhäuser' or 'Tristan'?" Wagner burst into a loud fit of laughter, and replied, "How can you ask me such a silly question?" That was all his answer, and the conversation ended there! From that day I never ventured to break silence, unless Wagner gave me the lead, so that our walks became more silent than ever.

Finally, on Christmas Day, after I had been nearly three months in his house, I was invited for the first time and presented to Madame Cosima Wagner. From that day onward I was treated like one of the household, and dined every day and spent every evening in the family circle. Every evening Wagner used to read aloud. At that date the stories of Hoffmann were in great favour, and Wagner read them incomparably, with the utmost animation.

In this connection, I remember that when "Tristan" was first put in rehearsal at Vienna, in 1862, Wagner came one day to read his poem to the artists, in order to enable them to enter into the spirit of the work. Some of them afterwards declared that if Wagner had devoted himself to the histrionic career he would certainly have become the most remarkable actor of his time. He accompanied his reading with a wealth of gesture and of facial play which—to quote the words of one of the artists of the Burg Theatre—while betraying his complete ignorance of the tricks of the trade, nevertheless revealed an extraordinary talent in diction and representation.

I have mentioned that Wagner's workroom, where he was engaged on the score of the "Meistersinger," was exactly underneath the room which I occupied in his house. During the thirteen months which I spent at Triebschen, I can positively state that I never once heard the sound of the pianoforte in his room. This shows that when composing or noting down his ideas he was never in the habit of trying how it would sound on the pianoforte.

In reply to a question whether Wagner ever consulted him on the use of the different instruments, Dr. Richter replied with a smile—

No. On this point Wagner had no need of advice. He was better informed than any one else. On one single occasion, however, he came up to my room with a page of his score still unblotted, and, pointing out a passage, said: "Do you think that this phrase can be performed on the horn at so rapid a *tempo?* Isn't it too difficult?" The passage in question is in the *Finale* of the second act of the "Meistersinger," where the horn takes up the theme of *Beckmesser's* Serenade. I examined the passage and reassured him immediately: "Certainly it can be played, but it will sound very queer and nasal." "Capital!" cried Wagner, "that's exactly what I meant it to be. It is sure to have a comic effect." And accordingly I had to take my horn and play the passage over several times, each quicker than the last. Wagner was overjoyed; the effect was exactly what he had intended.

I had brought my horn with me from Vienna, and in the summer evenings I used to take a boat and row off to a little islet opposite the villa, where, ensconced in the long grass and undergrowth, I would play on my favourite instrument till I was out of breath. Next day Wagner would question me: "I say, Richter, what were you playing yesterday evening?" "Well, Meister," I would reply, "it was a passage from the 'Meistersinger,'" and Wagner would smile and appear delighted.

Soon a regular legend grew up on the banks of the lake about this horn which every evening used to waken the echoes of the little islet. People heard the sounds, but could not see the performer, and used to rack their brains guessing where the music came from. At last an Englishman, more enterprising than the rest, determined one evening to solve the mystery. I was playing away as usual, absorbed in one of the most beautiful passages, when suddenly I saw the reeds divide and a boat suddenly appeared with the son of Albion therein. When he saw me he exclaimed: "At last, I have found you! You then have been playing the wonderful music. Let me thank you, sir, for the pleasure you have given me on so many evenings."

Fifteen years after this incident I was at Oxford, where the University had conferred on me the honorary degree of doctor, and after the ceremony an imposing personage came up to salute me. It was none other than the Englishman of the island, who had since become one of the most distinguished professors of the University. We shook hands cordially, and as he recalled to me the circumstances of our first meeting, he spoke of the pleasant memories associated with it. "Well," replied I, "it was indeed an experience worth remembering; for you can boast that you were unquestionably the first to hear selections from the 'Meistersinger.'"

The following curious anecdote is of interest in connection with that brilliant brochure "Der Fall Wagner," the author of which, Frederick Nietzsche, a distinguished philosopher, assailed the principles of the Wagnerian system—of which he avowed himself to have been once a devoted admirer—in the most trenchant style:—

Wagner had a servant, a sort of *factotum*, in whom he had the most absolute reliance. He was a Swiss, named Stöcker, and used to wander about the house at all hours in his shirt sleeves wearing a cap with huge red tuft. He was a very knowledgable man, mind you, seeing that he acted as general servant, coachman, valet, and gardener, and, in consequence, he was treated like one of the family. At meals, while he waited, he used to join in the conversation, and would even address the guests, to Wagner's great amusement. Frederick Nietzsche, who, at this time, was a professor at Basle, used often to visit Wagner on Sundays. One day he arrived with a parcel of music under his arm. "Ah!" he said as he came in, "to-day I have brought you one of my compositions. If you have no objection, I will play it for you with Richter." Had a thunderbolt struck the house it could not have produced a greater effect than this proposal. Wagner seemed petrified. He had never imagined that this Nietzsche, who had hitherto shown himself a devoted admirer of his works, this philosopher who had interested him by his profound and original views, was a musical composer as well. At any rate, up to that hour there had never been the slightest hint of such a thing. What was he to do? Nietzsche had already opened the pianoforte, and I had to sit down by his side to play his composition—an overture for four hands. Hardly had we begun when Wagner's face grew dark. At the end he was pale with fury. I anticipated a terrible storm, but he had the self-control to contain himself in Nietzsche's presence. Without saying a word he got up and left the room—or, rather, darted out of it. Tableau! I was at a loss how to control my countenance before Nietzsche, when the door opened and Wagner returned, literally shaking with laughter. "Well, I never!" he said; "that Stöcker is a funny fellow! What do you think he did when he saw me coming out in such a rage? Why, he laid his great hand upon my shoulder, and said, in his broadest Swiss dialect: 'I say, master, I don't think much of that!'" A general laugh greeted this sally. The storm had blown over. But thenceforth Nietzsche never alluded to his compositions again.

It is worthy of note, as a writer in the *Allgemeine Musik-Zeitung* has pointed out, that four years after the incident related in the foregoing anecdote—which certainly does not reflect creditably on Wagner's courtesy or good feeling—Nietzsche published his work, "The New Birth of Tragedy from the Spirit of Music," full of admiration for the genius of Wagner; while his brilliant palinode, "Der Fall Wagner," was not written till 1888. It is impossible, therefore, to ascribe Nietzsche's revolt to wounded *amour propre* on account of Wagner's boorish treatment of his efforts as a composer.

In conclusion, it is interesting to learn, on Dr. Richter's authority, that Wagner's estimate of Mendelssohn was decidedly more favourable than that generally ascribed to him. In particular he often expressed to Dr. Richter his great admiration for the "Hebrides" Overture. As for Brahms, it should be borne in mind that Wagner's depreciatory attitude was, in a measure at least, the result of imperfect acquaintance with his works, to say nothing of the efforts made in some quarters to pit the younger master against him.

The Leipzig Conservatory has just celebrated its jubilee. Though the "idea and the foundation of the Leipzig Conservatorium" are generally attributed to Mendelssohn, yet the idea itself was suggested to him by a certain Saxon advocate named Conrad Schleinitz, who, in the thirties, was the centre of musical life in Leipzig and an intimate friend of the composer of "Elijah." The first step towards its practical foundation was, however, due to Mendelssohn, who, in 1840, petitioned Kreis-director Paul von Falkenstein to obtain the King's sanction to use a sum of 20,000 thalers (£3,000) which had been bequeathed to His Majesty as trustee by Oberhofgerichtsrath Dr. Heinrich Blümner (d. 1839), "zur Begründung eines neuen oder zur Unterstützung eines bereits bestehenden gemeinnützigen vaterländischen Institutes für Kunst und Wissenschaft" (for founding a new or assisting an already established public national Institute for Art and Science). Mendelssohn asked that the money be used "zur Errichtung und Erhaltung einer gründlichen Musikschule in Leipzig" (to establish and maintain a thorough music school in Leipzig), and his request was granted in November, 1842. A board of directors was next decided upon, among whom were the above-mentioned Schleinitz and Friedrich Kistner, the famous music publisher. After the settlement of the usual formalities, an announcement was published in the *Allgemeine Musikalische Zeitung* (January 18, 1843), and in other papers, containing a prospectus of the recently founded Institution. This prospectus contained the names of Mendelssohn, Hauptmann, Ferdinand David, Schumann, C. F. Becker, and August Pohlenz, but before the opening ceremony the last of these illustrious musicians died (March 10, 1843). He was never professor of singing in the Conservatorium, as stated in Grove's Dictionary, Vol. II., p. 115, the place appointed for him being filled by Frau Bünau-Grabau. Some lessons were also given by Madame Schumann, Plaidy, Böhme, Wenzel, and Moritz Klengel. The prospectus further states that the fee for tuition, payable quarterly in advance, was eighty thalers per annum (not seventy-five, as generally stated), and that the income derived from Dr. Blümner's legacy was, by the grace of the King, to be devoted to the establishment of free scholarships for poor natives. This announcement

was followed by another, dated February 8, 1843, in which notice was given that the classes would meet, and lectures be delivered, on April 3. It seems, however, that April 1 was afterwards chosen for the opening ceremony, but that, through the instrumentality of Mendelssohn, the date was altered to the 2nd, owing to the "ominous import of the 1st of April!" On that day the Music School was opened (it was first called "Conservatorium" in 1844) with twenty-two pupils on its books, the first to sign his name being the Dresden composer and teacher, Herr Theodor Kirchner. In the course of the first academic year the number of pupils rose to upwards of sixty, and in consequence the professorial staff had to be enlarged, when Rudolf Sachse, E. F. Richter, and others joined it. The first public "Prüfung," or examination, was held in the old Gewandhaus, in the presence of about 800 persons, on March 29, 1844. No English names, however, appear on the list of those who took part, but Schumann's biographer, W. von Wasielewski, played the violin. This was so successful that another followed on October 18, 1844, when among the pianoforte players we find the name of Otto Goldschmidt. In this year Schumann retired, and, in the place of Ferdinand Hiller (who had undertaken the direction of Mendelssohn's composition class when the latter went to Berlin), Gade was instituted. In March, 1845, Mendelssohn returned, and in the following year Moscheles was induced to leave London and undertake the principal pianoforte classes, a post he continued to occupy until his death in 1870. Ferdinand David was then at the head of the violin classes, and retained this position until 1873. On Mendelssohn's death, Julius Rietz, then conductor of the Leipzig Opera, was called to fill his place, which he occupied until 1860, when he withdrew to Dresden to take up the duties of conductor at the Court Opera. He was succeeded by the present Principal, Dr. Carl Reinecke. Conrad Schleinitz was lay head until his death in 1881, since when Dr. Otto Günther has been (and still is) director. In 1868, when the Conservatorium celebrated its twenty-fifth anniversary, the number of pupils who had studied there was 1,600; in 1883 this number had increased to upwards of 4,000, and at the present time the number of past and present pupils is more than 6,200, of which 970 are present. Up to 1883, 439 English students had entered their names, but this number has been largely added to in the last ten years. In 1887 the New Conservatorium was opened with truly Teutonic festivities, and on March 10, 1893, the Jubilee was celebrated. The King was present; concerts were given at which a new "Festouvertüre" by Reinecke, with choral *Finale*, was played by the pupils; Dr. Günther delivered an oration; and the proceedings closed with a performance of the immortal "9th," under Hans Sitt's direction. In the evening performances were given in the Albert-halle, followed by a banquet and a ball. It is unnecessary to give a list of eminent musicians who have studied at the Leipzig Conservatorium (it would, indeed, be an easier task to give the names of those who have not). Such a list would include the names of Joachim, Grieg, Stanford, Sullivan, and many another now well known to fame. It is worthy of remark that Professor Friedrich Hermann, professor of the violin at Leipzig Conservatorium, entered as a student in 1843, and became a member of the teaching staff in 1848, a post he still occupies with credit to himself and the Institution.

A correspondent writes to a contemporary pathetically deprecating the "repeats" in symphonies generally and the "Eroica" particularly. Waiving the fact that in this particular work the repeats are neither so numerous nor extensive as in most, we wish to point out that this is a very typical remonstrance. "In these days," says the correspondent frankly, "people want to *get on*, they do not want to *go back*." This is, alas! too true, and the same sentiment was still more bluntly expressed the other night at the production of Thomas's opera "The Golden Web." The gallery took it into their heads to suppress all attempts at encores, and in the middle of the first act, when the applause caused some momentary delay, one of the "gods" shouted to the conductor: "Git on, Bunning! Git on with it and let us git 'ome!" Observe the British love of art! People will wait for hours to get into a theatre or concert, but once the performance begun, their one idea is that of Christopher Sly: "An excellent piece of work; would 'twere done!" Shakespeare, you see, knew the vulgar mind as he knew everything else, and hit it off exactly in that one sentence. The way our stall and balcony audiences trail in half-an-hour late is bad enough, but the way they make a wild stampede when the end of the entertainment is drawing near can only be described as a disgrace to our boasted civilisation. We have often said that were the programme only twenty minutes in length a certain section of the audience would come ten minutes late and depart ten minutes before the end, from force of habit. Not but what there *are* symphonies in which the repeats might very well be dispensed with, but (with the exception of the *Scherzos* of Nos. 7 and 9, the omission of the repeats in which is justified by tradition) the Beethoven Symphonies are not among them. Mere duration should not matter—indeed, it should be a positive merit—if the work be really fine. Did not Beethoven play his first four Symphonies all in one programme—with repeats too? And did not Hans von Bülow, a few years ago, give a Concert somewhere in which he played the Choral Symphony *twice through?* With an interval of half-an-hour between the repetitions, it is true, but it must have been a strain on the audience. The great conductor declared that in this way only could the sublime work be properly appreciated. Perhaps so, but as an eminent critic lately remarked of "Siegfried," it demands a higher race of listener.

In his letter, which will be found in another column, the Editor of the *Overture* asserts of critics (1) that they are all on a level; (2) that they lay claim to infallibility; (3) that they claim superiority over those whom they criticise. (1) Our esteemed correspondent admits that some critics are cultured and honest gentlemen; but he says they are all on a level because "they all wear the same domino and mask." Is that so? Is the "domino and mask" of the critic of (say) *The Times*, or the *Daily Telegraph*, or the *Athenæum* the same as the "domino and mask" of the critic of (say) the *New Cut Observer*, or the *Old Kent Road Gazette*, or the *Petticoat Lane Pioneer?* We trow not. Anonymous critics are identified with the journals on which they write, and take rank accordingly. To say they are all on the same level is to say that journals are all on the same level—which is "flat burglary." (2) After asserting that critics "do" lay claim to infallibility, our correspondent admits that the critic's infallibility is derived from his "million readers," who, we are told, "will think far more of him than they do of the Pope." How this proves that the critic "lays claim" to such homage we fail to see. (3) The contention that critics "claim" superiority over those whom they criticise is, at first sight, more

plausible, but will hold water even less than the arguments we have numbered 1 and 2. A critic's power of estimating artistic work is based solely on his power of comparing that under examination with other examples of a similar kind, or, at any rate, with a standard of excellence which he has derived from other examples. "Good" and "bad" are not absolute, but relative terms. If a critic write disparagingly of a work or a performer, it implies, not that he thinks he can produce better work, or considers himself a better performer; but *that he has heard or seen works, or performances, that he thinks better*. For this reason the most valuable possession of a critic is experience—which explains why many amateurs, who know comparatively little of the technique of art, are, nevertheless, excellent judges; while young musicians, with much technical knowledge but little experience, are apt to go astray. These last cannot "place" anything; their judgment of artistic work is not an estimate of its comparative value in relation to the highest standards, but a simple record of its absolute value in relation to *them*. This, of course, is not Criticism at all, but Impressionism.

The *Musical Standard*, also replying to the remarks on criticism which occur in our last issue, says: "Something would be gained if our critics simply gave their personal impressions and did not pretend to be infallible. The god-like attitude they take, when, hidden behind the cloud of the editorial 'we,' they hurtle forth their thunderbolts against some new composer, is too irresistibly funny to those who know the stuff of which the majority of critics are made." The simplicity revealed in these sentences is quite staggering. Our contemporary would evidently have us believe that when a critic speaks in the plural it is a proof that he is putting forward, and claiming infallibility for, opinions which are not his own. If the remarks we have quoted do not mean this then we confess our inability to understand English—or that of the *Musical Standard* to write it. But perhaps our rosy-cheeked contemporary meant to suggest that the "we" of musical criticism is taken literally by the public, and regarded as representing a sort of committee of members of the editorial staff, who discuss matters with the musical critic before they allow him to write his article. . . . Seriously, does any one suppose for a moment that, *as regards opinions*, it makes the slightest difference either to a writer or his readers whether in the course of an article he uses "I," or "we," or neither? With respect to the supposed claim of critics to infallibility we have only to say that it is to be found nowhere but in the minds of those who assert its existence.

In the course of a sympathetic and, on the whole, accurate little biographical note on Professor Marshall Hall, a musical contemporary says: "A few years ago, Mr. Marshall Hall, disgusted with the state of musical affairs in England, left his native country, and is now the occupier of the 'Ormonde' Chair of Music at the Melbourne University." This sentence carries a meaning entirely at variance with facts. Mr. Marshall Hall "left his native country," not because he was "disgusted" with the state of its "musical affairs"—this would, on the contrary, have been a reason for staying at home in order to mend matters—but because he had accepted the post he now holds. *When that appointment was offered to him, Mr. Marshall Hall was living in London;* but as it naturally occurred to him that a continued residence in town would not be altogether favourable to the efficient performance of professional duties at the Antipodes, he left. But what does our contemporary mean by "disgusted with the state of musical affairs in England"? This is one of those vague phrases that, sounding well, but meaning nothing in particular, serve, no doubt, admirably as safety valves for a soured temper, but are otherwise the bane of literature, and, indeed, of conversation. Let the general term "musical affairs" be resolved into particular instances, and we shall then be better able to judge whether or no Mr. Marshall Hall had reason to feel "disgusted."

Mr. W. Beatty Kingston, writing upon Liszt in the *Daily Telegraph*, observes: "On the 31st of the ensuing July I received a telegraphic announcement of Liszt's death. It is a sad thought for every English musician that the excessive fatigues imposed upon him during his sojourn in London completely broke down his already failing strength, and that, after leaving this country, he never really rallied from the exhaustion which was only too manifest in his appearance on the eve of his departure, when I pressed my lips upon his wonder-working hands for the last time." This may be picturesque, but it is not accurate. In point of fact, all the statements personal to Liszt are erroneous. During his stay in England the composer-pianist never showed any signs of special fatigue, nor did he express any feeling of it. His vital power was the wonder of all who saw him. He continued his habit of rising at 5 or 6 o'clock in the morning, and on his way from Dover to Calais he said that, if spared another two years, he would certainly re-visit this country. With regard to circumstances which may have hastened his death, the fact should not be overlooked that, after leaving England, he travelled to Antwerp, thence to Paris, where he caught cold, thence to Weimar, thence to Luxemburg, thence to Bayreuth, for his granddaughter's marriage, back again to Luxemburg and again to Bayreuth, where, though he had to be carried to the theatre, he insisted on attending the Wagner performances. Whether all this travelling and excitement had to do with his decease we cannot say; one thing is certain: he was quite well and hearty on leaving England.

The probably unique private correspondence which passed between the late ill-fated King Louis of Bavaria and Richard Wagner has, for obvious reasons, so far been strictly withheld from the public. Some of the letters written by the King in 1864-5, together with some verses addressed to him by the composer, have, however, just found their way into the columns of the *Wiener Fremdenblatt*. The originals had, we are credibly told, been copied years ago by a lady moving in high social circles in the Bavarian capital and now residing in Vienna; and while there is no reason, from intrinsic evidence, to question their genuineness, our Viennese contemporary has no doubt cheerfully taken upon itself the onus of the indiscretion involved in their unauthorised publication. Without possessing any particular historical value, the few letters in question are distinctly interesting as presenting the relations existing between composer and King in a clearer light than has hitherto been available, and assist us in forming a more accurate opinion of the remarkable character of the latter.

A musical contemporary has drawn attention to a statement, said to have been made by Dr. Parry or Dr. Mackenzie, or both, that "the sonata (form) has been played out, and the opera overture has no longer a *raison d'être* in the scheme of dramatic music." We have only to say that if the meaning be that the capacity of the sonata is exhausted, and that the opera overture has ceased to have significance and acceptation, we traverse the judgment most positively. With regard to the sonata form, Beethoven has shown, in his pianoforte works of that class, how, by developments and modifications, a skilful and gifted composer can endow it with freshness and new vitality. The sonata form is exhausted only in the sense that our living composers have not the genius to re-animate it. With regard to the opera overture, will those who say that it is played out be good enough to tell us why, at representations of the "Meistersingers," "Fidelio," "Der Freischütz," "Tannhäuser," and half-a-dozen other works, the orchestral introduction is more eagerly heard and loudly applauded than almost anything else? The lesson is that we should avoid the use of sounding generalities, which, when looked into, prove as hollow as a drum.

We all know how, from time to time, friends accounted by us as belonging to the "salt of the earth" drop out of the private circle and leave behind them a precious memory to be cherished by no more than a few. Thank heaven, there are many such—men and women unknown to the busy world, but really doing more than the fussy and self-assertive to keep it sweet. The writer of these remarks puts on record, with regret, but with admiration for long years of quiet and unobtrusive virtues, the death of Mrs. Littleton, widow of the late head of the firm of Novello, Ewer and Co. The event took place on March 15, at 19, Fellows Road, and the deceased lady's remains were laid to rest at Lee Cemetery, with those of her late husband. Mrs. Littleton's memory—wholly pure and fragrant—will be cherished not only by her surviving family, but by all who had the privilege of her acquaintance. They have the consolation of knowing that she "sleeps well."

FACTS, RUMOURS, AND REMARKS.

A correspondent has sent us an article from a Portsmouth paper. It is headed "An Angry Pianist," and has reference to some alleged eccentricity of behaviour on the part of Mr. Pachmann when giving one of his Recitals. Everybody knows that the Russian pianist has funny ways of his own, which the public tolerate for the pleasure he affords them as an artist. On this occasion, we read, he remarked, first of all, "Too few people; I cannot play. This is a sham." The audience applauded and were told: "Not now! Not now! Listen till I have done; then I like you to applaud." A row of gas jets having offended his eyes, Mr. Pachmann stopped playing. They must be extinguished. "I like to play in not too much light"—this confidentially to the audience—"I like to look up and think. But all that light—no, no." The artist then left the stage for ten minutes, whereat the public grew restless.

Returning, Mr. Pachmann asked his patrons to be patient. Meanwhile, the hall-keeper could not be found and the lights blazed on. Finally, however, they were extinguished, and the pianist got to work again. But the comedy had not ended. The hall-keeper returned, and, seeing no gas jets, marched on with a taper to relight them. "Go away, go away!" exclaimed Mr. Pachmann, "I do not want you." Noticing some ladies quitting the hall, the artist remarked—playing, as we understand, all the time—"Ladies! They are not ladies. They ought to stay and hear such an artist. In Paris and in London, when I play the audience go—euh! but you—you are stupid." It cannot be denied that the Portsmouth Recital was an entertainment. Apart from the droll episodes, it rose to a high artistic level. "The performance was exquisite," we read, "and the *furore* of applause that followed the concluding notes showed that the audience had quite forgiven the wonderful musician."

The Secretary of the Worcester Festival requests publication of the following: The Musical Festival of the Three Choirs will be held this year at Worcester on September 11, 12, 13, 14, and 15. Engagements have been concluded with Mr. Burnett as leader, and with Madame Albani, Miss Anna Williams, Mrs. Hutchinson, Miss Hilda Wilson, Madame Belle Cole, Miss Jessie King, Mr. Edward Lloyd, Mr. Edwin Houghton, Mr. Watkin Mills, Mr. Brereton, and Mr. Plunket Greene as principal singers. Besides "The Messiah," "Elijah," the "Last Judgment," and the "Hymn of Praise," the programme will include Brahms's Requiem, Bach's Mass in B minor, Parry's "Job," Handel's "Israel in Egypt," orchestral works by Beethoven, Mozart, Weber, and Sullivan, and an instrumental work to be composed for the occasion by Dr. Hubert Parry.

Some inconvenience having been caused by a report that Mr. C. Lee Williams will again conduct the Worcester Festival, as *locum tenens* for Mr. Done, we are requested to state that the duties of *chef d'orchestre* on that occasion have devolved upon Mr. Blair, who is now, for all practical purposes, Organist of Worcester Cathedral, and, therefore, *ex-officio* Conductor of the Festival. Mr. Williams has had nothing whatever to do with the arrangements for the "music meeting."

The managers of the Worcester Festival are, of course, within their right in giving the post of principal first violin to whomsoever they please, and they have now passed over Mr. Carrodus in favour of Mr. Burnett. But the change has been made in a regrettable manner. Mr. Carrodus has "led" the Worcester orchestra ever since the retirement of the late Prosper Sainton, and it was unseemly—we leave courtesy out of the question—to dismiss him without a word of explanation or of acknowledgment as regards past services. Are these Midland manners?

We have received from the Bureau of Music, Chicago Exhibition, a catalogue of works by American composers which it is intended to perform. The list is too long for reproduction here, but we may state that the composers represented in it are Messrs. John K. Payne, G. W. Chadwick, Arthur Foote, G. F. Bristow, Arthur Bird, H. R. Shelly, and A. M. Foerster. These gentlemen are all to be honoured in their own country and among their own people, as is right and proper, though contrary to traditional experience.

Further musical arrangements in connection with the Chicago Exhibition are these:—In addition to the Concerts announced for May and June, the New York Symphony Orchestra (Walter Damrosch, Conductor) will give two Concerts in the Music Hall, on May 19 and 20. The Apollo Club of Chicago will

give performances of Handel's "Messiah" on June 14 and 28, and of Bach's "Saint Matthew" Passion on June 16 and 30. Following the Festival in July of the Second Section of representative Western Choral Societies, there will be given in the Music Hall, Symphony Concerts, including the Ninth of Beethoven; and in the Festival Hall, Wagner Concerts, conducted by Hans Richter. Engagements for band music have been made with Gilmore's Band for September, and with the band of the 13th Regiment of New York City, F. N. Innes, Conductor, for October.

The subjoined paragraph is translated from the Vienna *Tagblatt:* "A new and interesting artistic event was the appearance of Miss Ethel Sharp, prize Scholar of the Royal College of Music, London, in which Institution she received her musical education under the care of Mr. Franklin Taylor. The young lady's performance of Chopin's Nocturne in G minor, and Liszt's transcription of Schubert's 'Auf dem Wasser zu singen,' was received with unusually hearty applause, and she had to comply with the unanimous demand of the audience by playing in addition Grünfeld's charming Barcarolle. Among the characteristics of this young and attractive pianist are a faultless technique, a remarkably soft and *distingué* touch, and, above all, a conception full of poetry and soul. We hope to meet her frequently again in the concert-rooms of Vienna."

According to the pianist, Joseffy, Americans are too quick. He says: "Hasty attempt without sufficient preparation is the bane of all American effort in the realm of art." Again: "His (the American's) rapidity of apprehension too often gives him a distaste for the slow, patient labour and study absolutely essential to the thorough elaboration of every great thought in art. The slow-thinking, plodding German, and the tenacious, bull-dog Englishman have thus a very great advantage over him in their efforts to achieve the highest art perfection." Mr. Joseffy does not seem to know that we English are also in a hurry, and very often do bad work in consequence.

Apropos to the foregoing, another observer of American life, Mr. Carl Hecker, speaks, and his words might be a description of things English:—"As soon as the student is able to earn a little money she stops studying and begins to teach. And that is a very bad thing—bad for art. Nothing is gained and erroneous principles inculcated. There is, as I say, a tremendous talent for art in America, but it is turned to money-making as soon as possible. Art students, who should still be in the class-room, are hired by money-making institutions as art teachers. They are, of course, unable to teach. Their pupils make no progress, and consequently and naturally come to the conclusion that they have no talent. They never dream that if they had been properly taught their success would be unlimited."

Our attention has been called to a case of distress, consequent upon the premature death of Mr. Edwin Richards, of whom a correspondent writes: "Apart from his practical skill as a violin maker and repairer, he possessed much of the traditional knowledge of the violin trade, and as, unfortunately, the number of persons acquainted with this knowledge is every day becoming less, the loss of such a life carries with it much information that can never be regained." Mr. Richards was a son of the well-known violin dealer in Wardour Street. He leaves a widow and three orphans without provision. Subscriptions in aid will be thankfully received by Messrs. Hill and Sons, 38, New Bond Street.

From the *Globe*: "American gossip-mongers have found a wife for Paderewski, it being alleged that he has fallen a victim to the charms of a New York girl, and now divides his time between the shrines of Eros and Apollo. He denies the charge with a smile that gradually grows into a hearty laugh. But he modestly admits that the lady, whose name is freely mentioned, is among his dearest friends, though he insists that there is nothing serious between them, saying it is ridiculous that one so wedded to his art should have time for tender thoughts. The way in which he says this, however—blushing and bungling—is held to be more convincing than his words." We believe there is nothing in the report.

Anger does sometimes get hold of celestial minds, and there is trouble at the City Temple, whence Mr. Minshall, honorary organist for seventeen years, has, it is said, been abruptly dismissed by Dr. Parker. We read in the *Echo:* "According to the statement of Mr. Minshall's friends, the primary cause of the dispute was that Mrs. Parker was not asked to sing solos sufficiently often. Their account is of a highly sensational character, but Dr. Parker's version of the matter has yet to be given, and possibly may put quite a different complexion on the business."

In his speech to the audience at the close of the season in Liverpool, Mr. Bruce, Managing Director of the Royal Carl Rosa Company, said: "With respect to any indication as to our intentions for the future, I fear I can only repeat what I have so often said before—namely, that opera and everything appertaining to it is so surrounded with an atmosphere of doubt and uncertainty that we think it wiser not to commit ourselves to any specific promises for future events." This is prudence, born of experience.

A correspondent calls our attention to the following advertisement, and asks us what we think of it: "An exceptionally great and refined attraction.—A high-class titled lady (soprano) may be secured for 'At Homes,' Banquets, &c., by immediately addressing," &c. In reply to our correspondent's query we simply observe that the announcement would be possible only in the natural home and favoured *habitat* of snobs. The inference is plain.

Shakespearian students may be glad to note that a catalogue of the Shakespeare music published by Messrs. Novello, Ewer and Co. has just been compiled by Mr. Charles Fry and issued by the firm. It includes lists of vocal and instrumental music incidental to nineteen of the plays, besides several settings of the poems, and should prove a valuable index to musical directors of theatres and Concert and entertainment givers generally.

A morning contemporary, referring in advance to the appearance of Herr Foerster at the Popular Concerts, confounded this pianist with a violinist of the same name, of whom particulars were given, and the statement made that he came to Mr. Chappell "with excellent credentials from Vienna and Paris." Namesakes are often troublesome to writers of the hasty notes demanded by modern journalism.

Mr. Frederick F. Rogers has been appointed Manager of Steinway Hall, a position so long held by the late Mr. J. W. Downer. Mr. Rogers is a man of great business capacity, an excellent musician, and the author of many cantatas for ladies' voices, songs, and pianoforte pieces. He is Organist and Choirmaster at an important church in the S.W. district. We wish him every success in the new sphere upon which he has entered.

"It has at length," says the *Manchester Guardian*, "been finally decided to establish a College of Music in Manchester. . . . There was no discordant note heard at the meeting held in the Mayor's Parlour at which the decision to open the College in October next was arrived at." Sir Charles Hallé, not having already enough to do for a man of his years, will be the Principal.

"Plunket Greene," says a New York paper, is a tall young man with nothing of the conventionally artistic appearance about him. "He sings earnestly, with judgment and good taste." This is all very nice, but the critic adds that he "manages skilfully, save for a tendency to wander from the key." The defect—a grave one—must be due to some American influence. Mr. Greene never showed it here.

This is from an American journal: "Mr. E. Eberhard, the president of the Grand Conservatory of Music, then addressed Mr. Giovanni Conterno, and conferred upon him the degree 'Doctor of Music.'" How nice for Mr. Giovanni Conterno! especially as no American *Musical News* asks who is Mr. E. Eberhard and what is the Grand Conservatory of Music.

Nobody disputes the great musical services of Sir Charles Hallé, but it is unwise to exaggerate them. We read in the *Times* that Berlioz and Dvorák are "two composers whose popularity in England is, perhaps, more certainly due to Sir Charles Hallé than to any other person." The saving word "perhaps" is not superfluous here.

Our excellent contemporary, the *Daily News*, is half suspected of poking fun at the rage for titular honours in music when, referring to the proposed Doctors' Concert at Cambridge, it speaks of "Dr. Max Bruch," "Dr. Saint-Saëns," "Dr. Tschaikowsky," "Dr. Boïto," and "Dr. Grieg." "What for I be made a Doctor?" exclaimed sturdy old Handel.

It appears that at the "Doctors' Concert," the following selections will be given: Part of "Odysseus" (Bruch); Concerto Fantasia (Saint-Saëns); Prelude to "Mefistofele" (Boïto); Symphonic Poem, "Francesca da Rimini" (Tschaikowsky); Suite, "Peer Gynt" (Grieg); Ode, "East and West" (Stanford).

The *Times* seems bent upon dealing with Gounod in the spirit of the late Sir Peter Laurie, the champion putter-down. It now speaks of the "pseudo-sacred sentimentalities" of the French master. There are so many repetitions of the letter s in the words quoted that they sound like a hiss, and distinctly suggest venom.

A Scottish critic has just made an important contribution to the new phraseology of his craft. We read that "Mrs. Taggart found full scope for her soprano propensities in a recit. entitled," &c. "Soprano propensities" is good—very good; the word propensity being defined by Webster as "bent of mind."

Dr. Hubert Parry is to conduct a performance of his "Job" at the second Concert of the Middlesex Choral Union in St. James's Hall on the 26th inst. This will be the first presentation of the work in central London. The "Hymn of Praise" (Conductor, Mr. James Shaw) completes the programme.

Mr. Mapleson is in New York on business which the newspaper men cannot quite make out because, singular to relate, the old operatic hand refuses to show his cards. "Brer Rabbit, he lay low." The "Colonel" is, however, vehemently suspected of being after the proposed new opera-house.

We desire all manner of success for the amateur orchestra which Mr. Charles Fry has suggested (and Mr. Arnold Dolmetsch will conduct) as a desirable complement of the Irving Dramatic Club. Once formed, this body will make the addition of incidental music to plays an easy matter.

The German colony in London will have another opportunity of supporting Wagnerian art at Covent Garden, seven performances being arranged for in June and July. For the season proper, Sir A. Harris promises "I Rantzau," "I Pagliacci," "Armida," and a host of artists.

In Sir John Stainer's "Daughter of Jairus" there is a duet called "Love divine." The Warrington *Observer*, reporting a Concert at which the Cantata was performed, gave this piece as "Oh, lovely Rhine."

Sir Arthur Sullivan is expected home about the 12th inst. His return route lies through Spain as he desires to visit Seville. We all recognise the good service he has done to his country's musical repute by conducting the two English Concerts at Monaco.

What does a morning contemporary mean by stating that a certain artist "well breasted the exactions on the voice of Meyerbeer's 'Roberto tu che adoro'"?

According to a paragraph in the *Boston Home Journal*, Madame Nordica has asked leave to remain in America till May 20. It is not said that Sir Augustus Harris has consented.

Mr. W. A. Morgan, honorary secretary of the Cardiff Festival, 1892, has been presented with a silver tea service in recognition of his labours on behalf of the new enterprise.

ROYAL CHORAL SOCIETY.

A few words will meet the requirements of the performance of "Israel in Egypt" given by this Society on the 8th ult. The Oratorio is on the active list at the Albert Hall—first, on account of its surpassing merits as a choral work, and, next, because it gives Sir Joseph Barnby's army of singers an opportunity such as hardly anything else affords. Regular performances have, of course, familiarised the public with a degree of excellence which it now suffices to acknowledge in general terms. As on many former occasions, the duet for basses was sung by the whole of the male voices, and applauded, not, we hope, on

the question of principle, but because the rendering under such conditions was very good. The solo parts were taken by Miss Anna Williams, Miss M. Hoare, Miss Clara Butt, and Mr. E. Lloyd. Of those artists the first and last made a success familiar both in character and measure, Mr. Lloyd obtaining the honours of the evening in "The enemy said." Miss Butt displayed her rare voice to great advantage in the contralto music, but she is a beginner, and needs to go on with careful and assiduous study. Sir Joseph Barnby conducted.

PHILHARMONIC SOCIETY.

This Institution has now got fairly into its eighties, and has flourished nearly the whole length of Mr. Gladstone's life. The Premier is accounted an old man even in this age of longevity, but the Philharmonic, though two years younger, is far older, judged, of course, by the average term over which the career of musical enterprises extends. Aged though it be, however, the Society preserves its vitality, and even, to some extent, renews the best features of its youth.

The first Concert of the eighty-first season took place in St. James's Hall on the 9th ult., when Dr. Mackenzie made his *début* as Conductor in succession to Mr. Cowen. It is needless to say that the popular Scottish musician was well received both by orchestra and audience, from whom he will, no doubt, have the support and encouragement which one in a position so difficult and responsible largely requires. We may add, at once, that the performance under Dr. Mackenzie was fully up to the standard and an assurance that all will be well in the future. The programme contained a selection from Dr. H. Parry's music to "Hypatia," specially arranged and conducted by the composer. It included the Overture, two Entr'actes, music to Street Scene, and the Orestes March, all of which were heard, for the first time, under proper conditions. A theatrical audience does not listen to overtures and entr'actes. It talks and drowns them in a sea of voices. At St. James's Hall Dr. Parry really had a hearing, and his music, so artistic and, at the same time, so well supplied with the elements of popularity, met with ample appreciation. Need we state that the composer had a hearty welcome? Mr. Slivinski, who essayed to play (it is said for the first time) Schumann's Pianoforte Concerto, cannot be congratulated upon a success. His performance was, in various respects, below the mark of a first-class effort, and he did not appear to be quite at his ease either with the work or the conditions of its performance. The artist was much more at home amid the freedom of his solos, and with such music in hand as Chopin's Nocturne in F sharp and Liszt's Hungarian Rhapsody (No. 12). Special notice should be taken of the work of the orchestra in the "Eroica" Symphony—a fine display. The Overtures were "Euryanthe" and "Marco Spada," and the vocalist was Miss Nancy Macdonald, an American lady, who took the place which, through indisposition, Miss Macintyre could not fill.

At the second Concert (23rd ult.) the audience was smaller than at the first, perhaps because the programme contained much English music. Never mind. When the English music is as good as that in Mr. Cliffe's Leeds Symphony and Mr. Somervell's Ballad "Helen of Kirkconnel" it can afford to wait. The work first-named had not previously been heard in central London, but there is no need to discuss it here for the third or fourth time. Its merits are well known to connoisseurs and we will only say that the Symphony would bear still further compression and be the better for the process. Probably it will pass again under the composer's revising eye. Mr. Somervell's Ballad we take to be his first orchestral work. In that case there is every reason for encouragement, since the music is well put together, nicely scored, and thoroughly in keeping with the poetic basis. Everybody knows the legend of the devoted maid who saved her lover's life at the cost of her own. Mr. Somervell's lament over her tragic fate, and his expression of the survivor's emotion as he recalls the dastardly deed of his rival and its prompt punishment, are both happily conceived, while the music abounds in delicate touches which show in equal degree both taste and feeling. The composer was twice summoned to receive the congratulations of the audience. A brilliant performance of Brahms's not uniformly interesting Concerto in D for violin, by Miss Wietrowetz, was a conspicuous feature of the evening. The Overtures on this occasion were Sullivan's "Macbeth" and Wagner's "Flying Dutchman." The vocalist was Mr. Norman Salmond.

LONDON SYMPHONY CONCERTS.

Mr. Henschel brought his series of Concerts to a successful close on the 2nd ult. The programme contained two works of surpassing interest: Schubert's "Unfinished" and Beethoven's "Choral" Symphonies. The Henschel Choir sang with marked spirit and intelligence. Mr. Henschel may not have given quite an ideal rendering of Schubert's Symphony, but rather than pick holes we would praise him for his earnestness and energy in the cause of the highest art. The attendance at these entertainments has of late improved so greatly that the London Symphony Concerts now bid fair to become one of the standing musical institutions of the metropolis; and the excellent choir which has been formed will help to make the programmes exceedingly attractive in the future. Mr. Henschel seems now on the point of being rewarded for his perseverance amid circumstances for a long time the reverse of favourable.

The extra Wagner Concert given on Tuesday, the 14th ult., was a brilliant success. The hall was crowded and many were sent empty away. The rise of Wagner's music has been most striking, and its progress in popular favour most rapid. Its success may be due to foolishness or to fashion, but it is a fact, and one of which Mr. Henschel has taken due advantage. The programme was devoted entirely to the works of the Bayreuth master, and contained excerpts from his early operas and later music-dramas. Mr. Henschel conducted with his usual energy and intelligence. The fine renderings of the "Lohengrin" duet by Miss E. Florence and Madame Brema, and of the "Liebestod" from "Tristan" by Miss Esther Palliser, deserve special mention.

THE BACH CHOIR.

The wisdom of the homely adage respecting the advisability of the cobbler sticking to his last, was plainly exemplified when the Bach Choir gave a Concert consisting entirely of the Leipzig cantor's works, on the 10th ult., at St. James's Hall, the spectacle of well-filled benches being very welcome after the array of empty seats at the previous performance, when Verdi's Manzoni Requiem occupied the programme. The scheme on the present occasion could not well have been more interesting, almost every piece being given for the first time in England. The most important was the "Trauer Ode," a lengthy Cantata composed for the funeral service in honour of the Electress Christiane Eberhardine, wife of Frederick Augustus I. of Saxony, who, for reasons of policy and ambition, became a Roman Catholic, while his wife remained a staunch Protestant and died greatly lamented. The words of the Ode were written by Dr. Gottsched, and they deal so fully with the virtues of the deceased Princess that Bach regarded the work as of an ephemeral nature; but in order to preserve the music from oblivion he afterwards utilised much of it for a setting of the Gospel according to St. Mark. This unfortunately has been lost, but the score of the "Trauer Ode" is preserved in the Berlin Royal Library and the present performance was probably the first with the original text since 1727. The music is in Bach's ripest manner, and several of the numbers recall the St. Matthew Passion Music. The next work was an orchestral Suite in D, also performed for the first time in England, the parts only being published last year. It is a very vigorous work in five movements, the most pleasing of which, for reasons stated below, being the fourth, a very graceful *Minuet*. Next came the brief Church Cantata "Herr, wie du willt," composed for the third Sunday after the Epiphany, within the first five years of Bach's residence in Leipzig. The music is deeply expressive though less elaborate than many of the master's choral works. The very fine Concerto for three claviers in D minor, with string accompaniment, used to be frequently heard

at the Popular Concerts, but it had dropped out of notice for many years, and its revival was welcome, the solo parts being admirably rendered by Miss Fanny Davies, Mr. Leonard Borwick, and Mr. Henry Bird. This highly interesting Concert ended with the opening chorus of the Cantata "Es erhub sich ein Streit," written for Michaelmas Day, 1725. With regard to the manner of performance, commendation in general terms may be bestowed on the choir, which acquitted itself of its unfamiliar duties, if not faultlessly, at any rate in very creditable fashion. Justice was rendered to the vocal solo parts by Mrs. Hutchinson, Miss Hilda Wilson, Mr. Houghton, and Mr. Henschel, the excellent artist last mentioned especially distinguishing himself. Some of the instrumentalists, notably Mr. W. L. Barrett (flute), Messrs. Lebon and Smith (oboi d'amore), and Messrs. Howell and Ould (violoncelli), are also worthy of individual mention, and Professor Villiers Stanford conducted the Concert with musicianly care and intelligence. Something remains to be said concerning the well meant but imperfect efforts to reproduce the original orchestration of Bach. Parts for the viola da gamba were played upon the violoncello, and lute parts were divided between the viola and the violoncello; but three of the re-manufactured long trumpets were used with a compass extending to D above the treble staff. That the effect was anything resembling that intended by Bach cannot be supposed for an instant. In the Suite—the *Minuet* excepted—the din was earsplitting, and the balance of the parts completely destroyed. It has been suggested that Bach intended the trumpet notes to sound an octave lower than written, but this cannot have been the case, and the suggestion of the late Robert Franz, that the parts should be played by clarinets, seems, on the whole, the least objectionable way of meeting the difficulty.

CRYSTAL PALACE CONCERTS.

Dvorák's Symphony in G (No. 4) had not been heard at Sydenham before February 25, on which occasion it was introduced with great success by Mr. Manns. The merits and the weaknesses of this remarkably interesting and attractive work have already been discussed at length in The Musical Times. It is enough to state that it created a very marked impression on the *habitués* of the Crystal Palace, the fascinating *Allegro grazioso*, in which the waltz rhythm is treated on a symphonic scale with such delightful results, being especially appreciated. Mr. Manns, who conducted *con amore*, had evidently taken abundant pains in rehearsing the work, and was successful in securing an exceedingly animated and sympathetic rendering. A *débutante* of considerable promise was heard in Miss Mary Cardew, a pupil of Dr. Joachim's, whose performance of Bach's Chaconne was noticeable, not merely for fluent execution and sound technique, but also for intelligent and scholarly phrasing. Miss Cardew also gave a graceful rendering of the solo part in Max Bruch's romantic Concerto in G (No. 1), and altogether must be congratulated on a decidedly successful first appearance. Mr. Santley gave the picturesque baritone aria from Bizet's "Pêcheurs de Perles" with great fervour, and introduced a suave and gracefully-written "Salutation Angélique" of his own composition, scored for small orchestra, which, it is needless to say, he sang with incomparable skill. The programme, which opened with the Overture to "Oberon," concluded with that to the "Flying Dutchman," both excellently played by the band, under Mr. Manns's inspiriting leadership.

On the 4th ult. Mr. Manns, ever ready to encourage native talent, introduced a new Concert-Overture from the pen of Mr. Marshall Hall, the young composer who was appointed three years ago, when only twenty-eight, to the Chair of Music in the University of Melbourne. The new Overture, to which Mr. C. A. Barry contributed a sympathetic analysis, is long, ambitious, and difficult, and to judge by the notes contributed by the composer, is designed to give musical expression to a period of *Sturm und Drang*, of strife and struggle, despondency and renewed resolve. In fact, *magnis componere parva*, it is Mr. Marshall Hall's musical rendering of the same emotions and experiences as those which prompted Wagner to compose his "Faust" Overture. For the rest, Mr. Marshall Hall's work, though characterised by force and breadth of treatment, is too deeply saturated with the influence of Wagner to exact the praise due to an original work. It was played with vigour by the band and very cordially received by the audience. M. Slivinski chose Tausig's vulgarised version of Chopin's Pianoforte Concerto in E minor for his chief effort, but failed to come up to the high standard of excellence reached by him on many previous occasions. He was more successful in minor solos by Schumann, Rubinstein, and Liszt. The Symphony was that by Brahms in F major (No. 3), of which better renderings have been heard at the Crystal Palace. Madame Belle Cole was the vocalist, and gave the air "Lo! the King," from "The Rose of Sharon," and Gounod's "Easter Eve," with considerable effect. The programme was completed by Mendelssohn's "Calm Sea and Prosperous Voyage" Overture.

At the Concert held on the 11th ult. the chief interest centred in Dvorák's Mass in D, of which a detailed account will be found in another column. The remainder of the programme was of a miscellaneous sacred character. The orchestra were heard to advantage in the Prelude to Part II. of the "Light of the World" and the *Andante* and *Finale* of Mendelssohn's "Reformation" Symphony. Mr. Andrew Black gave a vigorous and effective delivery of "Why do the nations?" and Madame Clara Samuell sang the Bach-Gounod "Ave Maria" with her usual taste and accuracy. The female voices of the choir gave a highly creditable rendering of Schubert's setting of the 23rd Psalm, to which Mr. Manns has fitted an orchestral accompaniment.

Dr. Joachim's appearance in the programme of the Concert on the 18th ult. attracted an excellent audience. The great violinist was heard in Mozart's Concerto in A, a work which, if we mistake not, was unearthed by Dr. Joachim himself at Salzburg. It had not been heard in England since 1884, and though hardly representative of Mozart at his greatest is well worth the honour of an occasional performance. It is needless to say that the Concerto was splendidly played by Dr. Joachim. He also gave the Capriccio by Gade, recently introduced by him at one of the Popular Concerts—a posthumous work of the genial Scandinavian master, to which Reinecke has supplied a suitable orchestral accompaniment. The Capriccio, though not strikingly original, is a very pleasing and brilliant piece. For an encore Dr. Joachim added an unaccompanied movement from one of Bach's works for violin. By way of an orchestral novelty Mr. Manns introduced two numbers—a Prelude and a Processional March—from Moszkowski's "Boabdil," the opera produced this winter in Berlin. Herr Moszkowski is an undeniably dextrous craftsman, and handles the orchestra with confidence and tact; but the elements of spontaneity and individuality are lacking. The Symphony was Schumann's "Rhenish," splendidly played under Mr. Manns's guidance, and the orchestral portion of the programme also included the Vorspiel to "Tristan" and Mr. MacCunn's brilliant and delightful Overture "Land of the Mountain and the Flood." Miss Mary Harris, a new-comer, exhibited a pleasing soprano in "Mi tradi," from Mozart's "Don Giovanni," and Schubert's "Ave Maria." Her taste, however, is sadly in need of cultivation, for she scrupled not to introduce an irrelevant high note at the close of the last-named song.

The sixteenth Concert, held on the 25th ult., was miserably attended—the afternoon certainly was glorious enough to tempt all but confirmed melomaniacs out of doors—but proved one of the most delightful Concerts of the year. Herr Julius Klengel introduced a Violoncello Concerto of his own—hitherto unheard in England—which will still further enhance the high estimate of his musicianship entertained by connoisseurs in this country. Herr Klengel is a fine player in the classical style: he is also a superb technician; and the Concerto illustrates these two sides of his artistic nature. The themes are broad and flowing, the workmanship sound and scholarly; on the other hand, the ornamentation is so elaborate that we doubt if any other violoncellist living could do full justice to it. Herr Klengel created a *furore*, not only among the audience, but amongst the orchestra, by his amazing performance of this interesting and enjoyable work. But further wonders were still in store

for them in the shape of Paganini's Moto Perpetuo, transcribed for violoncello by Herr Klengel and played by him with extraordinary agility and endurance. It was quite pretty to see the enthusiasm of the excellent violoncellists in the orchestra when Herr Klengel wound up with an astonishing cataract of octaves from the top to the bottom of the instrument. He also played with rare beauty of expression the famous *Largo* from Handel's "Serse," and gave a transcription of one of Massenet's songs. The singer was Mdlle. Landi, a stranger to the Palace, who made a complete conquest of her hearers by the end of the afternoon. She has a beautiful voice, of the operatic contralto range, and has been perfectly trained. Her enunciation is admirable and her expression instinct with intelligence and charm. But for an occasional undue use of the vibrato she really leaves a critic nothing to say. Her songs were the great aria of *Fides*, "Ah! mon fils" ("Le Prophète"), Gounod's "Biondina," and an arietta by Pergolesi, and she sang all three to perfection. Goldmark's "Sakuntala" Overture and an orchestral selection from the "Meistersinger" completed the programme of a most delightful Concert.

DVORÁK'S NEW MASS.

The circumstances to which this work owes its origin and present form having been indicated with all necessary fulness on page 144 of our last issue, our present and pleasant duty is confined to a consideration of the musical beauties of the score, and a record of their setting forth at the Crystal Palace Concert of the 11th ult., under the direction of Mr. Manns. Everyone acquainted—even superficially—with Dvorák's music will anticipate our statement that the Mass is marked in a high degree by melodious charm, rhythmical life, and lucidity: that it is lacking neither in appropriateness of expression nor devotional feeling will be easily believed by all who are familiar with the Bohemian composer's "Stabat Mater" or "Requiem." The new work is, however, let us hasten to say, far less pretentious than these sacred masterpieces, and far less difficult to perform. Its advantage in this last respect is so obvious that we may confidently anticipate for it more frequent hearing than is possible in the case of its elder sisters—a hope strengthened by the fact that the work may be performed by chorus without the aid of soloists. It will need, however, on the part of those who essay its interpretation, command of the whole gamut of emotional expression, without which nothing like justice can be done to its subtlest beauties. Take, for instance, the Kyrie, with its delicately confidential, trustful, and tender theme in 6-4 time; the plaintive Agnus Dei; the graphic and striking Credo, so wonderfully expressive of simple faith and its resulting serenity; or the beautiful Benedictus, in which, by the way, the organ conspicuously figures—how full are all these of risks and of opportunities for singers! At the Crystal Palace, of course, the latter were most in evidence. Neither the soloists, Mesdames Clara Samuell and Marian McKenzie, Messrs. Andrew Black and E. Houghton, nor the choir found in the music anything to unduly test their powers, while the orchestra, it need hardly be said, was more than equal to the demands made upon its resources. The important organ part was played throughout with perfect taste by Mr. A. J. Eyre, and Mr. Manns conducted the work as though he loved it.

MONDAY AND SATURDAY POPULAR CONCERTS.

Our record of these performances during the past month need not be lengthy, as the tide of novelty has slackened considerably and the programmes have consisted mainly of familiar works performed by well-known artists. There is certainly no occasion to linger over the Concert of Saturday, February 25, when Schubert's Pianoforte Quintet in A (Op. 114), sometimes known as the "Trout" Quintet, and Mendelssohn's in the same key (Op. 18), were the principal features. Miss Eibenschütz gave a careful and intelligent performance of Beethoven's Sonata in E flat (Op. 27, No. 1) and Mr. Joachim played his favourite Sarabande and Tambourin from Leclair's Violin Sonata in D. Mrs. Helen Trust introduced a curious old song called "A favourite Air," by Cocchi, from the Pastoral of "Daphne and Amaryllis," composed about 1760.

On the following Monday there was a new feature of some importance—namely, a Pianoforte Quartet in E flat, by Dvorák (Op. 87). The work is understood to be a comparatively recent composition and it is in all respects a ripe production, though it does not display the Bohemian master's genius in any new light. The first movement is noteworthy, as usual, for the reiteration of the principal figure, but relief is given by the melodious and ballad-like second subject. The slow movement, *Lento*, in G flat, might be described as an extended love song, being unusually sentimental for Dvorák. An *Allegretto moderato* which stands in place of a *Scherzo* is graceful and charming, and the *Finale* is more distinctly Slavonic than any of the preceding sections and very lively. The Quartet evidently made a very favourable impression on the audience, thanks, in part, to a splendid performance by Messrs. Leonard Borwick, Joachim, Straus, and Piatti. The young English pianist repeated the four movements of Bach's English Suite in A minor he had recently introduced. Mr. Joachim played his own Romance in B flat (Op. 2), and Beethoven's great Quartet in C sharp minor (Op. 131) completed the instrumental programme. Mr. Braxton Smith sang airs by Rubinstein and Mendelssohn and Mr. George Bennett's effective song "The Miller's Daughter," in an agreeable manner.

Bach's Concerto in D minor for two violins drew a great audience on Saturday, the 4th ult., and the favourite work was received with the customary enthusiasm—the executants, Lady Hallé and Mr. Joachim, being recalled so many times that eventually they repeated the slow movement. Beethoven's Quartet in F minor (Op. 95) and Schubert's Trio in B flat (Op. 99) were in the programme, and Miss Fanny Davies repeated the selection from Brahms's new pieces (Op. 116 and 117) she had introduced on a previous Monday. The vocalist was Mrs. Elene Eaton, who displayed a fine soprano voice and an excellent method in an air from Handel's "Semele" and Rubinstein's fine song "The Asra."

Cherubini's brilliant Quartet in E flat (No. 1) opened the Concert of Monday, the 6th ult., and the other concerted works were Beethoven's Sonata in G for pianoforte and violin (Op. 96) and the same composer's Trio in C minor (Op. 9, No. 3). Miss Fanny Davies gave a beautifully finished rendering of Schumann's Papillons, reminding the listener of her revered teacher, whom probably we shall never hear again; and Miss Evangeline Florence introduced a new and charming song, "Spring," by Mr. Henschel, which she sang with perfect taste.

On Saturday, the 11th ult., Mozart's Quintet in C and Beethoven's Trio in G (Op. 1, No. 2) were the concerted pieces in the programme, and the last-named composer's Sonata in E flat (Op. 31, No. 3) was intelligently played by Mr. Schönberger. Mr. Joachim gave Tartini's Sonata "Il Trillo del Diavolo," a performance of which is looked for annually. The vocalist was Madame Boyanoska, who made a very favourable impression in airs by Mozart and Gluck.

The Concert of Monday, the 13th ult., may be dismissed with equal brevity. A magnificent performance was given of Mendelssohn's Quintet in B flat (Op. 87), the audience endeavouring, though in vain, to secure a repetition of the slow movement. Mr. Leonard Borwick was admirable in some pieces by Chopin, including the stormy Etude in B minor, which was given for the first time. Mr. Piatti was unapproachable, as usual, in Max Bruch's "Kol Nidrei," and Madame Alice Gomez gave entire satisfaction in songs by Pergolesi, Paradies, and Goring Thomas. The performance ended with Haydn's Quartet in G (Op. 64, No. 4).

On Saturday, the 18th ult., there was a new pianist, Mr. Charles Foerster, of whose antecedents nothing was said. He selected for his introduction Schumann's popular Carnaval, but it cannot be said that the result was very satisfactory. Mr. Foerster's technique is fairly good, but his style was too affected and altogether lacking in the breadth required for the interpretation of Schumann's music. The tricks played with the *tempo* in some of the movements were very irritating. Mr. Joachim being

engaged at the Crystal Palace, his place was taken by Miss Wietrowetz, his clever pupil, who was quite equal to her duties as leader in Beethoven's Quartet in B flat (Op. 18, No. 6) and Mendelssohn's Trio in C minor (Op. 66), and also gave a brilliant performance of Spohr's "Dramatic" Concerto, with Ferdinand David's pianoforte accompaniment. Mr. Santley sang with all his accustomed charm Mr. Piatti's tasteful song "The Lover's Appeal" and Gottfried von Jacquin's "L'Addio," which, as usual, was attributed to Mozart.

An admirable programme on the following Monday drew a very large audience. Brahms's Quintet in G (Op. 111), Bach's Violin Chaconne, Mendelssohn's Trio in D minor (Op. 49), and Beethoven's Sonata in F minor (Op. 57) are acknowledged masterpieces. Miss Eibenschütz essayed the Sonata, and issued from the trying ordeal fairly well, although her performance was that of a clever young aspirant rather than that of an experienced artist. Mr. Eugène Oudin sang with much effect a choice selection of French songs, including two quaint ditties by Guedron and Monsigny, and two of Gounod's charming lyrics.

THURSDAY SUBSCRIPTION CONCERTS.

For the last of their Concerts this season, held at Steinway Hall on the 16th ult., Messrs. William Nicholl, Septimus Webbe, and Hans Adolf Brousil drew extensively upon Mendelssohn, and the large attendance proved that belief in the continued attractiveness of the master was fully warranted. The two instrumentalists played with spirit the Sonata in B flat major for pianoforte and violoncello, whilst for solo Mr. Webbe selected the familiar Andante and Rondo Capriccioso. The tender beauty of the airs "The Garland" and "When thro' the Piazzetta" was brought out by Mr. Nicholl with a sentiment and earnestness corresponding with the words, and Miss Elsie MacKenzie made a good impression by neat delivery of "Das erste Veilchen" and "Auf Flugeln des Gesanges." The second part of the Concert, embracing several examples of various composers, was headed by three Canons for female voices, by Carl Reinecke (Op. 163). A dozen young ladies appeared on the platform as interpreters of "Waken not the sleeper," "Happiness ever is fugitive found," and "Prayer on the Waters." Miss Elsie MacKenzie sang *morceaux* by Blumenthal and Liza Lehmann, Mr. S. Webbe played Chopin's Ballade in A flat, and Mr. Brousil concluded the programme with violoncello soli by Davidoff. The most interesting feature of this section, however, was the rendering by Mr. Nicholl of three songs from the pen of Miss Mary Carmichael, who accompanied. With such grace and finish were "Love's Wishes," "O Mistress mine," and "The Milkmaid" sung, that the audience insisted upon an encore of the last-named. Next season Mr. Otto Peiniger, the violinist, will join the party, and the composers particularly represented will be Beethoven, Chopin, Dvorák, and Saint-Saëns.

LONDON CHAMBER CONCERTS.

Under this heading a new series of three Concerts was commenced at the Princes' Hall on Tuesday, the 21st ult., the director being Mr. G. A. Clinton, the eminent clarinettist. The principal object of the undertaking is to present works either for wind instruments alone or for wind in combination with strings and pianoforte. In order to ensure first-rate performances, Mr. Clinton has associated himself with a number of excellent artists, among whom on the present occasion were Messrs. E. Sauret and J. Blaha (violins), H. Krause (viola), E. Howell (violoncello), C. Winterbottom (double bass), A. Fransella (flute), W. M. Malsch (oboe), A. Borsdorf (horn), T. Clinton (trumpet), T. Wotton (bassoon), and Septimus Webbe (pianoforte). The performance commenced with a charming Quintet in E flat for pianoforte and wind by Mozart, a little-known but very melodious and pleasing work. Next came a Septet in the same key, for the curious combination of pianoforte, strings, and trumpet, by Saint-Saëns (Op. 65). This is a vigorous and effective work, written for the most part in the broadly diatonic and almost Handelian style which the French composer sometimes affects. In the second part were Lalo's delightful "Aubade," which it may be remembered was introduced last year at the Steinway Hall, and was now repeated by special desire; and Beethoven's familar, but ever-welcome, Septet. Two violin solos, composed and played by Mr. Sauret, and two songs, contributed by Miss Mary Harris, completed an excellent programme.

"THE GOLDEN WEB."

After having been produced at Liverpool, as recorded in our last issue, Goring Thomas's opera was performed for the first time in London, on the 11th ult., at the Lyric Theatre.

The standard of that which is known in this country as "comic opera" is, as a rule, so carefully kept within reach of the most ordinary statures that we are bound to rejoice when it is raised ever so little. We accordingly give thanks for "The Golden Web," which in grace, musicianship, and all that makes for refinement is head and shoulders above other works of its class. At the same time it is not an "opera," as we understand the term, but simply a concert of songs, duets, trios, &c. (of greater musical value and interest than usual), fitted to a play in such a manner that the play and the music "mutually incommode one another." We are not now pointing to an unrealised ideal as the standard by which such works should be measured; we ask only that the best examples of *opera comique* (Auber, Boieldieu, Halévy, Adam, Flotow, and others may be instanced) should be kept in view. Compared with these, our lamented countryman's posthumous work must surely be found wanting by all who are competent to judge. We say so with regret, but at the same time with a conviction that higher praise would not only involve injustice to other composers, but also encourage the prevalent notion that there is no essential difference between music for the theatre and music for the concert-room, or, at any rate, that the distinction is of importance only when *serious* work is concerned. It cannot be too often urged that whether dramatic music be heavy or light, it must at all events have character appropriate to the situations it accompanies and in harmony even with the atmosphere of the piece as a whole. Lacking this, it lacks the essential that entitles it to praise as operatic music, however much it may charm us in other respects. The music of "The Golden Web" charms so much—its orchestration alone would suffice for this—that susceptible listeners are likely to forget the rules of the game, and, in consequence, to over-rate the work *qud* opera. Four of the principal parts were sustained by the artists who played them in Liverpool; others were taken by Messrs. Wallace Brownlow, Richard Temple, Furneaux Cooke, and J. A. Shale, with fair success. The chief honours fell to Miss Alice Estey, who has a capital voice which she knows how to use; Madame Amadi, and Mr. Arthur Wilkinson, who, as *Lord Silvertop's Valet*, acted with much point. Mr. Herbert Bunning conducted with all necessary vigilance.

ROYAL COLLEGE OF MUSIC.

The Concert given on February 23 (too late to be referred to in our last number) deserves to be mentioned, if only for the sake of a highly creditable rendering of Haydn's String Quartet in B flat (Op. 55, No. 3), by Misses Marie Motto, Winifred Foster, Maud E. Aldis, and Mr. F. Williams, and more especially the excellent manner in which the first-named young lady "led." Another good performance was that of two Hungarian Dances (Brahms-Joachim), by Miss Lilian Wright. At the afternoon Concert on the 9th ult. a new String Quartet in D, by a student, Mr. H. Walford Davies, was produced. Performances of students' compositions are very rare at the College, but when a work is thus honoured it is generally safe to anticipate a display of more than average promise. Mr. Davies's Quartet is no exception to this rule, for it is in many and important respects an achievement of distinct value. Although not altogether free from reminiscences, more especially of Brahms, it shows sufficient individuality and excellence, both in its subjects and their treatment, to deserve a public hearing and to be judged by a higher standard than that generally applied to students' works. It was played by

Mr. Alfred Wall, Miss Ruth Howell, Mr. Leonard Fowles, and Mr. Paul Ludwig in thoroughly satisfactory style.

On the 15th ult., at the annual examination of the Operatic Class, the pupils performed Mozart's "Marriage of Figaro," with full orchestra, under Professor Stanford. Criticism, under the circumstances, is of course out of the question, but it is permissible to say that a representation of such excellence should be repeated, in public, as soon as possible.

The last Concert of the term, on the 24th ult., was, as usual, orchestral. It opened with a stirring and graphic rendering of the "Flying Dutchman" Overture, which was followed by Beethoven's third Pianoforte Concerto, the solo part being played with refinement, fluent execution, and nice touch by Miss Edith Green. Miss Ena Bedford and Mr. William Green made the most of the parts of *Margaret* and *Golo* in the *Finale* to Act I. from "Genoveva," The orchestra had in Berlioz's extraordinary Symphonie Fantastique a task the difficulty of which might well have appalled young players. But, like Napoleon, they seem to have no such word as "impossible" in their dictionary, for even those passages were played with ease and accuracy which Berlioz himself marks in the score as being *d'une extrême difficulté*. The performance was one of the best ever given at the College and a triumph for all concerned, especially so for the conductor, Professor Stanford.

The repetition at the Lyceum Theatre, on the 11th ult., of Gluck's *Orfeo*, by the pupils of the Royal College of Music, was quite as praiseworthy as its predecessor in December. If possible, indeed, Miss Clara Butt, in two or three particulars, improved upon her reading of the devoted hero, and both by her singing and acting—specially in the long scene in the third act terminating with the death of *Eurydice*—completely held the attention of a large audience, which included the Prince of Wales, the Duchess of Teck, and the Princess May. The interest evoked was unmistakable. Miss Maggie Purvis again sang the music of *Eurydice* sympathetically, and Miss Ethel M. Cain was a spirited *Eros*. The efficiency of the chorus-singing, as of the execution of the orchestral accompaniments, greatly added to the pleasure afforded by a performance honourable to all concerned.

ROYAL ACADEMY OF MUSIC.

Some very creditable work was done at the Concert in St. James's Hall on February 27, the most noteworthy feature of the programme being a series of eight Variations for quartet of pianoforte and strings by Amy Horrocks, played by Misses L. Davies and E. Reynolds and Messrs. A. and H. Walenn. These are remarkably clever and may be regarded as a distinct advance upon any of Miss Horrocks's previous efforts. The female choir was heard to much advantage in Brahms's beautiful Trios, with horn and harp accompaniments, "The Death of Trenar" and "The Gardener." A decidedly singular performance was that of Handel's "Largo" by pupils of the Ensemble Class, consisting of eighty violins, eight harps, and organ. Mention should be made of two nicely written songs, "As the flight of a river" and "When stars are in the quiet skies," by Roland Revell (student), sung by Mr. Arthur Appleby; and of a Romance and Toccata for violin by Mr. G. B. J. Aitken (student), admirably played by that very promising young performer, Miss Ethel Barns. Mr. Cuthbert Cronk was rather over-weighted in Schumann's Etudes Symphoniques, or rather in a selection from that work; but commendation may be given to Miss K. A. Field (organist), Miss Lily West (pianist), and Mr. H. Lewis Thomas and Miss Kate Lewis (vocalists), all of whom displayed promise.

Thanks are due to the Principal, Dr. A. C. Mackenzie, and to Mr. G. H. Betjemann, the able director of the operatic class, for the performance of Lortzing's opera "Peter the Shipwright" ("Czar und Zimmermann") at the Lyceum Theatre, on the 25th ult. The work is still popular in Germany, but in London it has not been heard since 1871, when it was produced at the Gaiety with Mr. Santley and a generally strong cast. Lortzing was in no sense a great composer, but he had a facile pen, and, unlike many musicians of limited creative powers, he never went beyond his depth, and therefore his music is agreeable, though it may not impress the hearer with a sense of originality and power. It is a very simple story which forms the basis of his acknowledged masterpiece. Peter the Great, while working as a common shipwright in Flanders, is approached on important political matters; but the obtuse and egotistical Burgomaster of the town of Saardam mistakes another Peter, who is in love with his niece Maria, for the Czar, and facilitates the wooing which he had previously discouraged. The details are fairly comic, but the humour is rather of the heavy and Teutonic order. The music, perhaps, more nearly resembles that of Flotow's "Martha" than any other opera of the same class. In other words, it is bright, melodious, and in the concerted numbers nicely put together, with a decided feeling for dramatic appropriateness, though without any individual phraseology or expression, the Italian composers of the period (1837) being mostly drawn upon, though the influence of German masters is also perceptible at times. Half-a-century ago the quality of terseness was not so much valued as in these days, or so meagre a story would not have been spread over three long acts, the performance on this occasion lasting three hours and a half, though the waits were not inordinately long. It would be unwise to dwell in detail on the individual efforts of the young aspirants, and there is the less temptation to do so as nothing was done of a nature to deserve special praise or blame. Vocally, the most commendable were Mr. Arthur Appleby as *Peter the Czar* and Miss Vena Galbraith as *Widow Brown*, proprietress of the shipyard and landlady of a neighbouring tavern; and dramatically, the greatest promise was shown by Mr. Arthur Barlow as the densely stupid *Burgomaster*, Mr. Philip Brozel as the plebeian *Peter*, and Miss Lilian Redfern as *Maria*, the last-named young soprano being bright and agreeable in appearance and manner, though, unfortunately, she was not perfect in her notes. The chorus and orchestra were highly creditable, the opera was carefully staged, and a Sabot dance, executed with much grace and rhythmical precision, was encored. In short, it is only just to describe the performance as, on the whole, a decided and gratifying success.

GUILDHALL SCHOOL OF MUSIC.

Since the appointment of Sir Joseph Barnby as Principal of this prosperous Institution increased attention has been paid to choral music, and the newly formed choir, which made a very favourable impression at a Concert at the Guildhall in December last, was called upon to take part in a performance of the "Golden Legend" at St. James's Hall on the 22nd ult., the orchestra and the principal vocalists also consisting of pupils, with the assistance of a few professional players in the wind department of the band. Taken in its entirety the force proved itself well qualified for the duties it was called upon to undertake, and it is doubtful whether higher artistic results have ever been gained at a students' Concert; but by far the largest share of praise is due to the choir which, from first to last, showed clearly the beneficial results of Sir Joseph Barnby's training. The Evening Hymn was sung with exquisite refinement, and even after the repetition, which was imperatively demanded, there was scarcely any perceptible fall in the pitch. The tenors and basses were scarcely equal in power to the sopranos and contraltos, but considering the youthfulness of the force this was not surprising. The orchestra, on the whole, acquitted itself well, but more delicacy might have been gained in *piano* passages, where there was sometimes a tendency to overpower the voices. Trenchant criticism of the efforts of the young people who undertook the principal parts would, of course, be out of place. Miss Annie Swinfen sang carefully as *Elsie*, and Mr. Charles Saunders was good in intention as *Prince Henry*, but unfortunately he was suffering from a cold which deprived him of his upper notes; Mr. Edward Epstein was genuinely artistic as *Lucifer*, and more than confirmed the favourable

impression formed of him on previous occasions; and Miss Florence Oliver sang with much taste as *Ursula*, winning a hearty encore in the air "Virgin, who lovest the pure and lowly." The small part of the *Forester* was efficiently rendered by Mr. G. Masgreave Edwards.

HIGHBURY PHILHARMONIC SOCIETY.

English art was placed under a fresh obligation to Mr. Betjemann on the 20th ult., when the enterprising Society which he directs with such conspicuous ability gave the first public performance of Mr. R. H. Walthew's Cantata "The Pied Piper of Hamelin." By his clever setting of Browning's humorous poem, this young composer, a pupil still of Dr. Parry at the Royal College of Music, has marked himself as one from whom in the future much may be expected. He has humour, he has invention; he has already acquired the art of producing striking effects by simple means: and while he avails himself freely of the resources of modulation and contrapuntal device, he does so with a measure of discretion that in these days is all too rare. It is to be hoped that so large a step upwards at the outset of his career will not have the effect of inducing Mr. Walthew to "mark time." Progress, he will have to remember, is measured from the starting-point—proportionate to the height of this must be the journey's end. Mr. Walthew was exceptionally fortunate in having Mr. Ben Davies and Mr. Santley as the *Piper* and the *Mayor*. These admirable artists were concerned also, with Madame Valda and Miss Dews, in the interpretation of Sir W. Cusins's "Gideon," which formed the first part of the Concert. Part II. contained, in addition to the Cantata, a selection from "Cavalleria," a graceful Minuet and Trio by Professor Bridge, and a Liszt Rhapsody. Mr. G. H. Betjemann conducted with customary grip and *élan*.

MISS EIBENSCHÜTZ'S PIANOFORTE RECITAL.

The present season has not been so prolific as usual in Pianoforte Recitals, and the only performance of this nature which has at present to be chronicled is that of Miss Clara Eibenschütz, which took place at St. James's Hall on the 15th ult. The young artist, who certainly cannot complain of any lack of opportunity for the presentation of her talents to the notice of musical amateurs, arranged a somewhat modest programme, the only work of large proportions being Beethoven's Sonata in E flat (Op. 27, No. 1). This was rendered with commendable neatness and chastened expression, the reading being apparently based upon that of Madame Schumann, with whom the Sonata was a favourite. A group of Brahms's miscellaneous pieces came next, including the early Scherzo in E flat minor (Op. 4) and four of the recently published *Intermezzi* and *Capricci* (Op. 116 and 117). These were all artistically played, but Miss Eibenschütz was at her best in a group of Schumann's minor compositions, including the familiar Novellette in F, the Romanze in D minor, and the trifle "Vogel als Prophet," the last-named being especially well interpreted. Among a group of minor pieces by Chopin, Scarlatti, Ignaz Brüll, and Tschaikowsky, which brought the Recital to a conclusion, a charming little piece, entitled "Chanson Triste," by the Russian composer last-named, merits special mention. The playing of Mdlle. Eibenschütz, on the whole, afforded satisfactory evidence of the progress she is making as an artist.

MUSICAL ASSOCIATION.

On the 14th ult. Mr. C. F. Abdy Williams read a paper on the application of Rudolph Westphal's theories of rhythm to Bach's Forty-eight Fugues. Westphal, the lecturer said, was Professor of Greek at Moscow University, and one of several who, since the beginning of the present century, had devoted much time and study to the works of Aristoxenus of Tarentum, who lived in the fourth century and was a pupil of Aristotle. Westphal's claim on the attention of musicians consisted in his discovery that not only did Bach's fugues supply examples of almost every kind of rhythm described by Aristoxenus, but that all modern composers of note obeyed the laws of rhythm set forth by this ancient writer. Bach, indeed, would seem to have unconsciously revived all the rhythms of the Greeks. From this it might be averred that though the laws of harmony were variable, those of rhythm were immutable. With the Greeks the rhythm of poetry and music was identical, but under Roman rule strict rhythm in poetry was neglected, and since the third century poetry had depended on accent for its rhythm. The basis of Greek rhythm was a "foot," which consisted of a certain number of "times," corresponding to our "three-four" and other time measures. The Trochaic foot corresponded to a crotchet followed by a quaver; the Dactylic, to a crotchet followed by two quavers; the Pæonic, to a crotchet followed by a quaver and another crotchet; and the Ionic, to six quavers, grouped in four and two. Other groupings of the "times" in the respective feet were also used. A certain number of consecutive feet was called a "kolon"; two or more "kola" formed a "period"; and a "strophe" consisted of several "periods." Good phrasing was the proper marking of these divisions, and the chief importance of the Aristoxenian theory consisted in its giving a scientific basis for phrasing. Another important point was the "cæsura"—*i.e.*, a cutting off, effected on the keyboard by a momentary raising of the hand or finger. The "cæsura" mostly occurred at the end of a kolon, to show the commencement of the next. The unaccented note or group of notes at the beginning of a kolon was called an "anacrusis." The "anacrusis" would in most cases be found to occur in rhythms of a passionate or elevated character. Both the kolon and cæsura were independent of the bar line, although the bar line in Bach's music would frequently be found to enforce them. Bach, in fact, used the bar line more scientifically than his predecessors; he also employed more variety of kola than feet, in this latter particular approaching nearer to the Greek ideal of beauty than any other composer. The lecturer played numerous examples illustrative of the phrasing resulting from the application of Westphal's theories to Bach's "Wohltemperirte Klavier," and concluded by expressing his conviction that a study of these laws would prove beneficial to all musicians.

The Lecture was followed by an interesting discussion, during which Mr. Prout, who occupied the chair, said that he most cordially agreed that the unit of rhythm was the "foot" and not the bar, and Mr. Banister took exception to some of the phrasing which resulted from the application of Westphal's rules.

MR. SANTLEY'S NEW MASS.

The production of an important musical work by Mr. Santley is an event to which the personality of the composer lends a special interest, and it served to attract a large audience to Kensington Town Hall on the 13th ult., when his new Mass in A flat, for chorus, soli, and orchestra, was performed at Mr. Edward Plater's Sacred Concert. The Mass is not yet published, so that a detailed criticism of the score is impossible; but the impression given on a first hearing is distinctly favourable. Mr. Santley has wisely not attempted any profound or original treatment of his subject, and, like his previous contributions to Church music, the new work is simple in construction, tuneful, and, as might be expected, eminently "singable." The style appears to have been influenced by the class of music now generally prevalent in Catholic choirs in this country, and which, though differing widely from the liturgical ideal, appeals more readily to the popular ear.

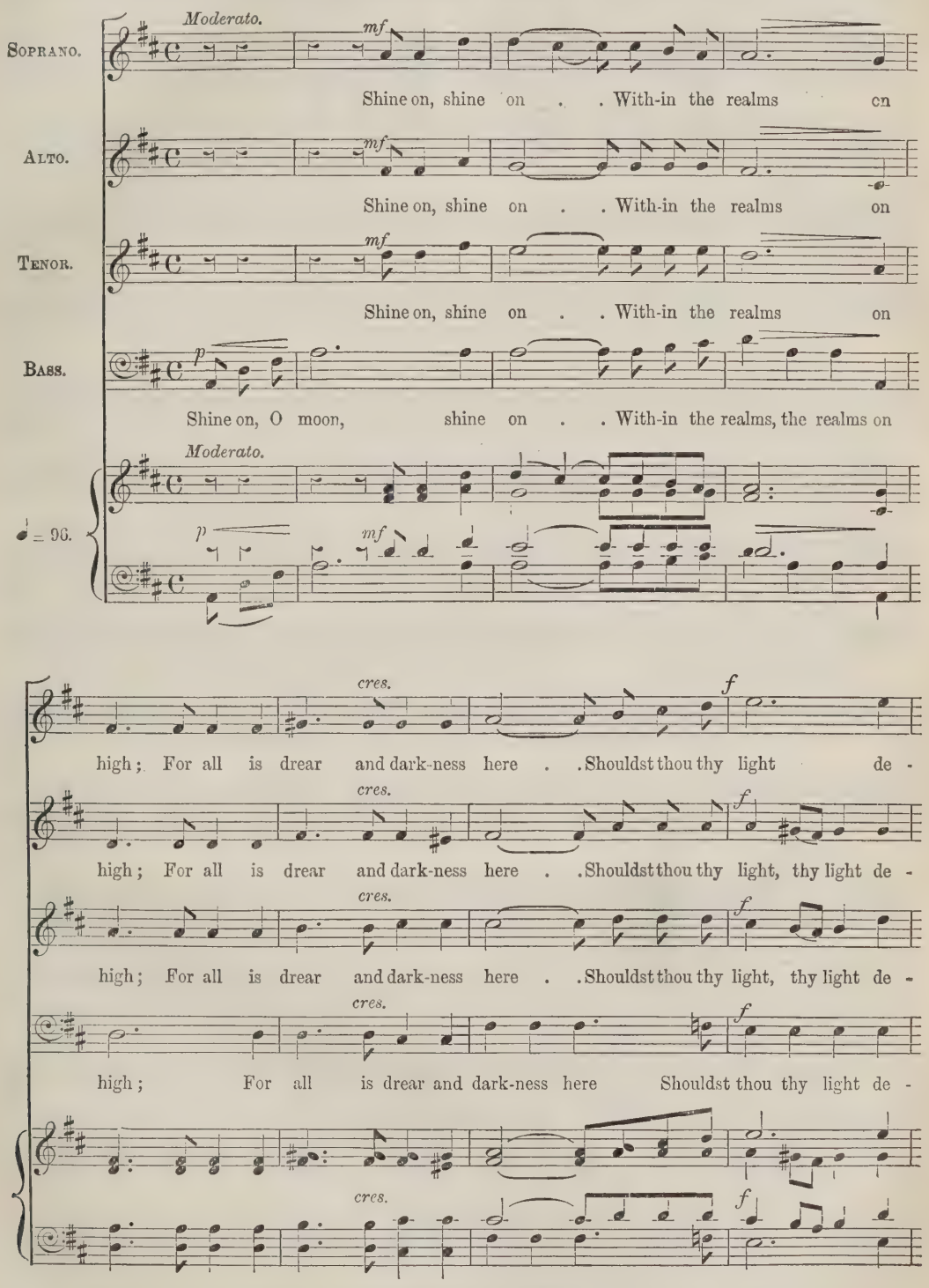
The Kyrie opens with a simple devotional theme given out by the different voices in "imitation" and developed with much ability—being treated in a subdued manner throughout, this movement is very effective. The Gloria is in the conventional form, opening *fortissimo*, followed by a melodious quartet at the "Gratias agimus," and closing with a repetition of the first subject. The Credo is, perhaps, the least satisfactory movement. With the exception of the "Et Incarnatus"—a contralto solo with quaint bassoon obbligato—it is entirely in unison, but there is a swing about the melody which is not quite church-like and hardly suitable to a portion of the liturgy demanding, in especial, a broad and dignified treatment. The Sanctus, a short choral movement, is strongly reminiscent of Gounod; and the Benedictus, a charming trio for solo

Shine on, O Moon!

A FOUR-PART SONG.

Words by EDWARD OXENFORD. Composed by MICHAEL WATSON

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Soprano.
Moderato.
mf
Shine on, shine on . . With-in the realms on
Alto.
mf
Shine on, shine on . . With-in the realms on
Tenor.
mf
Shine on, shine on . . With-in the realms on
Bass.
p
Shine on, O moon, shine on . . With-in the realms, the realms on
Moderato.
♩ = 96.
p
mf
cres.
f
high; For all is drear and dark-ness here . . Shouldst thou thy light de -
cres.
f
high; For all is drear and dark-ness here . . Shouldst thou thy light, thy light de -
cres.
f
high; For all is drear and dark-ness here . . Shouldst thou thy light, thy light de -
cres.
f
high; For all is drear and dark-ness here Shouldst thou thy light de -
cres.
f

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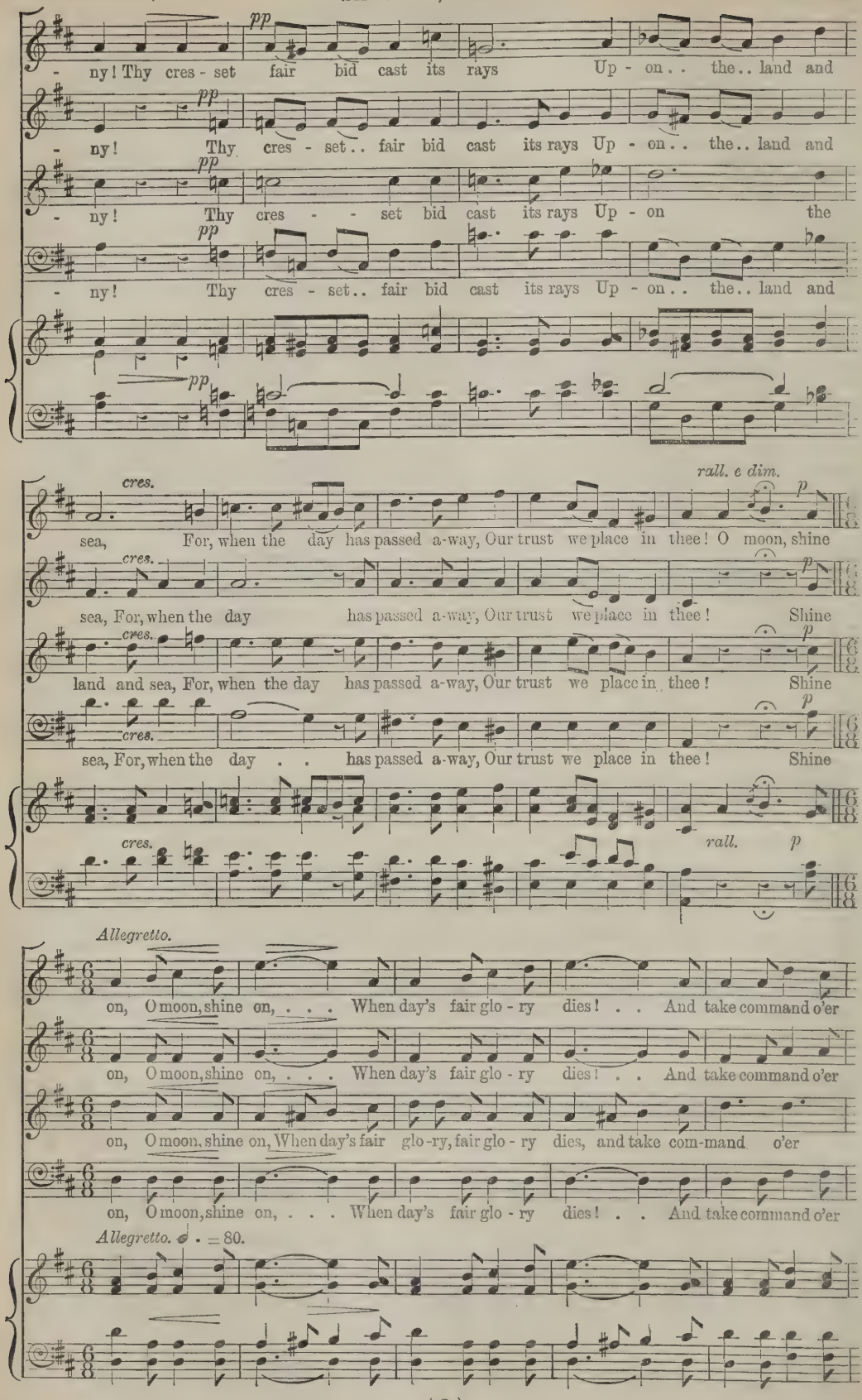
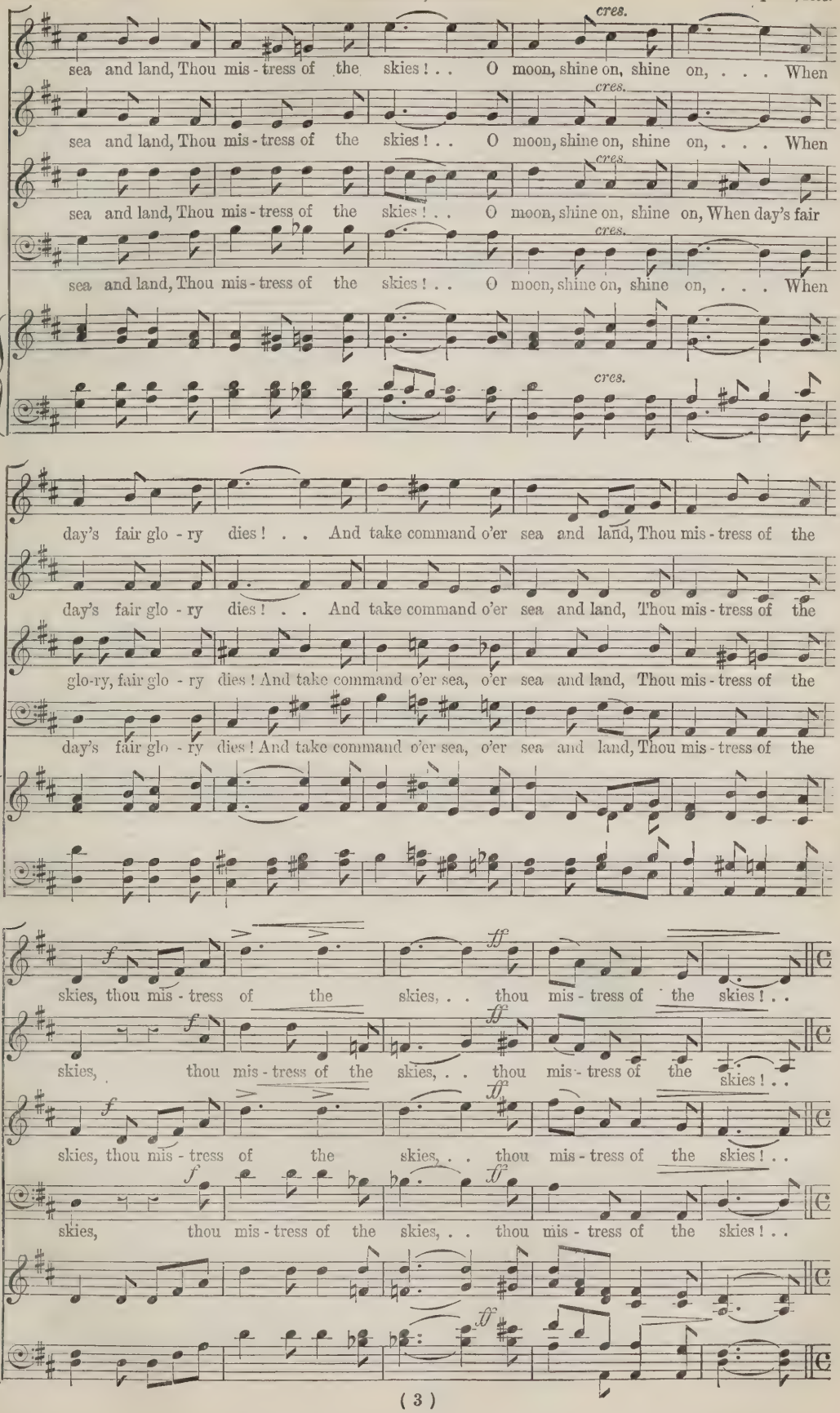
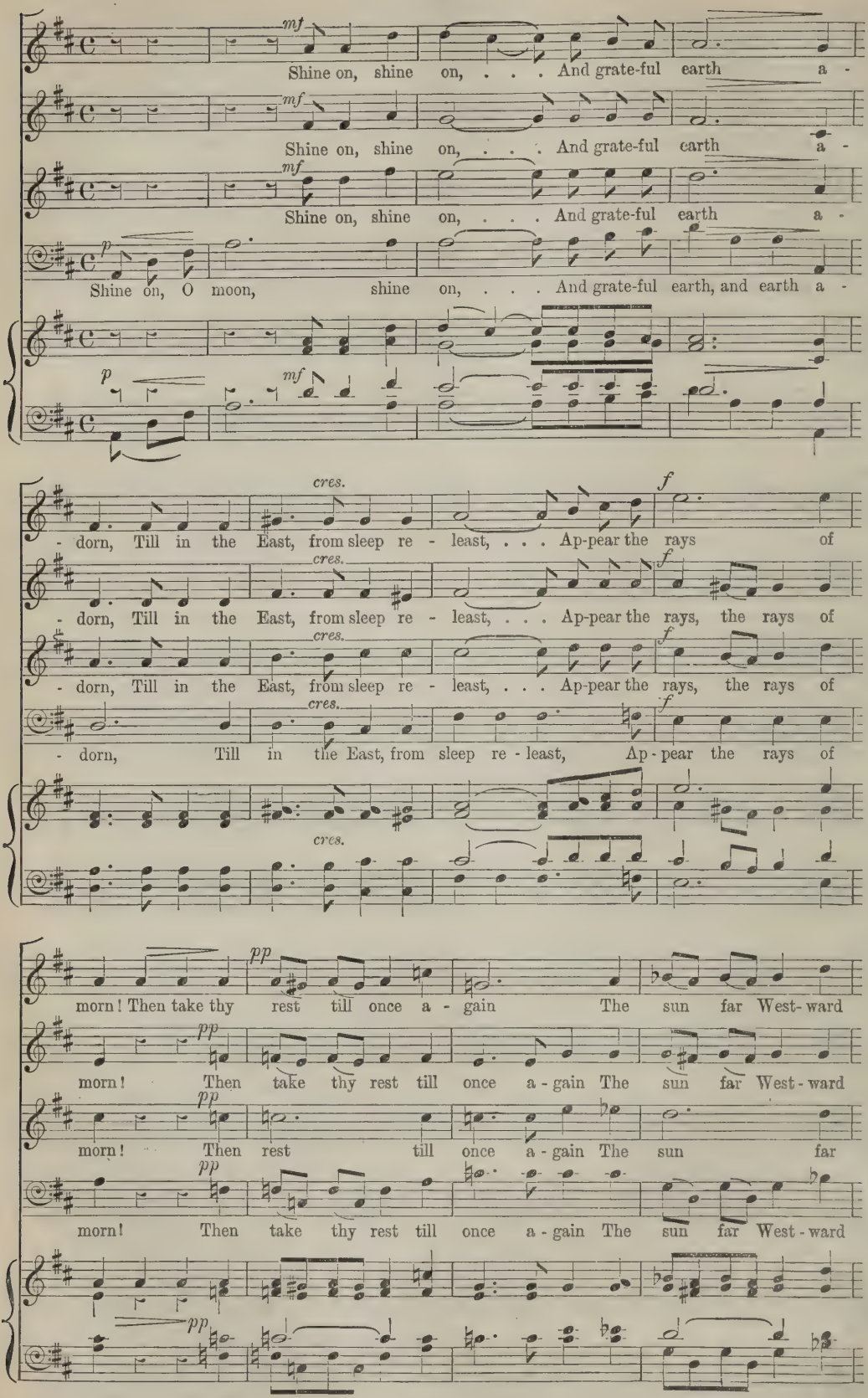
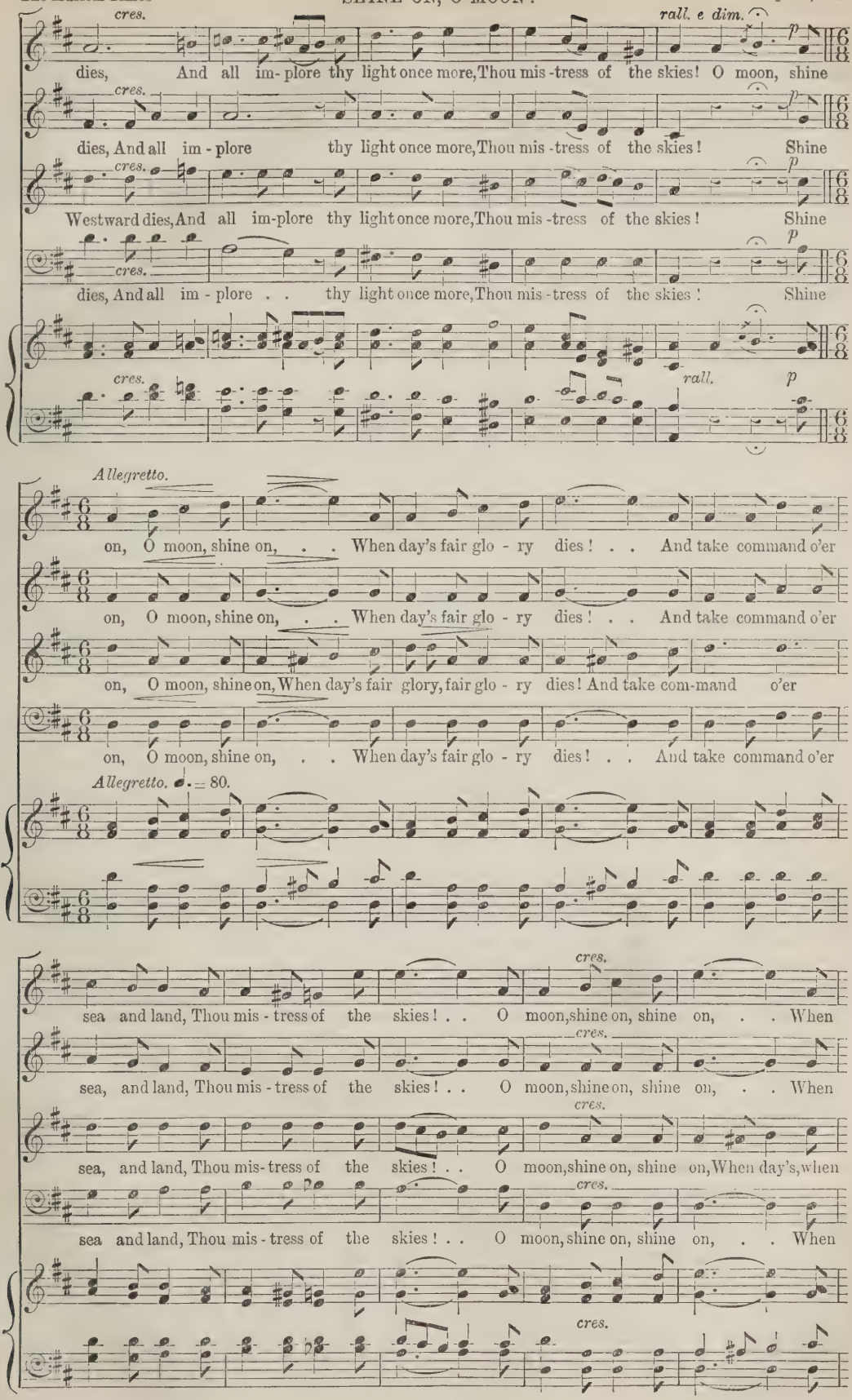
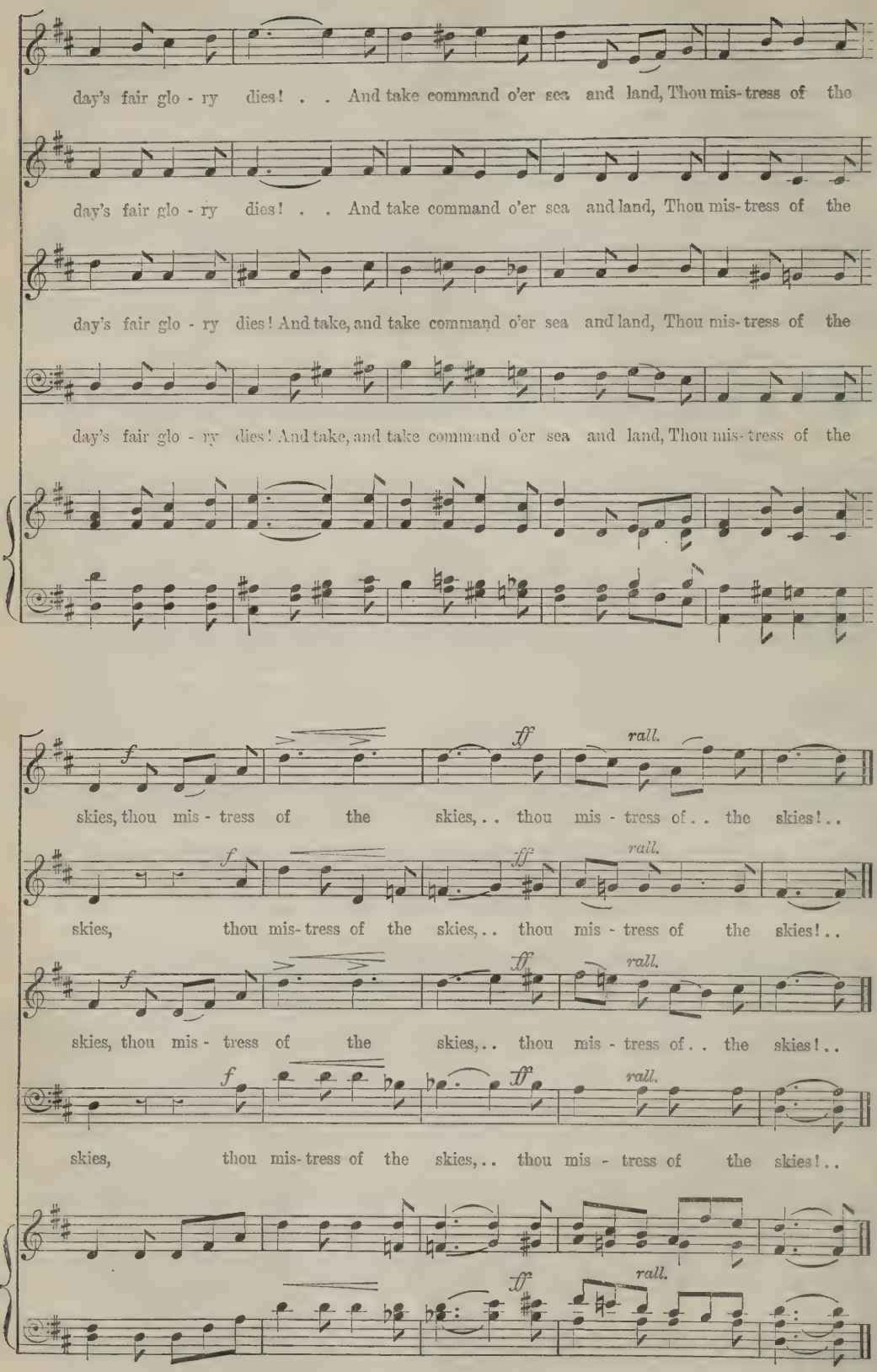

pp
- ny! Thy cres - set fair bid cast its rays Up - on.. the.. land and
- ny! Thy cres - set.. fair bid cast its rays Up - on.. the.. land and
- ny! Thy cres - - set bid cast its rays Up - on the
- ny! Thy cres - set.. fair bid cast its rays Up - on.. the.. land and
cres.
rall. e dim.
p
sea, For, when the day has passed a-way, Our trust we place in thee! O moon, shine
sea, For, when the day has passed a-way, Our trust we place in thee! Shine
land and sea, For, when the day has passed a-way, Our trust we place in thee! Shine
sea, For, when the day . . has passed a-way, Our trust we place in thee! Shine
rall.
Allegretto.
on, O moon, shine on, . . . When day's fair glo - ry dies! . . And take command o'er
on, O moon, shine on, . . . When day's fair glo - ry dies! . . And take command o'er
on, O moon, shine on, When day's fair glo - ry, fair glo - ry dies, and take com-mand o'er
on, O moon, shine on, . . . When day's fair glo - ry dies! . . And take command o'er
Allegretto. ♩. = 80.


cres.
sea and land, Thou mis - tress of the skies! . . O moon, shine on, shine on, . . . When
sea and land, Thou mis - tress of the skies! . . O moon, shine on, shine on, . . . When
sea and land, Thou mis - tress of the skies! . . O moon, shine on, shine on, When day's fair
sea and land, Thou mis - tress of the skies! . . O moon, shine on, shine on, . . . When
day's fair glo - ry dies! . . And take command o'er sea and land, Thou mis - tress of the
day's fair glo - ry dies! . . And take command o'er sea and land, Thou mis - tress of the
glo-ry, fair glo - ry dies! And take command o'er sea, o'er sea and land, Thou mis - tress of the
day's fair glo - ry dies! And take command o'er sea, o'er sea and land, Thou mis - tress of the
f
ff
skies, thou mis - tress of the skies, . . thou mis - tress of the skies! . .
skies, thou mis - tress of the skies, . . thou mis - tress of the skies! . .
skies, thou mis - tress of the skies, . . thou mis - tress of the skies! . .
skies, thou mis - tress of the skies, . . thou mis - tress of the skies! . .


mf
Shine on, shine on, . . . And grate-ful earth a -
mf
Shine on, shine on, . . . And grate-ful earth a -
mf
Shine on, shine on, . . . And grate-ful earth a -
p
Shine on, O moon, shine on, . . . And grate-ful earth, and earth a -
p
mf
cres.
f
- dorn, Till in the East, from sleep re - least, . . . Ap-pear the rays of
cres.
f
- dorn, Till in the East, from sleep re - least, . . . Ap-pear the rays, the rays of
cres.
f
- dorn, Till in the East, from sleep re - least, . . . Ap-pear the rays, the rays of
cres.
f
- dorn, Till in the East, from sleep re - least, Ap - pear the rays of
cres.
pp
morn! Then take thy rest till once a - gain The sun far West - ward
pp
morn! Then take thy rest till once a - gain The sun far West - ward
pp
morn! Then rest till once a - gain The sun far
pp
morn! Then take thy rest till once a - gain The sun far West - ward
pp


cres.
rall. e dim.
p
dies, And all im- plore thy light once more, Thou mis -tress of the skies! O moon, shine
dies, And all im - plore thy light once more, Thou mis -tress of the skies! Shine
Westward dies, And all im-plore thy light once more, Thou mis -tress of the skies! Shine
dies, And all im - plore . . thy light once more, Thou mis -tress of the skies! Shine
rall.
Allegretto.
on, O moon, shine on, . . When day's fair glo - ry dies! . . And take command o'er
on, O moon, shine on, . . When day's fair glo - ry dies! . . And take command o'er
on, O moon, shine on, When day's fair glory, fair glo - ry dies! And take com-mand o'er
on, O moon, shine on, . . When day's fair glo - ry dies! . . And take command o'er
Allegretto. ♩. = 80.
sea and land, Thou mis - tress of the skies! . . O moon, shine on, shine on, . . When
sea, and land, Thou mis - tress of the skies! . . O moon, shine on, shine on, . . When
sea, and land, Thou mis- tress of the skies! . . O moon, shine on, shine on, When day's, when
sea and land, Thou mis - tress of the skies! . . O moon, shine on, shine on, . . When


day's fair glo - ry dies! . . And take command o'er sea and land, Thou mis-tress of the
day's fair glo - ry dies! . . And take command o'er sea and land, Thou mis-tress of the
day's fair glo - ry dies! And take, and take command o'er sea and land, Thou mis-tress of the
day's fair glo - ry dies! And take, and take command o'er sea and land, Thou mis-tress of the
f
ff
rall.
skies, thou mis - tress of the skies, . . thou mis - tress of . . the skies! . .
f
ff
rall.
skies, thou mis-tress of the skies, . . thou mis - tress of the skies! . .
f
ff
rall.
skies, thou mis - tress of the skies, . . thou mis - tress of . . the skies! . .
f
ff
rall.
skies, thou mis-tress of the skies, . . thou mis - tress of the skies! . .
ff
rall.

voices with violoncello obbligato. The Agnus Dei is pleasing, but contains no features of special interest.

A small, but complete, choir and orchestra, led by Mr. J. T. Carrodus and comprising many of our best professors, gave an excellent performance of the Mass under Mr. Santley's direction, and at the conclusion he was recalled and warmly applauded by the audience. It may be mentioned that the solo parts had full justice done them by Miss Ethel Winn, Miss Florence Hoskins, Messrs. Harper Kearton and F. H. Horscroft.

"KUNIHILD" AT WÜRZBURG.

(From our special Correspondent.)

One may search through Grove's Dictionary of Music for the name of Cyrill Kistler, the composer of "Kunihild," and search in vain; while in the Cyclopædia of Champlin and Apthorp (American) one will find him dismissed in half-a-dozen lines. It will therefore surprise your readers if I suggest that Kistler is the coming composer in the newer German style of tragic music drama; but after hearing three performances of "Kunihild" at Würzburg, I cannot honestly arrive at any other conclusion—a conclusion, moreover, endorsed by the opinions of some of the most eminent Professors of the Conservatorium in that University town, among whom I may instance Dr. Hermann Ritter, the inventor of the *viola alta*. How is it, then, that such a work, after three performances at Sondershausen in 1884, should have been passed by in silence by the larger German theatres, and left to the enterprise of a city numbering under 60,000 inhabitants to bring into wider notice? This is one of those questions which can only be answered by the general remark, that Germany is no exception to the rule that a work of solid worth must lie buried many years before it ripens into fame; personal reasons there may well have also been, for I have been shown certain "open letters" of Kistler's to declining managers which were, to say the least, undiplomatic. For such communications, however justified, a man has mostly to pay the penalty of long delay, engendered by too much haste. Nevertheless, this period of penance seems now to be over, and bygones are to be bygones; this I gather from the contents of a telegram received by Kistler between the acts of what must virtually be called the *production* of "Kunihild" on February 24—the Sondershausen performances of 1884 having been far more of the nature of a private celebration of a resident composer. The telegram in question was sent by Hofkapellmeister Levi; besides hearty congratulations on the event of the evening, it contained the announcement that the composer's second work, called "Eulenspiegel" (a musical comedy in two acts, but now to be condensed into one), would be produced at Munich for the first time in the coming autumn. So that one may now take it that the cloud at last is lifted, and Kistler's works will spread as they deserve throughout the whole of Germany

To hasten to an estimate of "Kunihild": in the first place, Kistler has been fortunate enough to lay hands on a text-book of high dramatic effectiveness and, indeed, of great poetic beauty. The story is simplicity itself in its broader outlines, and is founded on a mediæval legend current in the Riesengebirge. It is not, however, a mere fairy-tale, for the supernatural element is kept well behind the scenes (in the shape of an invisible chorus of spirits); the interest is strictly human, making many a powerful appeal to emotions with which we all can sympathise. Here lay a grand opportunity for the musician, and he has seized it with a grasp that lifts him with one wrench into the front rank of dramatic composers. One has only to hear the brief overture, containing barely eight-and-forty bars, to become aware that one will not have to do with milk and water in this work. This overture is built on two contrasted themes of two bars each—themes connected later with the "legend of Kynast"—with the introduction of two subsidiary phrases, one of which, consisting of only two notes three times reiterated, forms the symbol of "redemption" from the tragic curse that rests upon the castle and its mistress, *Kunihild*. The solemnity and impressive force of this overture, or rather prelude, admirably foreshadow the general mood of the succeeding drama. But it is not in a dismal, or merely a gloomy vein, that the work is conceived, any more than is Beethoven's "Fidelio." The tragic element is bound to predominate in a tragedy, yet not to the exclusion of lyric outbursts such as we here find in the exquisite love-strains of the second act, or even of light-minded gaiety such as figures in some of the choral music in the first and third. I may add that these choruses are the only instances of Kistler's adherence to the older forms, unless one may take *Kunihild's* (soprano) legend in the first act, and *Jutha's* (mezzo-soprano) soliloquy in the second as somewhat akin to the aria-scheme. The major part of the opera consists of dramatic declamation; but in this Herr Kistler has displayed so large a fund of inventiveness, and moreover of knowledge of what is singable, that it would be difficult to find a more tuneful example of "continuous melody." For form, in its larger sense, he has gone to the system of *Leitmotiven*, of which he furnishes some score or so; these he introduces with the skill of a past master in the art, though it is but rarely that we find him sounding two at once. Lucidity and boldness seem to have been his guiding principles, not only in their invention, but in their use; yet the tender element is given full play in the beautiful scenes between the lovers and in those for *Kunihild* and her companion, *Jutha*. As for the harmonisation, it has a distinctive stamp of its own; it does not go out of its way in search of strange chromatic progressions, but when these occur they fascinate one by their vividness and apparent necessity. To the orchestra a very large share of the musical interest is naturally allotted by the *Leitmotiven* plan, and in this department Kistler shows a fertility of resource that is only accountable for by the fact that he has never lost an opportunity of seating himself by the side of each instrument in turn, in rehearsals of no matter what orchestral work, and thus acquiring a *practical* acquaintance with what each organ of sound can best bring forth. The result of this study—too often neglected—is obvious in his descriptive music of, for instance, the two "rides," in the first and third acts.

To turn for a moment to the executants: Fräulein Kreuziger as *Kunihild*, Frau Ritter-Häcker as *Jutha*, and Herr Julius Malten as *Kunibert* could scarcely be bettered—at any rate, for a stage of the Würzburg dimensions—and the same may be said of the *Kapellmeister*, Herr Max Wolfheim. The only drawback was the insufficiency of strings and the crass indifference of the routine German chorus. The latter defect will no doubt be set right as time goes on; for, though the operatic season ends here with Easter, three gala performances of this work are announced for July, as a *bonne-bouche* for certain learned societies, and will be followed by about a dozen in August, for the special entertainment of the travelling world. The mere announcement is a sufficient index of the success this work has reaped in Würzburg; but it would be wrong to omit to mention the brilliant "ovation" with which the composer was greeted during and at the end of the performances just over, especially the first and third. The house was "sold out" on each night, and I hear that the same thing occurred on the fourth evening, Saturday, the 11th ult. Further, at one or two Concerts given at Würzburg, under Conductor Heinrich Witt, the Prelude to Act 3 of "Kunihild" (obtainable as a pianoforte solo) was played to a miscellaneous audience with a success so great that the band indulged in the proverbial "Tusch" reserved for great occasions. In conclusion, I must add that Kistler has written a third music-drama, entitled "Baldur's Tod," and that a fourth is already on the stocks. Besides these, he has composed a quantity of music for four voices and for choirs, his German National Hymn being now sung all over the Fatherland. Of chamber music he has not been guilty, for his muse appears to need something concrete to arouse it; it is no exception to this statement, if I adduce his really masterly "Trauerklänge," inspired by the death of Franz Xaver Witt, the reformer of Catholic church-music, and written as a pianoforte solo. Of Kistler's talents perhaps this work will give as good a notion as any other.

W. A.-E.

OBITUARY.

Frau Hermine Spiess, the eminent German contralto singer, well-known and appreciated also in this country, died at Wiesbaden, on February 26 last. She was a pupil

of Professor Sieber and of Julius Stockhausen, and excelled in the interpretation of *Lieder* and in oratorio; her grand and excellently trained voice and refined style never failing to produce a profoundly artistic impression upon her hearers. Since her marriage, some few years ago, to Herr Hartmuth, Frau Spiess had retired from her public career.

M. Henry Warnots, the excellent professor of singing at the Brussels Conservatoire, died on February 27 last, in the Belgian capital, aged sixty-four. He was, in his earlier days, a popular operatic tenor both at the Paris Opéra Comique and the National Flemish Theatre, and was the successful composer of several cantatas and of a number of songs.

We record with much regret the death, on the 2nd ult., of Mr. George Thomas Rose, for many years, and until 1889, a partner in the firm of John Broadwood and Sons. Death happened suddenly through failure of the heart's action. It was only on the previous Saturday he was a guest at the dinner of the Royal Society of Musicians, apparently in the full enjoyment of health. He had just completed his seventieth year. Mr. Rose was always appreciated as a kind and courteous friend by the musical profession, and was widely esteemed. He found a pleasure in continuing those excellent traditions for which the house of Broadwood is noteworthy. He died at his house in Rosary Gardens, South Kensington.

Mr. Sidney Naylor died at his residence at Shepherd's Bush on the 4th ult., after ten days' illness from rheumatic fever and other complications, aged fifty-one. As an accompanist the deceased artist had few equals, as was fully recognised by Mr. Sims Reeves, with whom he was associated on all his tours from 1870 upwards. As a composer Mr. Naylor has produced, besides numerous pianoforte arrangements, some sacred music, including an excellent Te Deum. He was married to Miss Blanche Cole, a popular soprano in her day, who preceded him in death some years ago.

Mr. R. S. Hughes, at one time a pupil of the Royal Academy of Music, and one of the best known composers of songs in Wales, died suddenly at his residence, at Bethesda, on the 5th ult.

The death is also announced, on the 7th ult., at Milan, of Angelo Zanardini, the eminent musical critic and librettist, aged seventy-three. He was the author of the libretto of Ponchielli's "The Prodigal Son," and has done some excellent work as the translator into Italian of the books of Wagner's operas and those of some of the French operatic masters. He also did much to introduce the songs of Schumann, Schubert, Mendelssohn, and others to his countrymen by his able Italian versions of the poetry. Signor Zanardini was for many years a leading contributor to the *Gazetta Musicale* of Milan.

Miss Helen d'Alton, the well-known contralto singer, died at Horsleydown on the 15th ult.

Mr. Ernest Lake, Organist of All Saints' Church, died suddenly on the 22nd ult., at the early age of thirty-eight. He was at first Organist of St. John's, Edinburgh, then of the Parish Church, Weybridge, and was appointed to the post at All Saints' on the resignation of Mr. E. H. Birch, in 1885. Mr. Lake was known as a song-writer, one of his most successful attempts in that branch of musical literature being the one entitled "My Love and Delight." His father was the late George Lake, composer of an Oratorio "Daniel," produced some thirty years ago at St. James's Hall.

With much regret we announce the death, on Friday, the 24th ult., of Mr. Thomas Wingham, the well-known organist and composer and musical director at the Oratory, Brompton. He was born in London, January 5, 1846, and at the early age of ten became Organist of St. Michael's Mission Church, Southwark. Mr. Wingham studied under Sterndale Bennett and Harold Thomas at the Royal Academy of Music, at which Institution he afterwards became professor of the pianoforte. He occupied a similar post at the Guildhall School of Music. Mr. Wingham wrote four Symphonies, six Overtures, an orchestral Serenade, a Grand Mass in D, and other works. Almost his last wish was that the performance of a Mass specially composed by Professor Stanford for the Oratory, for which he had arranged, should take place, and this wish will be religiously carried out.

Mr. James Kendrick Pyne, for many years Organist of Bath Abbey, departed this life last month at the ripe age of eighty-two. Mr. Pyne was one of the earliest of the students at the Royal Academy of Music under Dr. Crotch. He gained his first post as Organist of St. Mary's, Pentonville, as far back as 1829.

The death is announced, last month, at Madrid, of Don Francisco de Valdemora, one of the most distinguished of modern Spanish musicians. He was born about the year 1815 at the Island of Majorca, and studied at Palma and afterwards at Paris, where he was a pupil of Elwart and Collet. In 1841 he was appointed singing master to Isabella II. and her sister, and subsequently became director of the opera in Madrid, and also took a professorship at the Royal Conservatorio in that capital, where for nearly half a century he occupied the leading position in matters musical. His numerous compositions, including cantatas, four-part songs, and dances, bear a distinctly national character, but are little known outside the Peninsula.

The following deaths, not yet recorded by us, have occurred during the past three months abroad, viz.:—

On January 24, at Hamburg, Rudolf Freny, excellent bass singer at the Stadt-Theatre, aged sixty-seven.

On January 25, at Vienna, Julius Price, distinguished mimic artist and singer at the Imperial Opera, a Russian by birth, aged sixty.

On February 7, at Paris, Ernest l'Epine, author and composer of some successful operettas, romances, &c.

On February 12, at Lemberg, Wilhelm Czerwinski, pianist and composer.

On February 23, at Berlin, J. Hermann, well-known impresario and arranger of the concert tours of many eminent *prime donne*.

On February 28, at Naples, Pasquale Savoja, highly esteemed basso-buffo of the Naples Opera, until quite recently in active engagement, aged eighty.

On the 3rd ult., at Milan, Disma Fumagalli, one of the most distinguished professors of the pianoforte at the Conservatorio of that town, aged seventy.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The Concert of the Musical Association at Colston Hall, on the 4th ult., differed from many that have preceded it; as, instead of being wholly miscellaneous, the first division comprised parts I. and II. of Haydn's "Creation." The soloists were Miss Monk, Mr. Harper Kearton, and Mr. Dan Price. Mr. George Gordon, as usual, conducted.

Dr. Borsdorf has given Lectures on Goethe's "Faust" at the Memorial Hall, Clifton; and Mr. Liebich played on the pianoforte selections by Berlioz, Gounod, and Boïto, as illustrations to the Lectures.

A well attended Concert was given at the large Vestry Hall, Pennywell Road, by some vocalists who have studied under Mr. D. W. Rootham, Choirmaster to the Festival Society. Two of them, Mr. C. Lodge and Mr. W. E. Young, were chosen to take part in a performance of Cowen's "St. John's Eve" at Newport, Mon.

The Ladies' Night of the Society of Bristol Gleemen, on the 8th ult., was successful musically, and also as regards the attendance. Pieces which had not before been given by the choir and were heard now, were Mendelssohn's Cantata "To the Sons of Art," an arrangement of "The Banks of Allan Water," W. Noel Johnson's "Where shall the lover rest," and Engelsberg's "Students' March."

Gaul's Passion Music was given on the 9th ult. at St. Mary Redcliff Church, with an orchestra. We learn with regret that this may be the last service of the kind that will be held in this church. It was here that the musical services which have been so generally adopted in other sacred buildings in Bristol were initiated by the Vicar and Mr. J. W. Lawson, the Organist; but the lack of support and other discouragements have caused the performances to be discontinued.

On the 16th ult. Mr. Carl Armbruster concluded his Lectures on Wagner's "Tristan und Isolde" at Clifton. In the course of five Lectures he went through the whole of the opera and analysed different passages, Miss Pauline Cramer assisting to illustrate the work.

On the 10th ult., under Mr. Fred. Watts as Conductor, a new sacred Cantata, "Song of the Passion," by W. S. Vinning, was sung at St. Thomas's Church, with orchestral accompaniment; Mr. Areskog being leader of the band.

At the second Orchestral Subscription Concert at Colston Hall, on the 13th ult., Dr. Hubert Parry was present and conducted the Orchestral Suite, arranged from his "Hypatia" music, which was given for the first time at the Philharmonic Concert on the previous Thursday. The work was enthusiastically received, the March in particular winning favour. Other compositions given, which had not previously been heard in Bristol, were the second Symphony by Brahms, and a Pianoforte Concerto by Miss Dora Bright, who was at the solo instrument. The vocalist was Miss Brema.

Dr. Hubert Parry remained in Bristol over the following day, and directed a preliminary rehearsal of his "L'Allegro" by the Choral Society, who intend giving it with Sir Arthur Sullivan's "Golden Legend" at a Concert this month. Dr. Parry expressed his gratification at the result of the practice, and he has promised to conduct the performance of his work.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The Choral Union continues to make satisfactory progress towards a much higher platform than it has hitherto been able to attain. Steadiness, fulness of tone, certainty of attack, and an excellent balance of parts were evidenced at the Spring Concert on the 6th ult., when "Judas Maccabæus" was performed. Madame Duma, Misses Edmonds and Marion Brown, Mr. Henry Piercy and Mr. Montague Worlock were the soloists. The hall was very crowded. It is a pity that the orchestra was so unworthy of the chorus; in the solos it was scratchy and rough, and in the choruses it was nearly inaudible; and the fact that Edinburgh can offer no better organ for a public performance than that in the Music Hall is little short of a disgrace.

Messrs. Wood's Concert scheme included the most important orchestral engagement of the year, when, on the 10th ult., Sir Charles Hallé's famous band again provided us with a standard by which to judge and an ideal after which to strive.

On the 20th ult. Mr. Lingard's Ladies' Choir gave the second Concert of the third season in the Literary Institute. The principal work was Vincent Wallace's Cantata "The Maypole," and the second part consisted of miscellaneous choruses, part-songs, and solos (Dr. Lloyd's "Every heart," Macfarren's "St. Dunstan's Bells," &c.).

Messrs. Paterson are early in the field with a scheme of Orchestral Concerts next year. They offer ten Concerts by the new Scottish Orchestra under Weingartner. The subscriptions are already being well taken up.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Guarantors of the Glasgow Choral Union scheme are not in the least dismayed at the deficit on the past season. On the contrary, these doughty champions of the faith within them recently marshalled their forces in pretty large numbers, and resolved to carry on the campaign so soon as the necessary sinews of war were forthcoming. The minimum amount was, indeed, subscribed in a few days and with remarkable facility. Arrangements are, then, being actively made in connection with next winter's operations. Mr. August Manns has again signified his acceptance of the post of orchestral Conductor, and the band, as on former occasions, will number about ninety performers. Another scheme is also in the field, that of the Scottish Orchestra Company, an organisation which intends giving a series of Concerts from October to April next throughout Scotland, and with its headquarters on the banks of the Clyde. Negotiations have been in progress with a view to securing Mr. Felix Weingartner, of the Imperial Opera, Berlin, as the Conductor of the new scheme, and applications for places in the orchestra are already invited. It will thus be gathered that next musical season promises to be somewhat lively. Competition will, moreover, be further intensified by the operations of several touring parties, and by the position now secured in Glasgow by the Royal Carl Rosa Opera Company.

The month of March is pre-eminently associated with Concerts under the auspices of the smaller choral societies. These get their chance after the big events are over for the season, and very often some remarkably meritorious work is accomplished. This was noticeably the case with the Kyrle Choir in their selections submitted in the Berkeley Hall on the 6th ult.; with the efforts of the Glasgow Unitarian Musical Association, whose programme on the 7th ult. included a good performance of Cowen's popular Cantata "St. John's Eve"; and with the Park Parish Church Choir, which successfully produced, on the same evening, Barnby's "Rebekah." An excellent programme, which included Roeckel's melodious Cantata "Westward Ho!" served to show the progress undoubtedly made by the students of the Athenæum School of Music at their annual Concert on the 9th ult. They tackled, moreover, on the 21st ult., and four following evenings, Ignaz Brüll's Opera "The Golden Cross," for which great preparations had been made to secure adequate representations of this singularly attractive work. Mr. Allan Macbeth, the Principal of the School, conducted, and he had every reason to be gratified with the success of his labours. During the same active week the Philomel Club gave three interesting performances of Sullivan's "Princess Ida," and Dr. Joachim and party brought the Choral Union season to a close with a fine programme of chamber music.

Kinning Park Free Church Musical Association was to the fore on the 14th ult. with a wonderfully good performance of the "Creation," and on the following evening the Woodside Church Musical Association essayed, with marked success, Coward's Cantata "The Story of Bethany." To Bennett's "May Queen" the Glasgow Eastern Choral Society did ample justice on the 16th ult., and the same evening a performance of Haydn's work just named was given by the Maryhill Musical Association. Chamber music during last month was also fittingly represented through the medium of the Glasgow Quartet, more particularly on the 14th ult., when Madame Haas made her welcome re-appearance. Warm testimony to the good work accomplished by Mr. W. H. Cole and his excellent band at the Fine Art Institute ought to be made. Some recent programmes have, indeed, been uncommonly good, notably those which included Dr. A. C. Mackenzie's "Benedictus" (for violins and orchestra), the same composer's ever-popular Scottish Rhapsody (Op. 21), and Mr. German's stirring Dances from the Music to "Henry VIII."

The Paisley Choral Union announced a performance of "The Golden Legend" for the 27th ult., notice of which must, of course, be reserved. It may, however, be here recorded that much interest centred in the production of Sullivan's fine work.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The final Concert of the Philharmonic Society, on the 21st ult., served to introduce to a Liverpool audience Gounod's "Mors et Vita." The work, which was given in its Anglicised form, has been so often mentioned in these columns that nothing need now be said of its many merits and beauties. The principals on this occasion were Miss Macintyre, Madame Belle Cole, Mr. Albert Cornish, and Mr. Watkin Mills. Extra rehearsals had been attended and no pains spared in preparation of the Oratorio. As a result the performance proved to be of the highest order, and upon the closing effort of a season not otherwise extremely noteworthy all concerned are to be congratulated. Sir Charles Hallé, as usual, conducted.

Among the events of the past month of principal interest the following performances may be chronicled: Gaul's Passion Music, given with good effect at the Pro-Cathedral, as the Lenten Oratorio, on the 9th and 16th ult., under Mr. F. H. Burstall, with Mr. C. Collins at the organ. Haydn's "Creation," on the 14th ult., by the Wallasey Musical Society, with orchestra and chorus of 150, under

Mr. W. I. Argent. The same Oratorio on the same date, by the Rock Ferry Amateur Choral Society, under Mr. W. R. Pemberton, attracted deserved attention, a novel feature being the engagement of a small orchestra of strings, in conjunction with the long-established chorus of the organisation. At St. George's Hall, on the 11th ult., the Southport and Birkdale Philharmonic Society, with an orchestra and chorus of about 350, gave Mendelssohn's "Elijah," the occasion being one of Father Nugent's People's Concerts, given on Saturday evenings in Liverpool for many years past, free of charge. Another performance worthy of record would be that of Handel's "Messiah" at St. George's Hall on Good Friday. The now time-honoured custom of thus catering for the poor of the city cannot but be highly commended. On the occasion in question Mr. Branscombe and Mr. Thorley were announced respectively as Conductor and Organist. The Post Office Choral Society gave a selection of Mendelssohn's "Open Air" Music, under the conductorship of Mr. Argent and Mr. Ross, on the 28th ult. The choir of the Liverpool Institute of Music, under Mr. S. Hardcastle, gave Cowen's "St. John's Eve" on the 23rd ult. The Gordon Choral Society, under Mr. R. V. McCulloch, gave Romberg's "Lay of the Bell" on the 22nd ult. Mr. Clarke's Choral Society, at Southport, gave Mendelssohn's "St. Paul" on the 23rd ult.

Other recent performances by choral societies possessing less numerical strength may be recorded as follows: The Mount Pleasant, now in its forty-seventh year of existence, Stainer's "Daughter of Jairus," under Mr. W. Lee. St. Michael, Barnett's "Ancient Mariner," under Mr. T. C. Jones. The Runcorn Musical, Mendelssohn's "St. Paul," under Mr. Crossley; and it is pleasant to note that this excellent Society is still keeping up its old standard, the orchestra and chorus numbering about 100. The Bunbury and the Gresford (Cheshire) Societies, Van Bree's "St. Cecilia's Day" and Bennett's "May Queen," under Mr. Robinson and Mr. Morton Bailey respectively. The Chatham Choral Society, under Mr. Humphrey Lloyd, have been rehearsing miscellaneous work, notably Dr. J. Parry's "The Lord is my Shepherd."

The close of the series of the Schiever Chamber Concerts was signalised by the production, on the 4th ult., of Brahms's Quintet for clarinet and strings. These Concerts are happily growing more and more popular season by season, and must ere long emerge from the comparatively small gallery of the Art Club, where they have till now been held. Beethoven's "Pastoral" Symphony brought the Concerts of the Liverpool Sunday Society to a close on the 5th ult., there being the usual crowded audience in St. George's Hall. Last to be named, but by no means the least enjoyable feature of the month, has been a capital Smoking Concert, with Schumann's C Symphony as the leading feature, at the City Hall, given by Mr. A. E. Rodewald's truly fine amateur orchestra, conducted on this occasion by Mr. H. S. Welsing.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

During the closing performances of Sir Charles Hallé's subscription season (the thirty-fifth) we had a rendering of "Elijah," chiefly remarkable for the excellence of the choir; and we also enjoyed the two visits of Herr Joachim (as we still call him here, in spite of his Cambridge diploma), which have, for so many years, brightened the cold spring months; and, according to the plan of the later seasons, Lady Hallé joined him at the final gathering in order to give us, before our long silence, some idea of what duet playing may become when two such violinists meet. Perhaps we have had enough, for a time, of Bach's D minor Concerto; but the Spohr "Duet Concertante" (Op. 48) is less known, and will, we hope, be supplied to us again. Whether Mendelssohn's "Italian" Symphony or the No. 8 of Beethoven was the more exquisitely played, or the more thoroughly enjoyed, it would be difficult to judge. But the evidence was abundant that the orchestra still maintains its admirable qualities: the wind is—as it has for years been—as nearly perfect as we may hope ever to hear it; and, although the strings would bear some strengthening, their attack, under Mr. Willy Hess, is very spirited and prompt. Among the lighter pieces, Bizet's Suite "L'Arlesienne" was full of charming fancies vividly portrayed; but we are getting rather tired of "Peer Gynt," who seems reluctant to depart.

But this time Sir Charles is leaving us some slight consolation for the termination of his subscription series, having become the president of an Orchestral Association, including the greater part of his band, which announces Popular Concerts to be given—should public encouragement be vouchsafed—until such time as most of its members must disperse to their summer duties. The first was given in St. James's Hall on the 15th ult., to a numerous and most enthusiastic audience, and the feeling was general that the movement is highly praiseworthy and deserving of liberal support. Signor Risegari proved an extremely sympathetic Conductor; and it is announced that on Good Friday evening Sir Charles will himself direct a performance of "The Messiah."

The undertakings during March of the Gentlemen's Concerts Society included a very interesting Pianoforte Recital by the Conductor, and an admirable Lecture on "English National Melodies," by Miss Wakefield, who, with wonderful endurance and undiminished freshness of voice, for nearly two hours secured the close attention of a large audience while she told her tale respecting our boundless treasure of folk-song, and illustrated her remarks by well chosen selections of varied style. Miss Wakefield is well known as an advocate of the early musical claims of the "Four Nations," and of the necessity to rebuild our art-school upon the old and natural lines.

Justice demands that mention should be made of the introduction of Costa's "Eli" into this city by the Athenæum Musical Society, with small band and choir, under Dr. Watson. It is something to get away from the regular routine of oratorio selection, and any exertion in this direction deserves approval: and, on the fourth meeting of the Vocal Society, Dr. Watson's "Hymn of Adoration" and other novelties were produced and admirably sung.

Mr. Frederick Dawson, who has been greatly in request of late, undertook, on the 25th ult., a very arduous Recital in the vast St. James's Hall. A programme embracing the Sonata "Appassionata," the "Papillons," and the "Rhapsodie Hongroise" (No. 12) would suffice to test the powers of any pianist; but the seven selections from Chopin proved the poetic sensibility of the player as well as his executive ability, which has never been questioned.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The Philharmonic Choir Concert of February 23 should be noticed for the complete artistic success of the rendering of Spohr's "Last Judgment" and Stanford's "Revenge," under Mr. Marshall-Ward's direction. The orchestral accompaniments were well played by a complete band led by Mr. F. Ward, of Birmingham, which did full justice alike to the picturesque scoring of the "Revenge" and Spohr's lovely orchestration in the "Last Judgment." The principals were Miss Maggie Davies, Miss Sarah Berry, Messrs. Maldwyn Humphries and David Hughes.

The Sacred Harmonic Society finished its season on the 16th ult. with "Elijah." The chorus left nothing to be desired, and at times, notably in the "earthquake" chorus, touched the highest point of excellence in tone, finish, articulation, and complete control. The band, too, was excellent. The principals were Madame Anna Williams, Madame Belle Cole, Mr. Edwin Houghton, and Mr. Watkin Mills, assisted by Miss Honeybone, Mrs. Richards, and Mr. Sudworth, who gave valuable help.

The Saturday Organ Recitals by Mr. E. H. Lemare at the Mechanics' Institution closed for the season on the 11th ult., the interest and attendance being steadily maintained up to the last.

MUSIC IN OXFORD.

(From our own Correspondent.)

"A busy term"—this is the record of things musical since the beginning of the year. Indeed, our local societies started, before term began, with a visit of the Oxford Gleemen to Reading, where they united with the Reading

Orpheus in a performance of Dr. F. J. Read's "Sigurd." Such combinations as these might with advantage be more numerous than they are. Later on, this same Society gave an excellent Invitation Concert in the Town Hall, on February 14.

Perseverance has been rewarded in the Public Classical Concerts—in other words, they have paid their way. This result was mainly due to the Concert of February 14, when a good programme, a fine performer, and a wet afternoon combined to collect a numerous audience. Artistically, also, this Concert was a success, which is more than can be said for its successor on the 2nd ult., when the orchestra played with a deplorable lack of delicacy and refinement. All the same, it is difficult to see how such miscarriages can be guarded against when only one very hasty rehearsal is possible.

The Choral and Philharmonic Society gave a Madrigal Concert, under Dr. Roberts's *bâton*, on the 9th ult. The chorus sang well, though we have heard them better, and the Hon. Mrs. Lyttelton, who was the soprano soloist, delighted everybody; but the Concert was far too long. Mr. Lomas, of Magdalen College Choir, filled the place of bass soloist, at very short notice, in a most creditable manner.

A novelty of the term was the use of the New Theatre for a Concert of Chamber Music on February 23. It was a bold experiment but proved entirely successful, and it is to be hoped that the University Musical Union, who ventured on the risk, will be encouraged to adhere to the theatre as a concert-room. It was quite a new sensation in Oxford to listen to good music in a comfortable chair. For the rest, we had some new incidental music by Mr. F. C. Woods to the "Two Gentlemen of Verona," and have heard Sir Charles and Lady Hallé, Mr. Edward Lloyd, and Señor Sarasate, not to mention many smaller stars. As has been said already—"a busy term."

MUSIC IN WILTS AND HANTS.

(From our own Correspondent.)

During March Concerts have, as a matter of course, been few and far between, and in Salisbury not a single musical performance calling for notice here has taken place. Active preparations are, however, being made for the future. The Sarum Choral Society, under the conductorship of Mr. C. F. South, the Cathedral Organist, has selected Macfarren's "King David" for the Easter Concert; and as the works of the older masters have hitherto almost monopolised the attention of the Society, the performance of this modern composition is being looked forward to with more than usual interest. Mr. Moberly's Festival Concert, announced to take place here in June, will undoubtedly be an event of considerable importance. The Corn Exchange, the largest available building in the city, will be specially equipped for the occasion, a capacious platform being erected for the accommodation of the chorus and orchestra, which will number about 500. The band will include several well-known amateurs, but the "wind" department will be supplied entirely by professionals of the first rank.

The usual Lenten performance of "The Crucifixion" took place in the beautiful Parish Church of Wilton, on Wednesday, the 15th ult. Mr. H. J. Naish, Organist of the Church, accompanied the work, and the solos were sung by the Rev. S. Buchanan and members of the choir.

At the Minster, Warminster, Sir John Stainer's "Meditation" was also sung at a Special Service on the 3rd ult., under the direction of Mr. J. F. Glass, the soloists being the Rev. H. W. Carpenter and the Rev. J. P. May.

The people of Trowbridge have to thank Mr. Millington for affording them an opportunity of hearing M. de Pachmann, who gave a Pianoforte Recital in the Town Hall on the 8th ult. to a fashionable audience. The distinguished pianist was enthusiastically received, and his playing evidently highly appreciated.

Preparations are being made at Bournemouth for the grand performances of "Judas Maccabæus," announced to be given this month in the Shaftesbury Hall, under the direction of Dr. W. Lemare. The professional vocalists engaged are Miss Annie Shinner, Miss Reeks, Miss Clara Spencer, Mr. Alfred Kenningham, and Mr. Fred. Bevan. Signor Bertoncini will lead the band, which, together with the chorus, will number about 200.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Leeds has, during the past month, been exceptionally busy with musical matters. In the last week of February no fewer than five Concerts took place, the first being a Recital of pianoforte music, from Beethoven to Liszt, which was given by Mr. Christensen, a local pianist and composer, on the 20th. Two days later the Leeds String Quartet gave their second Concert. The last of this series took place on the 8th ult. On February 27 a Chamber Concert was given by a quartet of native artists, with Mr. John Dunn as leader, and Messrs. Harmer, Sewell, and Whitehouse as his associates. The first of the Rasoumowsky Quartets and Dvorák's original and powerful Pianoforte Quintet in A, in which they had the assistance of Miss Eisele, were performed with admirable spirit, and Mr. Dunn gave a remarkably fine and sympathetic rendering of Dr. Mackenzie's "Pibroch," the fantastic beauty of which is exactly suited to his style. On the 6th ult. the Leeds Symphony Society, under Mr. Gutfeld's conductorship, gave a creditable performance of Mozart's E flat Symphony, with overtures and miscellaneous pieces by Gade, Weber, Bach, and Svendsen; and on the 14th ult. Mr. Haddock brought his series of Musical Evenings to a close, the appearance of the Huddersfield Glee and Madrigal Society giving an air of novelty to the programme, which suffered greatly from the non-appearance of the pianist, Madame de Pachmann. The final Concert of the Subscription series, which took place on the next evening, proved to be distinctly the chief event of the musical season. The performance of the Rasoumowsky Quartet in F, by Messrs. Joachim, Rawdon Briggs, Gibson, and Piatti, was not far removed from perfection, while no less sympathy with the composer and excellence of *ensemble* was noticeable in the Schumann Pianoforte Quintet. In the latter work the pianist was Miss Fanny Davies, who joined Dr. Joachim in Brahms's Sonata in A (Op. 100), the finished rendering of which provoked a display of enthusiasm not often witnessed in Leeds in connection with music of this type. On the 17th ult. choral music was in the ascendant, Mr. Hamish MacCunn's "Bonny Kilmeny" being given by the Leeds Scottish Vocal Society, under Mr. J. W. Haywood's conductorship; and Spohr's "Calvary" forming the chief feature of a special Service at the Leeds Parish Church. The excellent singing of Mr. Browning, the principal bass of the parish choir, and the skilful performance of the accompaniments by Mr. Benton, the Organist of the Parish Church, deserve especial mention.

At Huddersfield the Subscription Concerts have been of more than usual interest. On February 21 Sir Charles Hallé's band was heard in Mozart's G minor Symphony, and Mr. Willy Hess gave a broad and artistic rendering of Beethoven's Violin Concerto; on the 7th ult. the programme included Brahms's Clarinet Quintet, played with much refinement by Messrs. Clinton, Wessely, Collins, Krause, and Squire; together with Spohr's fine Nonet, Lalo's fanciful "Aubade," and a couple of movements from a Sextet by Thuille. On the 3rd ult. the Huddersfield Choral Society, which boasts of the most powerful chorus in the West Riding, revived Handel's "Joshua," the music of which is well suited to their powers. The principals were Miss Anna Williams, Miss Dews, Messrs. Iver McKay and Watkin Mills. Mr. John Bowling, the Society's Conductor, directed the Concert.

The Halifax Choral Society gave, on the 9th ult., a Concert, of which Sir Arthur Sullivan's "Golden Legend" formed the chief feature. Unfortunately Mr. Garland, the able Conductor of the Society, was prevented by illness from superintending either practices or performance, but an efficient substitute was found in Mr. T. Smith, who conducted a generally creditable performance. Saving that the tenor was at times slightly overweighted, the principals—Miss Henson, Miss Dews, Messrs. Piercy and Black—were highly satisfactory, while the band was of more than ordinary excellence.

The Whitby Choral Society completed its fourteenth season on the 2nd ult., when Gounod's "Messe Solennelle" was finely rendered by the well-balanced choir and by the excellent soloists, Miss Emily Davies, Mr. Iver McKay, and Mr. Musgrove Tufnail. Mr. Hoggett and Mrs. Alder were the accompanists, and Mr. Hallgate the Conductor.

The St. Cecilia Musical Society gave an admirable performance of "St. Paul" in the Albert Hall, Sheffield, on the 18th ult. A capable quartet of soloists, consisting of Madame S. Conway, Miss Clara Meek, and Messrs. B. Sedgwick and Dan Billington were heard to much advantage, but the chief credit of the performance rested with the chorus. The tone and attack were excellent, and the shading was duly observed. Mr. W. J. Phillips at the organ and Mr. Acomb as leader did excellent service. Mr. William Brown conducted.

The Mansfield Harmonic Society performed "Acis and Galatea" on the 21st ult., in the Town Hall. The chorus singing reflected high credit on Mr. J. Adcock, who conducted. The principals were Miss Norledge, Miss Maggie Large, Mr. H. Stubbs, and Mr. Lightowler.

The Masbro Choral Society, an organisation which numbers 150, gave its first Concert on February 28, in the Mechanics' Hall, Rotherham. T. M. Pattison's Cantata "The Ship of Life" was the work given, and its performance was in every respect satisfactory. Part-songs and miscellaneous pieces concluded the programme. Mr. S. Hadfield conducted.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, March 15.

On February 23, the second service of the Church Choral Society, under Mr. R. H. Warren, was notable both on account of the work and the manner of its performance. The "Stabat Mater" of Dvorák was given with the assistance of Madame Clementina de Vere-Sapio, Miss Emily Winant, Mr. J. H. Ricketson, Mr. Franz Remmentz, and a competent orchestra, reinforced by Mr. H. W. Parker, who presided at the organ with customary skill. This pre-eminently beautiful and scholarly work of the distinguished master has never received more adequate and loving interpretation; small wonder that many of those who then heard it were so eager for a renewal of the pleasure that they flocked to our neighbouring city (Brooklyn), where, on the evening of February 28, the noble work was given by the Brooklyn Choral Society, under the direction of Mr. C. Mortimer Wiske, and with Miss Emma Juch, Miss Helen O'Donnell, Mr. J. H. Ricketson and Mr. Carl Dufft as soloists.

On Thursday, February 23, at Calvary Church, Mr. C. Lee Williams's Cantata "Gethsemane" was given, under the direction of Mr. Clement R. Gale. The forces employed were the usual members of the choir, but the performance would have done credit to any body of singers. This was the first performance of Mr. Williams's work in America, and its beauty was at once made evident. Great interest is shown just now in Stainer's "Crucifixion," no less than four performances being announced for early dates by as many leading choirs in this city.

Among suburban societies it is a pleasure to record the marked success of the Mount Vernon Choral Society at Port Chester, under Mr. Hallam, who, with the assistance of Miss Edmunds, Mr. George W. Campbell, and Dr. Carl Martin, gave Haydn's "Creation" in a way that elicited warm praise from a large audience and the local press.

The influence of Wagner is felt in such far-away centres as Nashville (Tenn.), whence come accounts of a fine Memorial Concert given by the Choral Society, under Miss Hollinshed, assisted by Professor Fischer. The programme consisted entirely of excerpts from the great music-dramas, and served admirably to charm the audience.

On February 21, at Carnegie Music Hall, the second Concert of the Banks Glee Club was given, under Mr. R. H. Humphries. A very interesting programme, including Cooke's "Strike the Lyre," was excellently performed, and the soloists of the evening, Mr. and Mrs. Charles Manners, added greatly to their already well-earned popularity. These two artists are now, in conjunction with Messrs. Wolff and Holman, accomplishing a provincial *tournée* in Canada, whence come pleasing reports of their success.

Accurate information leads to the conclusion that Dr. Dvorák's Mass in D (recently published) has already excited great interest among choirmasters, and several are contending as to which shall be first in the field. To his fame it may add little, but it will do much to strengthen the admiration already felt for the great composer who is now with us.

Mr. Walter Damrosch has brought his Sunday night Concerts to a degree of excellence and an elaboration of detail which makes them a valuable educational as well as artistic feature in the musical life of the Metropolis. Two of his notable successes in the matter of soloists have been Mr. Henri Marteau, violinist, and Mr. R. Plunket Greene, whose admirable singing of Dr. C. V. Stanford's Irish Ballads has caught the popular fancy in a marked degree.

The London Sunday School Choir, founded in 1871, assembled at the Royal Albert Hall on February 25 for its annual Concert. According to custom, sacred compositions were sung in the first part, among those given on this occasion being Sir John Goss's Christmas Anthem "Behold I bring you good tidings," Sir John Stainer's "Leave us not, neither forsake us," the chorus from "St. Paul," "How lovely are the messengers," and the Rev. E. V. Hall's Anthem "Praise, O praise our God and King." Each of these, like the majority of the secular pieces in the second part, received smooth and sympathetic interpretation under the *bâton* of Mr. Luther Hinton. Madame Antoinette Sterling and Mr. James Horncastle gave some songs, and Mr. David Davies was at the organ. The *fête* at the Crystal Palace of this choir will, as usual, take place in June, when two new pieces expressly composed by Sir Joseph Barnby and Mr. A. R. Gaul will be included in the programme.

The North-West London Philharmonic Society, conducted by Mr. Bernhard M. Carrodus, took possession of St. Martin's Town Hall, on the 3rd ult., for the first Concert of the second season. The instrumental force was fairly balanced, and the good quality of the strings was manifested in a "Berceuse" for that department alone composed by A. Simon. In Sterndale Bennett's "Wood Nymphs" Overture, in the accompaniment to the first movement of Beethoven's Violin Concerto (solo part finely played by Mr. J. T. Carrodus), and in excerpts from Schubert, Haydn, and others, abundant evidence was afforded of careful rehearsal. Miss Kate Cove (who deserved the encore obtained in Walter Macfarren's "Awake, O heart," accompanied by the composer), Miss Helen Pettican, and Mr. Arthur Thompson were the vocalists; and facility of execution was exhibited by Mr. J. F. Carrodus in a violoncello solo by Popper.

At the temporary Church of St. Gabriel's, Willesden Green, which has already acquired a reputation for its musical services, a very excellent rendering of the first part of Gounod's "Redemption," on the 26th ult., brought to a fitting termination a series of special Lenten Sunday Evening Services. The authorities of the church were fortunate in obtaining the services of Madame Florence Winn, Mr. Iver McKay, and Mr. Frederic King, and these excellent artists, with Miss Wilkinson and Mr. Henry Baker (the Choirmaster of the Church), combined to give a most satisfactory rendering of the solo parts. The choral portions of the selection were sung with precision by the choir of the church, considerably augmented. Mr. Clement Locknane and Miss Fisher played the accompaniments on the Liszt organ and a pianoforte. The Lenten Services, which have included selections from "The Messiah," "Last Judgment," "Crucifixion," &c., reflect great credit on the energy and enterprise of the Choirmaster.

Miss Amy Louise Reeves, a promising young pianist, pupil of Mr. Francesco Berger at the Guildhall School of Music, where she has gained high distinction, gave a Recital, on the 4th ult., at Steinway Hall, before a crowded audience. In the opening number—Beethoven's Sonata in F minor (Op. 57)—the lady proved herself an earnest and thoughtful student of the great master.

Her solo pieces also included numbers by Liszt and Chopin, Raff's difficult "Giga con variazione" (from Suite, Op. 91), and a charming Gavotte and Musette by Mr. Berger, in all of which she proved herself possessed of an excellent technique and refined taste. The lady was also associated with Messrs. L. Duloup and E. de Munck in a capital performance of Mendelssohn's breezy and joyous Pianoforte Trio in D minor. Madame Giulia Valda and Mr. Iver McKay contributed vocal numbers, Mr. F. Berger being the accompanist.

A very fine Sacred Concert was given by the St. George's Glee Union on Friday, the 3rd ult., at Pimlico Rooms. The first part consisted of performances of Cowen's part-song "Light in darkness" and Dr. Bridge's Anthem "It is a good thing" by the choir, and solos tastefully sung by Mr. R. F. Roberts, Miss Annie Wilson, Mr. Albon Nash, and Madame Jessie Griffin, who also took part in Spohr's Cantata "God, Thou art great." The second part was taken up by Sir W. S. Bennett's sacred Cantata "The Woman of Samaria," in which the same artists appeared and Mr. Fred. Bevan sang the music allotted to the bass. The earnestness which the choir brought to bear on this trying work is worthy of special notice, and much credit is due to Mr. J. Monday (Conductor) for the preparation of the Concert. Mr. F. R. Kinkee accompanied with his usual ability.

The programme of Mr. Dolmetsch's third Concert, at Barnard's Inn, included instrumental pieces by Martin Pierson (c. 1613), William Byrde, "Coperario," Mace, Locke, Christopher Simpson, Rameau, and Bach, the last-named being represented by his Sonata in G for flute and viola d'amore, with accompaniment for harpsichord and viola da gamba. Mr. Vivian was the flautist, and the viols, lute, and harpsichord were respectively handled by Mr., Mrs., and Miss Helène Dolmetsch, Misses Milne and Ethel Davis, and Messrs. J. A. Milne and W. A. Boxall. Mr. W. H. Cummings sang, with much charm and evident appreciation of their tender quaintness, songs by Purcell, Lawes, and Thomas Campion. Most instructive descriptions of the lute, spinet, and harpsichord were given by Mr. Dolmetsch during the evening.

A Conversazione was held on the 16th ult., by the students of the National Art Training School, in the South Kensington Museum. A very large number of students and their friends were present, and the two Concerts given in the large Lecture Theatre were attended by crowded audiences. The artists included Miss Maggie Purvis, Miss Maude Macfarlane, Miss Clara Butt, Mr. Henry Piercy, Miss Daisy Irvine, and Miss Nettie Atkinson (violin), Mr. J. Mills (saxophone), Mr. John Le Hay (ventriloquist), and Mr. Charles Fry who gave several recitations. The Art Students' Glee Society sang several part-songs, under the direction of Mr. J. Hirst. Concerts were also given during the evening by the London Military Band, conducted by Mr. Warwick Williams.

Miss Lottie Williams gave a Concert on the 16th ult. at the Hampstead Vestry Hall, assisted by Miss Lilian Redfern, Miss L. Johnstone, Messrs. Reynolds, Wood, and R. Newman (vocalists), Mr. Alfred Slocombe (violin), and Mr. B. P. Parker (violoncello). In her rendering of a Polonaise by Liszt and of the Andante con variazioni (Op. 82) by Mendelssohn (both encored), Miss Williams again exhibited to the best advantage the excellent artistic qualities noticed by us on a previous occasion. Mr. Slocombe contributed a Ballade and Polonaise by Vieuxtemps, and Mr. Parker gave violoncello pieces by Thomé and Goltermann. Mr. James Shaw, whose pupil Miss Williams is, acted as Conductor.

The fifth of the current series of Clapham Philharmonic Concerts was given on the 9th ult., at the Assembly Rooms, Gauden Road. The first part consisted of Dvorák's "Stabat Mater," the principals being Miss Whitmell, Miss Etheridge, Mr. Lawrence Fryer, and Mr. Wingrove Ives; and the accompanists Messrs. Sidney Hann and J. P. Attwater. The choruses were sung with a precision and delicacy which reflected great credit on the Conductor, Mr. Walter Mackway. The second part opened with the "Gloria" from Dr. Mackenzie's "Dream of Jubal," followed by a selection from Macfarren's "St. John the Baptist," closing with the fine fugal chorus "My soul, praise the Lord."

The third and last Chamber Concert of the season of the North-East London Institute took place on Saturday evening, the 25th ult. The programme was an excellent one, including Mozart's lovely Clarinet Quintet in A, Schumann's interesting Quartet for strings in A (Op. 41, No. 3), and Mr. Prout's pleasing Pianoforte Quartet in F (Op. 18). It is interesting to find that this high-class undertaking has been well supported, and that the directors, Messrs. Ebenezer Prout and W. G. McNaught, intend to continue the Chamber Concerts next season, when their efforts will, no doubt, be well rewarded. London is ever extending, and its centre is scarcely aware of all the good things taking place in its suburbs.

Miss Cowen's dramatic and musical *Matinée* at Steinway Hall, on the 23rd ult., was an effective combination of the two elements. Besides delivering with judgment several recitations, Miss Cowen appeared in a Comedietta by Mr. Malcolm Bell, entitled "The Substitute." Miss Elsie Holme, a young vocalist of some promise, sang in an agreeable style Righini's "Venni Amore" and Stanford's "The little red Lark." Mr. Eugène Oudin gave with such refinement Cowen's "More than all to me" that the numerous assemblage asked for a repetition of a portion; and Mr. Norman Salmond did justice to Frances Allitsen's setting of "Come not when I am dead" and "Thy voice is heard thro' rolling drums."

Miss Helen Hulme gave a Concert at Steinway Hall on February 25, which passed off as satisfactorily as could be wished, a well-selected list of pieces gaining the full approval of a large audience. Miss Hulme displayed a pleasing voice together with considerable command of expression in Vaccaj's "Ah! se tu dormi," Bache's "Farewell" (encored), M. P. King's "Eve's Lamentation," and in a duet from "Martha" with Mdlle. Otta Brony. The last-named distinguished herself in the brilliant soprano air from "Guillaume Tell," and Mrs. Maude Panton, Mr. Reginald Groome, and Mr. Wilfrid Cunliffe also sang. Instrumental pieces were played by Miss Edith Drake, Mr. Harry Lee, and Mr. Jules Hollander.

An interesting and fashionably attended Concert was given on the evening of the 7th ult. at Steinway Hall, by two well-known artists, Signora Borghi and Mr. Sidney H. Brooks, assisted by Mrs. Clare Wright, Miss Anna Roeckner, Mr. Langdale Monton, and Mr. Paul Berton. The lady Concert-giver was heard to good advantage in several vocal numbers, and her associate, Mr. Brooks, met with much well-deserved applause in his rendering of Grieg's Sonata (Op. 36), Schumann's Suite (Op. 102), and other pieces for the violoncello. Signor Carlo Ducci and Mr. Spencer Lorraine officiated as Conductors, the latter being a most efficient accompanist. The hall was well filled with a highly appreciative audience.

The Westminster Orchestral Society's second Concert, on the 15th ult., may be dismissed with little more than formal record, as the programme was made up of familiar material. Highly creditable performances were secured of Mendelssohn's "Italian" Symphony and Mozart's Overture to "Zauberflöte," the remaining orchestral pieces being the Danse des Sylphes from Berlioz's "Faust" and the Triumphal March from Mr. Prout's Cantata "Alfred." Max Bruch's Violin Romanza in A minor and major was excellently played by Mr. Frye Parker, and vocal music was supplied by Mr. Herbert Thorndike and the Queen Vocal Quartet.

Mr. E. Minshall last month transferred the Thursday evening Concerts he has for many years successfully held at the City Temple to Exeter Hall. There was a good attendance on the 9th ult., when the vocalists were Miss Emily Davies and Mr. Alexander Tucker, both of whom were warmly complimented for their rendering of several songs. Mr. J. D. Macey skilfully played Smart's Festal March in D on the organ, Miss Bessie Poole as violin soloist gave the Rondo from De Beriot's seventh Concerto and Sainton's "Scotch Fantasie," Mr. J. Evans was heard in a cornet solo, and an orchestra, numbering about forty, supplied selections.

A clever and musician-like setting of the 84th Psalm by Mr. Henry J. B. Dart was performed for the first time on the 19th ult., in St. John's, Waterloo Road, of which church the composer is Organist. The work, which took a little over half-an-hour in performance, was well rendered by the choir, the soprano and bass solos being effectively sung by Miss Gertrude Izard and Mr. Frederick Winton. The Psalm was followed by an excellent interpretation of Mendelssohn's "Hymn of Praise," in which the soloists were the above-named lady, Master Willoughby, and Mr. Gilbert Denis.

Miss Alice Suter, a talented young soprano, gave an Evening Concert on the 23rd ult., at the Athenæum, Camden Road, in the presence of an audience as sympathetic as it was numerous. In songs by Birch and Ph. Ottway, and an air by Meyerbeer, the Concert-giver proved herself the possessor of a charming and fairly well trained voice, and the applause which followed each of her appearances was well merited. Miss Suter was supported by her mother, Madame Clara Suter, and several other vocalists, as well as by a very able violinist, Miss Clara Fisher.

On the 16th ult. Madame de Broc gave a Concert-Lecture at Erard's Rooms, in which she dealt with the systems in use for reading and retaining music. In a forthcoming lecture the lady proposes to describe her own system, which, she stated, is based on three principles. Madame de Broc, who is one of the many pupils of Liszt, was heard in some pianoforte solos, and, with Mr. E. Pitts, in a duet. She was assisted by several other meritorious artists, and found no difficulty in pleasing and interesting her audience, which was large and enthusiastic.

Special Lenten Services have been held at St. Peter's, Eaton Square. On the 2nd and 9th ult. the first and second parts of Gounod's "Redemption" have been sung with the accompaniment of trumpets, harp, and organ; and on the 16th and 23rd ult. a shortened version of Bach's St. Matthew Passion with the accompaniment of organ and pianoforte. Mr. W. de Manby Sergison presided at the organ on each occasion, and the excellent rendering of these Services is the result of his zealous and intelligent training and direction.

Oratorio performances have been given every Wednesday in Lent at St. Mark's, Notting Hill. On the 1st and 15th ult. Mendelssohn's "Hear my Prayer" and "Christus" were given, and on the 8th and 22nd Gounod's "Mors et Vita" (Selections). Mr. Hamilton Robinson, Organist of St. Stephen's, South Kensington, was at the organ, Mr. G. T. Miles played the important harp part, and Mr. Warren Tear, Organist and Choirmaster of St. Mark's, conducted. The solos were sung by members of the voluntary choir of the church.

The Lenten Oratorio at Christ Church, Lancaster Gate, this year was Handel's "Messiah," which was sung on the 22nd ult. The soloists were Master Sydney Lovett (soprano), Madame Alice Sampson (contralto), Messrs. Charles Strong and J. W. Turner (tenors), and Henry Pope (bass). The choruses were very well sustained by the Oratorio choir of the church, numbering 120 voices. Mr. Henry W. Richards, the Organist, accompanied, and Mr. James Bates, the Choirmaster, conducted.

Notice of a Dramatic Recital would not, in the ordinary course of things, come within the scope of this journal; but Mr. Charles Fry's Recital of "Hamlet," at the Birkbeck Institution, on the 22nd ult., deserves record here, on account of the performance, conducted by the composer, of Mr. Berthold Tours's graceful and musicianly incidental music to that play. For the rest, Mr. Fry's Recitals of Shakespearian plays are so well known that comment is unnecessary.

A Concert was given, on the 14th ult., at the Athenæum, Camden Road, in aid of the St. George's Boys' Brigade, and, judging from the crowded attendance, with very satisfactory financial results. The artists who appeared included Miss Alice Gomez, Misses Agnes and Violet Molyneux, and Mr. Charles Fry, who recited the "Dream of Eugene Aram," with Dr. Mackenzie's music. Mr. Metcalfe was the accompanist

The second Smoking Concert of the Somerset House Orchestral Society was given at Anderton's Hotel on the 2nd ult. The orchestral music was interpreted in a highly commendable manner. Special praise should be accorded to Mr. James Connah for work as honorary Conductor to the Society, not a little of the present success being due to his exertions.

At Collyer Hall, Peckham, on the 20th ult., Mr. J. D. Talbot gave a short, but interesting, Lecture on Mendelssohn. The vocal illustrations were given by Miss Helen Rose, Miss Annie Williams, Mr. Roddis, and Mr. J. Ortner; the instrumental by Mr. and Miss Fuller (violins), Mr. T. H. Bertenshaw (viola), Miss Lilian Watson (violoncello), and Mr. G. Middleton Rowe (pianoforte).

Three performances of Stainer's "Crucifixion" have been given during Lent, at St. Michael's, Star Street, Paddington, under the direction of Mr. Edmund Rogers, Organist and Choirmaster of the Church. The solos were excellently sung by Messrs. Pollard, McBeath, Russell, and Kebble, while the rendering of the choruses by the choir left nothing to be desired.

On the 13th ult. Mrs. Marion Mason and Mr. John Josey gave an evening Concert at the Athenæum, Goldhawk Road. The principal artists were Madame Edith Gordon-Bartlett, Mr. John Josey, and Mr. Herbert Emlyn. Mrs. Mason played pianoforte solos with much ability. Mr. Louis Schnieder conducted.

H.R.H. the Duchess of Fife, Vice-President of the Popular Musical Union, has forwarded a donation of £5 to the Secretary of the Society, 33, Brewer Street. The Society will give a performance of Haydn's "Creation" on the 29th inst., in the Queen's Hall of the People's Palace, and one of Mendelssohn's "St. Paul" on Saturday, June 3.

A new Cantata, "The Light of the World," set to music by Mr. John Guest to a libretto by Mr. Ogilvie Mitchell, was performed on the 23rd ult. at Edith Road Chapel, Nunhead. The work was well received, and was done full justice to by both the choir and soloists, under the *bâton* of Mr. W. Dixon.

On May 27, at the Royal Institution, Dr. A. C. Mackenzie will commence a course of three Lectures on Verdi's "Falstaff." By the permission of the composer and publisher of the work, musical illustrations will be included.

A very successful Concert of a popular character was given on the 1st ult., at the People's Palace, by Mr. Sinclair Dunn, assisted by the Misses Emma and Susetta Fenn, Miss J. Radford, and the Balfe Quartet.

Miss Bell Macdonald gave a Concert at Brondesbury Hall on the 23rd ult. The Concert-giver was assisted by some of her pupils, and several of her own compositions were sung. Recitations were given by Mr. Charles Fry.

Mr. Alfred Physick gave an Organ Recital at St. Paul's Church, Clapham, on the 11th ult.

REVIEWS.

Irish Songs and Ballads. The words by Alfred Perceval Graves; the music arranged by C. Villiers Stanford. [Novello, Ewer and Co.]

This is not the first time that Messrs. Graves and Stanford have collaborated in a work of this sort, the admirable collection of "Songs of Old Ireland," published some years back by Messrs. Boosey, supplying an enduring evidence of their fitness to undertake the task of reconstructing the folk-song of their native land. For let it be noted at the outset that the tunes in each of the thirty songs of the present, as in each of the fifty of the former volume, are all genuine old Irish airs, drawn from the collections of Petrie, Bunting, Hoffmann, and other musical antiquaries. Dr. Stanford has furnished these with new and suitable accompaniments, and Mr. Graves has, in nearly every case, written original words to fit the character of the melody. In many cases a clue is given by the name of the tune—*e.g.*, "The ploughman's whistle," "Consider well, all ye pretty young maids," "The Irish lad's a jolly

boy"—of which the author of the words has availed himself with considerable ingenuity. Thus the air traditionally known as "Better let them alone" is wedded to a description of the appalling fate of the Kilkenny cats. Excellent, however, as are the essentially lively tunes in this collection, the plaintive, the martial, and the tender melodies are even more characteristic of the Muse of Erin. As an instance of the latter we may single out the exquisitely beautiful air "O'Connor's Lament." Another most fascinating air is that with the romantic title of "Red Regan and the Nun," the admirable words to which are from the pen of Mr. J. K. Casey. Here the return to the opening phrase on the flat seventh has a perfectly irresistible effect. Another charmingly tender air is the flowing § tune, "My wife is sick." Of the essentially martial numbers, perhaps the finest is "The March of the Maguire," while of the barbaric laments it is hard to choose between the superb "Chieftain of Tyrconnell," with its impressive repetition of the tonic at the close; the lament, "Dark, dark drives the tempest," and the wonderfully wild Arranmore air, "Loved Bride of O'Byrne," which Dr. Stanford has set to a brilliant accompaniment of inverted arpeggios, following the usage of old Irish harp-playing. Another of his happiest efforts in arrangement is the weird "Song of the Ghost"—an Irish version of "The Spectre's Bride." But Dr. Stanford's work has been throughout performed with the utmost skill, scholarship, and sympathy. As a shrewd critic has recently remarked, even in setting the most elementary *Volkslieder* there is a right and a wrong way. "The few chords which they require may contain the affirmation or denial of some harmonic truth, and occasionally their value may be enhanced by a skilful setting which loses no whit of their purity and lustre." This comment, which was illustrated by a reference to Dr. Stanford's work in the earlier collection of Irish songs, is even more strictly applicable to his treatment of the airs in the present volume, which ranks on a level with the romantic and beautiful accompaniments furnished by Korbay to his unique collection of Hungarian melodies. We may add that as the words of the songs are racy of the soil, a glossary of the Irish terms used has been considerately appended for the enlightenment of the untutored Sassenach. The volume is appropriately dedicated to Dr. Graves, the Protestant Bishop of Limerick, father of one and godfather of the other of the pair of collaborators.

Songs and Ballads of Northern England. Collected and edited by John Stokoe. Harmonised and arranged for Pianoforte by Samuel Reay, Mus. Bac., Oxon.
[Newcastle-on-Tyne and London: Walter Scott, Limited.]

This handsomely printed volume presents, in a form favourable to popularity, a most interesting collection of folk-songs, the bulk of which are practically unknown to the musical public. It forms a portion—but a small one, we are glad to hear—of the store gathered by the Melodies Committee of the Society of Antiquaries at Newcastle-on-Tyne, and contains nearly a hundred carefully selected specimens. Of these a score or so derive additional interest from the fact that they are in the old "modes" (Dorian, Æolian, and Mixolydian); others offer examples of the pentaphonic scale, the plagal cadence, and of modulatory peculiarities alien to modern habits; and a few, already familiar as Scottish airs, are included because here accompanied by words of Northumbrian origin. The "antiquarian" interest of these melodies is not, however, their chief claim to the attention of music lovers. Their wild, pathetic beauty, their originality and vigorous life, are qualities that will be appreciated by thousands whose relish for the quaintness of earlier epochs is yet in a rudimentary stage; and this, of course, is the most valuable testimony to their fitness for preservation. It is extremely difficult to accompany such airs upon a pianoforte without doing violence to the character either of melody or instrument; indeed it may be questioned whether this has ever been accomplished in a completely satisfactory way. Most work of the kind sins by excess, and though it cannot be asserted that Mr. Reay's accompaniments are always absolutely free from this defect, it may be cheerfully admitted that they are far superior to the majority of efforts in the same direction. A few critical and historical notes are appended, but this portion of the work should have been treated with greater fulness, especially as regards the musical contents of the volume, which deserve detailed analysis.

Catalogue of the Music in the Fitzwilliam Museum, Cambridge. By J. A. Fuller-Maitland, M.A., F.S.A., and A. H. Mann, Mus.D., Oxon. [C. J. Clay and Sons.]

Catalogues, like dictionaries, are, as a rule, considered dry reading, but the one now under notice is full of interesting matter. Mr. J. Henry Middleton, director of the Fitzwilliam Museum, in a prefatory note, says of the music therein that it "may fairly be said to rank third in importance among the chief musical libraries of Britain." One of its greatest treasures is the "Queen Elizabeth's Virginal Book." That wonderful collection of virginal music has already been most carefully described by Mr. W. Barclay Squire in Sir George Grove's "Dictionary of Music and Musicians," and that article, with slight alterations and additions, has been reprinted in this book. Another important possession of the library is the set of sketches and miscellaneous manuscripts in the handwriting of Handel; the description of these, by Dr. Mann, occupies over sixty pages of the volume. There are studies for fugues; workings of the subjects used in the chorus "O God, behold our sore distress" in "Jephtha"; workings for the "Amen" chorus in "The Messiah"; studies for "Samson," and many other sketches which seem to show that the statements as to Handel's rapidity in composing must be taken *cum grano salis;* he may have written quickly, but the way was already prepared. A perusal of these Handel pages will be found most interesting. With regard to his autographs, there are eight pages of a sheet of the original score of the opera "Ottone," and it is curious to note that the loss of these caused the Handel-Gesellschaft edition of that work to be issued in an incomplete state. There are also numbers belonging to the opera "Imeneo," supposed to be lost. But we must pass on, and indeed pass away, for time and space would fail us to tell of the many precious inheritances from old masters which well deserve mention. The long and patient and valuable labour devoted to the work by Mr. Fuller-Maitland is specially acknowledged by the director of the Fitzwilliam Museum, and the valuable services of Dr. Mann are also fully recognised.

Original Compositions for the Organ. Nos. 165-171.
[Novello, Ewer and Co.]

Since our last notice, new numbers of this esteemed publication have been issued in rapid succession. The first of the series at present to be noticed is an Offertory in F, by G. F. Blatch. It possesses nothing in common with the brilliant Offertoires of the French School of organ composers, being a quiet and unassuming composition written with musicianly feeling in the sober English style, and commencing and ending in a very quiet manner. The piece might well be described as a solemn march. The next three consist of six "Church Preludes," two in each number, by R. E. Bryson. As their title indicates, they are little pieces suitable for opening voluntaries, and quite easy, though not by any means commonplace, the modulations and general use of chromatic harmonies being frequently unconventional, and even startling. Mr. Bryson might well essay some larger form of composition. No. 169, Postlude in G, by H. Elliot Button, is a brief march-like piece, very bright and tuneful, and neither elaborate nor difficult. The last two numbers of the present instalment consist of the first and second of "Five Sketches" by H. W. Parker. A Prelude in G is a quiet and elegantly written sketch with no special characteristics, but the other, entitled "Vision," is more varied and piquant, and rather orchestral in feeling. Mr. Parker has evidently ideas of his own in the matter of organ music, and, so far, he has been entirely successful.

Pictures from Abroad. A set of fourteen pieces for pianoforte. By Maude Valerie White.
Douze pièces pour piano. Par G. Flaxland.
[Edwin Ashdown.]

In this set of short pieces the composer gives us tone pictures of many foreign countries: in one we have Isold di Capri, the "loveliest pearl in Naples," in another we

are "On a Fjord in Norway," and so on, until we arrive "Home Again." They are all admirably well written for the instrument, and the music is both charming and characteristic. In some of the numbers the influence of certain modern composers is somewhat strongly felt, as, for instance, Chopin in No. 2, Heller in No. 4; and in one or two the rhythms are rather forced, but all are interesting. No. 3, with its quiet movement and choice harmonies, the expressive "Katia" (No. 8), and the original Norwegian picture, Grieg notwithstanding, are, in our opinion, the gems of the set.

G. Flaxland's "Douze Pièces" all have titles, and, indeed, exceedingly appropriate ones. They are easier to play than Miss White's tone pictures, but still they require careful and delicate phrasing. They all display skill and are effectively written for the instrument; but some, such as the Berceuse (No. 1), the Pantomime (No. 3), and Souvenance (No. 4) are not particularly striking. The simple quaint Menuet is most attractive, the Caprice fully bears out its title, the Bluette is of Heller-like simplicity, the Rêverie changes from key to key after the manner of events in a dream, and the closing number "Cloches et Horloge" shows plenty of fancy and some humour.

Fileuse, Mazurka, Valse expressive. Each for pianoforte solo. By Joseph Lamberg. [Leipzig: Fr. Kistner.]

These *salon* pieces are of more than average merit. They reflect in some measure the style of Chopin, but not sufficiently to stamp them as devoid of individuality. The Fileuse, indeed, has a second part of great originality and charm. Reasonably proficient players will find them effective and not difficult, but the second and third are easier than the first, for the adequate rendering of which a fluent finger is indispensable.

FOREIGN NOTES.

The highly interesting and valuable Royal collection of antique musical instruments at Berlin has just been thrown open to the public. It was only commenced some five years since, and embodies some important purchases made of the famous Leipzig connoisseur, Herr Paul de Witt. The collection includes such priceless relics as the clavecin with double keyboard used by Johann Sebastian Bach, the hammer-klavier belonging to C. M. von Weber, the pianoforte made by Erard, of London, for Mendelssohn, and the quartet of string instruments associated with the musical performances held at Beethoven's residence in Vienna.

A once famous operatic singer, whose name even will scarcely be known by the present generation of opera-goers, the tenor Wachtel of the phenomenal range of voice, has just appeared once more before the Berlin public at a Concert given by him, in association with Mdlle. Nikita and other artists; reviving, not altogether unsuccessfully, the memories of the days when he was the ideal representative (on some twelve hundred occasions, it is said) of the hero in "Le Postillon de Longjumeau." Wachtel is now seventy years of age.

Madame Albani had a most enthusiastic reception from the music-loving public of Vienna last month. The *prima donna* sang at two Concerts in the Musik-Verein Saal, the largest hall in the Austrian capital, before crowded audiences. Madame Albani also appeared at Concerts in Pesth, Gratz, and Prague.

We are glad to gather from Berlin papers that Mr. Henry Such continues to improve upon the favourable impression recently created by his playing in the German capital. The young English violinist, assisted by Miss Isabel Hirschfeld (pianist), gave his fourth Concert at the Bechstein Hall last month, and the performance is spoken of most flatteringly in the *Reichs-Bote* and other papers.

The programme for the projected special operatic performances, during the ensuing summer, at the Court Theatre of Gotha, has, according to the *Gothaer Anzeiger*, been determined upon in its main features. The first performance is to take place on July 27, when Isouard's "Joconde" will be given, under the direction of Capellmeister Levi, of Munich. On July 29 Cherubini's "Medea" will be produced, conducted by Herr Mottl, of Carlsruhe. The new operatic work which may have been successful in the prize competition connected with this special artistic undertaking is to be brought out on the following day, July 30, under the direction of Herr Schuch. Some forty operatic scores will, it is said, be submitted to the jury constituted for the purpose. Important engagements have been entered into with eminent German artists, and the undertaking promises to be a very interesting and successful one.

Signor Franchetti's opera "Colombo," having undergone considerable revision by its composer, is to be brought out shortly, for the first time in Germany, at the Hamburg Stadt-Theater.

A Dresden correspondent writes to us concerning the favourable reception accorded to a Symphony written by an Englishman, Mr. Percy Sherwood, and produced for the first time at the Gewerbehaus, in the Saxon capital, on the 18th ult. The *Dresdener Anzeiger* speaks of the work in terms of high praise, characterising it as "a composition of distinct value; clear and transparent in design, and calculated, by simple and truly artistic means, to arouse a sympathetic warmth and interest in his hearers, even where there are no great flights of imagination." Mr. Sherwood, who gained the Berlin Mendelssohn Prize in 1889, is at present a professor at the Dresden Conservatorium and Conductor of the Dresden Choral Society.

A new opera, "Harald und Theano," the libretto by Felix Dahn, the music by Herr C. A. Lorenz, met with a very favourable reception on its first production, February 26, at the Royal Opera of Hanover; Count Hochberg, of the Berlin Opera, being present on the repetition of the performance a few days later.

It is stated in well-informed quarters that next year's Bayreuth Festspiele will, in addition to "Parsifal," include representations of "Tannhäuser" and of "Lohengrin." The last-named work, which has not been given here before, will, it is scarcely necessary to add, be performed strictly in accordance with the intentions of the master, without any curtailments whatever.

A new one-act opera "Der Asket," by Herr Carl Schröder, met with a very favourable reception on its first performance, on the 4th ult., at the Leipzig Stadt-Theater. The composer holds the conductorship at the opera in Sondershausen.

The annual Musical Festival of the Lower Rhine is to be held this year at Düsseldorf, Whitsuntide. Herr Buths, the Düsseldorf capellmeister, will be the principal conductor.

Goldmark's opera "Merlin" was successfully revived on the 4th ult. at the Imperial Opera of Vienna, the work having undergone a revision at the hands of its composer, which has greatly enhanced its effectiveness. The principal parts were well filled by Fräulein Beeth, Messrs. Winkelmann and von Reichenberg.

An opera, "Hertha," by Herr Franz Curti, has met with a most enthusiastic reception on its first performance last month at Chemnitz, under the direction of Capellmeister Weissleder. The performance is described as a very good one, and the composer was the recipient of a perfect ovation at its conclusion.

Verdi has presented all the first interpreters of his new opera "Falstaff" with his photograph, inscribed with some special dedication from his pen. On the one sent to Signor Mascheroni, the distinguished Conductor of La Scala, he wrote the words: "To the gallant captain of a gallant army!"—The autograph score of "Falstaff" has been presented by the Maëstro to Signora Ginetta Origoni, the married daughter of Signor Giulio Ricordi, the head of the eminent publishing firm.—"Falstaff" is to be interpreted in the course of the next few months at Rome, Genoa, Venice, Vienna, Buda-Pesth, Dresden, and Berlin, by an Italian company, under the joint direction of Signori Piontelli (of La Scala) and Molnadi.

On the occasion of the first production, last month, at the Verdi Theatre, Padua, of the opera "A Canareggio," by the Count Carlo Sernagiotto, a wealthy amateur, the Conductor, Signor Podesti, was obliged to discontinue the performance when only half completed, the work having literally been hissed off the stage.

A new opera on the subject of "Manon Lescaut," by Signor Puccini, one of the most gifted of the younger

generation of Italian composers, was brought out lately with great success at the Teatro Regio, of Turin.

The successful first performance is reported recently, at the Trinity Theatre, Lisbon, of a new opera, "Leitura da Infanta," the author of the libretto being Senhor Eça Leal, and the composer Senhor Augusto Machado, already favourably known by several operatic works.

Signor Leoncavallo's successful opera "I Pagliacci" has been brought out at Moscow, where in the course of six weeks it was produced no less than sixteen times. The work is also being mounted at the Marie Theatre of St. Petersburg, at which house Mascagni's "Cavalleria Rusticana" still continues to draw crowded audiences.

The new opera, "A Santa Lucia," by the Maëstro Tosca, which met with such marked success on its recent performance at Berlin, was brought out, on the 7th ult., at the Teatro Communale in Trieste, but failed to obtain the favour of the audience.

It is stated in Italian papers that M. Maurel has waived his objection to sing before the German Emperor during the latter's visit to the Italian capital, when a gala performance of Verdi's "Falstaff," with the popular French baritone in the titular part, will be included in the scheme of the festivities.

Under the title of "Les Drames Sacrés" a series of dramatic pictures of the "Passion," from the pen of MM. Armand Silvestre and Eugène Morand, with incidental music by M. Gounod, was enacted at the Paris Vaudeville, last month, the performances being very well attended. The musical numbers comprise a prelude, an Ave Maria and chorus of the Annunciation, the choruses in the Garden of Olives, and a symphony indicative of the Resurrection.

At the Municipal Theatre in Dijon an opera, entitled "Charles d'Anjou," was successfully performed for the first time last month. The composer is M. Dietrich, an esteemed organist and professor at the Conservatoire of that town.

According to the *Romania Musicala*, a series of performances of Wagnerian opera was to be given last month (for the first time) at Bucharest, by the company of the German Theatre in Prague.

A Concert performance in which, amongst other eminent artists, Mesdames Krauss and Rose Caron took part, was held last month in the salon of Madame Alboni, in Paris, in celebration of the sixty-seventh birthday of that famous songstress, who delighted her audience by once more taking an active part in the performance.

CORRESPONDENCE.

THE MS. OF MOZART'S QUARTET IN A MAJOR (No. 5 OF THE SIX DEDICATED TO HAYDN).

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The following authentic information will no doubt be interesting to many of your readers.

The order of the movements in this Quartet differs in various editions; the Peters' editions, for example, of both score and parts, have the Minuet and Trio placed *after* the *Andante* instead of before it, while, oddly enough, their arrangement of the Quartet as a duet for pianoforte shows this order reversed. The majority of editions place the Minuet and Trio after the first movement and *before* the *Andante;* but there has been certainly some doubt on the point among the editors, the origin of which I am unable to explain.

At a recent performance of the Quartet at the Oxford Musical Club, under the excellent leadership of Mr. L. Straus, the Peters' edition was used, and the Minuet and Trio were performed *after* the *Andante*. Feeling sure that this was the wrong order, but wishing to set my doubts at rest if possible, I thought of trying to obtain the infallible evidence of the original manuscript, which I knew was in England. By the kind help of Sir George Grove—who took much trouble for me, which I most gratefully acknowledge—I was enabled to write to the lady in whose possession this MS. is, together with those of the other nine best known Quartets of Mozart. Miss Plowden responded most promptly and obligingly to my appeal, and, with the help of a musical friend, wrote out for me the exact order of movements in all the ten Quartets, together with the time indications attached to them in the MSS.

Among the ten there are three in which the Minuet and Trio *precede* the slow movement—viz., No. 1 in G major, No. 4 in B flat major, and No. 5 in A major. This last is the one about which the doubt seems to have arisen, and it is satisfactory to know once and for all that the Peters' edition is here misleading, and that all scores which place the Minuet and Trio third in the order should be at once discarded.

I venture to think that in these days our sense of the inter-connection of movements in chamber music is apt to be blunted by performances in large Concert-rooms, where applause, and consequent delay, follows each movement. If any of your readers will take the score of this Quartet, which is clearly "built" throughout on a single coherent design, and will read it through at leisure, he will probably see why the Minuet was placed second instead of third in the order. It is almost identical in tone and feeling with the first movement, if it does not actually arise out of it—as indeed I think it does. To place it after the *Andante* would be to cause a recurrence to a phase of quiet feeling which has by that time given place to deeper tones; and also to lose entirely the effect of the entrance of the last movement in A major, immediately after the close of the *Andante* in D major—about which there should surely be as little delay as possible—the subject stealing in on one violin with a sense of relief, but without any violence of contrast.—Yours faithfully,

W. Warde Fowler.

Lincoln College, Oxford.

"FOLK TUNES IN BEETHOVEN"; OR, "BEETHOVEN IN FOLK TUNES."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—There appears to be some confusion of dates on the part of your correspondent "R. L.," in his letter published in the March number of The Musical Times. Beethoven's Concerto in C, according to Grove, was written, "at latest," in 1796, and published in 1801. The tragic death of Andreas Hofer, commemorated in the Folk Song quoted by "R. L.," took place in 1810, and the song itself is said to have been written several years later. If there is any appropriation in the case, it does not seem to have been on the part of Beethoven.—I am, Sir, yours faithfully,

March 12, 1893. A. J.

CRITICS CRITICISED.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Allow me to join issue with your effort to defend the critics against my "attack," as you call it. Most people who write nowadays have, I admit, a sadly sweeping way of generalising, speaking of "composers," "amateurs," and "performers" as doing this, that, or the other in much the same reckless way that they speak of "Englishmen" and "Germans" or even "Men" and "Women"—applying some little fact they have noticed in a few members of a class to the entire class itself. I remember a funny character in a farce of thirty years ago; a Frenchman travelling in England and making notes for a book. Hearing one of the characters complain of the November fogs, for instance, declaring that it makes him feel fit to hang himself, the Frenchman instantly pulls out his note-book: "All ze Eengleesh," he writes, "hang zemselves in ze fog in Novembair!" . . . But critics!

Your writer complains, bitterly:— "As usual the critics are spoken of as if they were all on a level and laid claim to infallibility." But they are and they do; for infallibility is the primal condition of their existence. The musical opinions of John Smith may be good or bad, but so long as he is a private individual they matter nothing to anybody. But once let him be engaged as critic to the *Daily Phonograph* and every one of its million readers will think far more of him than they do of the Pope, while if he happens to be engaged on six papers at a time (as sometimes occurs) he will be thought to be six equally powerful

and omniscient individuals. Moreover, if he is taken ill or goes for a holiday his deputy—who is possibly cleverer than he, or may be a mere ignoramus—will command just the same amount of credence and respect. Of course, musicians know well enough that some critics are cultured and honest gentlemen, but if all wear the same domino and mask, if all claim superiority over those whom they criticise (let alone over each other), we are forced to be as reckless as they in our estimate of their value. One little point I would fain raise for your consideration. What about dead critics? Is there one whose opinions have survived him (save for the purpose of ridicule)? We read the opinions of Weber, Spohr, and Schumann on their contemporaries with pleasure, but who cares now what the most eminent journalist of twenty years ago said about music and musicians?

I am, Sir, yours faithfully,
The Editor of *The Overture*.

A CORRECTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Permit me to correct an error which occurs in The Musical Times of this month anent the composer of the new Swedish opera "A Daughter of Granada." The opera is not, as you state, composed "by the Swedish composer Christjernsson," but by Ivar Hallström, a well-known Swedish opera composer, and the creator of the Swedish National Opera. Mr. Christjernsson, who is a literary man, is the writer of the libretto to Hallström's latest opera "A Daughter of Granada."—Yours faithfully,
Hildegard Werner.

Newcastle-on-Tyne, March 16, 1893.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. Conway.—*The speed we should adopt for Chopin's Impromptu (Op. 51) is* ♩.=104 *or* 108; *and for Raff's Minuet* ♩.=96.

Enquirer.—*The portrait of Beethoven to which you refer is out of print and not procurable through the ordinary channels.*

Rex.—*Messrs. Skeffington, Piccadilly, publish a few of Dr. Woodward's services.*

A. Smith (Homerton).—*England produced a composer worthy to rank with the greatest in the person of Henry Purcell. Your second question admits of no direct answer, since the "intelligence" of an orchestra resides chiefly in its Conductor.*

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BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Brockley.—Miss Edith Purvis gave a very successful Pianoforte Recital at St. Peter's Hall on the 2nd ult. Beethoven's "Waldstein" Sonata and pieces by Chopin, Raff, T. A. Matthay, and others were played with much refinement. Mr. P. Brozel and Miss K. Richardson sang, and Miss Lilias Pringle accompanied.

Calcutta.—*The Messiah* was performed at the Town Hall on Ash Wednesday, by the Calcutta Musical Association. The band and chorus numbered about 120. Mr. J. E. Johnston and Mr. S. Sarkies trained the choir and band respectively, and Mr. E. Slater was the Conductor for the occasion. Miss Maud Ellicott was the principal vocalist.

Chapeltown.—On the 14th ult. the Chapeltown and District Sacred Harmonic Society gave a good performance of Prout's revised edition of Handel's *Joshua*, in Mount Pleasant Wesleyan Church, kindly lent for the occasion. The band was augmented to about thirty performers. The chorus, which numbers about eighty members, sang the choruses creditably, attacking with the vigour and precision that many of them demand. The soloists were Miss Vinnie Beaumont, Miss Alice Bertenshaw, Mr. James Leyland, and Mr. John Browning. Leader of the orchestra, Mr. James Cox; Organist, Mr. Frank Senior; Conductor, Mr. Thomas Bool.

Cork.—The Amateur Orchestral Society gave its second Concert of the season in the Assembly Rooms on the 3rd ult. The programme was an interesting one and included pieces by Verdi, Ambroise Thomas, Suppé, and Mascagni. The Musical Club contributed two choruses, one from *Ernani*, "All welcome the bowl," and the "Tyrolese Hunters' March" (Koschal), which were both well rendered; and Mrs. C. O. Weekes, Miss Lizzie Hackett, Mr. H. J. Hickie, and Mr. Cowperthwaite sang solos with much artistic taste. Mr. R. Howard, who is responsible for the present efficient state of the orchestra, conducted with his usual ability; Herr Gmür accompanied the songs.

Darlington.—The thirteenth annual Concert of the Orchestral Society was given in the Central Hall on the 9th ult. The band, numbering fifty, performed Mozart's G minor Symphony and other pieces with great precision. Miss Florence Daly, who was the vocalist, was well received. Miss Jenkinson (a pupil of the Conductor) was solo pianist; her rendering of Mendelssohn's Capriccioso Brillante for pianoforte and orchestra was much admired. The Honorary Conductor, Mr. Fred. Tovey, directed as usual.

Shifnal.—The Choral Society gave a most successful performance of Haydn's *Creation* on the 10th ult. The choruses were sung with great spirit, and showed the continued progress of the choir. The solos were rendered by Miss Rose Long, Mr. W. Anstill, and Mr. W. H. Smith, all of whom acquitted themselves admirably. The accompaniments were well played by a capital band of about twenty performers. Mr. Rowen presided at the organ, and Mr. C. H. Payne conducted. There was a large and enthusiastic audience.

Uttoxeter, Staffs.—On Friday, the 3rd ult., the Uttoxeter and Tutbury Choral Societies gave a performance of Spohr's *Last Judgment* and a miscellaneous selection in the Town Hall. The principals were Miss Sheldon, Miss Mary Reeve, Mr. Edwin Houghton, and Mr. Musgrove Tufnail; and Mr. T. R. Abbott, of Birmingham, led a well selected band of thirty performers. The hall was crowded by a fashionable audience. Mr. Herbert Drury, of Derby, conducted with marked ability.

Warminster.—On Friday, the 3rd ult., the *Crucifixion*, by Sir J. Stainer, was given in the newly restored Minster Church of this town, to a large and appreciative congregation, who joined in the interspersed hymns most heartily. The choir had been augmented for the occasion, and the solos were well rendered by the Rev. Canon H. W. Carpenter, of the Cathedral, Salisbury, and the Rev. J. P. May, of Andover. The accompaniments were played by Mr. Thomas J. Leaman, Organist of the Church, and the whole conducted by Mr. F. Glap. It was preceded by shortened Evensong, the Offertory amounting to £4 19s. The performance is to be repeated on Tuesday in Holy Week.

Organ Appointments.—Mr. Harry H. Baker, Organist and Choirmaster to the Parish Church, Devizes.—Mr. H. E. Dalby, Organist and Choirmaster to Deal Parish Church.—Mr. A. Godwin Fowles, Organist and Choirmaster to Christ Church, Plymouth.—Mr. Frank Gatward, Organist and Choirmaster to Halifax Cathedral, Canada.—Mr. Theodore S. Hill, Musical Director and Choirmaster to St. Michael's Church, Birkenhead.—Mr. Arthur Mangelsdorff, Organist and Choirmaster to the Parish Church, Carbrooke Watton.—Mr. Clifford Parker, Organist and Choirmaster to the Priory Church of St. Bartholomew the Great.—Mr. Fredk. S. Marsh, Organist and Choirmaster to St. John's Church, Hammersmith.—Mr. Fred Shaw, Organist and Choirmaster to St. Matthew's, Ardwick, Manchester.—Mr. Bruce Steane, Organist and Choirmaster to the Parish Church, St. Mary's, Whitechapel.—Mr. E. M. Drew, to St. Mary's Parish Church, Little Ilford.—Mr. T. Lee Lloyd, to Boscombe Arcade and Winter Garden.—Mr. C. W. Miller, to St. John the Baptist, Kensington.—Mr. R. W. Pringle, Organist and Choirmaster to St. Andrew's, Willesden.

Choir Appointments.—Mr. Frederick Williams (Tenor), to St. Andrew's, Wells Street.—Mr. G. W. Burgess (Bass), to St. Mary Abbots, Kensington.

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75. The sea-nymphs. Two part .. .. T. Distin
76. Merrie gipsies. Two-part .. .. T. Distin
77. Hail! pretty babe. Two-part .. .. T. Distin
78. Sleigh-bells. Two-part .. .. T. Distin
79. For so hath the Lord. Two-part (St. Paul) .. Mendelssohn
80. And Paul came to the congregation. Two-part Mendelssohn
81. To God on high. Three-part (Chorale, St. Paul) Mendelssohn
82. O! Thou true and only light. Three-part (Chorale) Mendelssohn
83. How lovely are the messengers. Three-part (Chorale) Mendelssohn
84. Away! away! Three-part .. .. J. L. Roeckel
85. The angels' song. Three-part .. .. .. C. Gounod
86. A farewell. Three-part .. .. C. Gounod
87. The dawn. Three-part .. .. C. Gounod
88. Come away to the woods. Three-part .. .. C. Gounod
89. Miserere Domine. Three-part .. .. .. C. Gounod
90. Rest while the noon. Three-part (The Mountain Maidens) F. Romer
91. At break of day. Three-part (The Mountain Maidens) F. Romer
92. Haste away. Three-part (Bride of Burleigh) .. .. F. Schira
93. The morn is bright. Three-part (Bride of Burleigh) .. F. Schira
94. Hail to thee. Three-part (Bride of Burleigh) .. .. F. Schira
95. Around the maypole. Three-part (May-tide) .. P. Mazzoni
96. O'er the smiling meadows. Three-part (May-tide) P. Mazzoni
97. O! praise the flow'ret sweet. Three-part .. F. F. Rogers
98. She sleeps. Three-part (The Magic Flower) .. F. F. Rogers
99. So pure, a sister's tender love. Three-part .. .. Weber
100. Gone is every pleasure. Three-part (Knight of Palestine) Weber
101. From Oberon in fairyland. Three-part .. .. .. Stevens
102. Blow, gentle gales. Three-part .. .. Bishop
103. Hark! Apollo strikes the lyre. Three-part .. .. Bishop
104. The winds whistle cold. Three-part .. .. .. Bishop
105. The chough and crow. Three-part .. .. .. Bishop
106. Sound the loud timbrel. Three-part .. .. .. Avison
107. Ye shepherds tell me (The wreath). Three-part Mazzinghi
108. Harvest home. Three-part .. .. .. Bishop and Foster
109. But now the pearl-crown'd moon. Three-part E. Aguilar
110. O! find a song. Three-part (Summer Night) .. .. E. Aguilar
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115. Home and rest. Three-part .. .. C. Pinsuti
116. Memories. Three-part .. .. C. Pinsuti
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118. The city of the king. Three-part .. .. O. Barri
119. Erin mavourneen. Three-part .. .. .. J. L. Hatton
120. Blessed are the poor in Spirit. Three-part (Sacred) .. Mozart
121. Through the old cloisters. Three-part .. .. Beethoven
122. Roll on, fair orb. Three-part .. .. .. Beethoven
123. In Thee I trust. Three-part (Sacred) .. .. .. Handel
124. Ring on, sweet bells. Three-part .. .. .. C. Gounod
125. The minstrel. Three-part .. .. C. Gounod
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139. O! skylark for thy wing. Three-part .. .. Mendelssohn
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174. Angelus. Three-part (Maritana) .. .. Wallace
175. Pretty gitana. Three-part (Maritana) .. .. .. Wallace
176. Alas! those chimes. Three-part (Maritana) .. .. Wallace
177. Turn on, old time. Three-part (Maritana) .. .. Wallace
178. God save the Queen. Three-part .. .. National
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Recit.—"No more in Zion" .. .. .. } (Judas Maccabæus).
Air—"Wise men flatt'ring, may deceive you" }
Recit.—"O grant it, Heaven" .. .. } (Judas Maccabæus).
Air—"So shall the lute and harp awake" }
Recit.—"O let eternal honours crown His name" .. .. } (Judas Maccabæus).
Air—"From mighty kings he took the spoil" }
Recit.—"To Heaven's Almighty King we kneel" .. .. } (Judas Maccabæus).
Air—"O Liberty! thou choicest treasure" .. }
Air—"Pious orgies" (Judas Maccabæus).
Recit.—"Ye sacred Priests" .. } (Jephtha).
Air—"Farewell, ye limpid springs" }
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Recit.—"He was cut off out of the land of the living" } (Messiah).
Air—"But Thou didst not leave his soul in hell" .. }
Recit.—"He that dwelleth in Heaven" } (Messiah).
Air—"Thou shalt break them" .. .. }
Recit.—"'Tis well, my friends" } (Judas Maccabæus).
Air—"Call forth thy powers" }
Recit.—"Thanks to my brethren" .. .. } (Judas Maccabæus).
Air—"How vain is man who boasts in fight" }
Recit.—"My arms! against this Gorgias will I go" } (Judas Maccabæus)
Air—"Sound an alarm!" .. .. }
Recit.—"O loss of sight" } (Samson).
Air—"Total eclipse" .. }
Recit —"Deeper and deeper still" } (Jephtha).
Air—"Waft her, angels" .. .. }
Air—"The enemy said" (Israel in Egypt).
Recit.—"My grief for this" .. .. .. } (Samson).
Air—"Why does the God of Israel sleep?" }
Air—"Where'er you walk" (Semele).
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Air—"He shall feed His flock like a shepherd" .. }
Air—"He was despised and rejected" (Messiah).
Air—"Father of Heav'n" (Judas Maccabæus).
Air—"Return, O God of Hosts" (Samson).
Air—"Their land brought forth frogs" (Israel in Egypt).
Air—"Thou shalt bring them in" (Israel in Egypt).
Air—"O Lord, whose mercies" (Saul).
Air—"Lord, to Thee each night and day" (Theodora).
Recit.—"Great prophetess, my soul's on fire" } (Deborah).
Air—"In the battle fame pursuing" .. .. }
Recit.—"'Twill be a painful separation" } (Jephtha).
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Air—"But who may abide the day of His coming" }
Recit.—"For, behold, darkness shall cover the earth" } (Messiah).
Air—"The people that walked in darkness" .. .. }
Air—"Why do the nations so furiously rage together?" (Messiah).
Recit.—"Behold, I tell you a mystery" } (Messiah).
Air—"The trumpet shall sound" .. }
Recit.—"I feel the Deity within" } (Judas Maccabæus).
Air—"Arm, arm, ye brave" .. }
Recit.—"Be comforted" .. .. } (Judas Maccabæus).
Air—"The Lord worketh wonders" }
Recit.—"The good we wish for" .. .. .. } (Samson).
Air—"Thy glorious deeds inspir'd my tongue" }
Air—"Honour and arms" (Samson).
Air—"How willing my paternal love" (Samson).
Recit.—"It must be so" .. .. } (Jephtha).
Air—"Pour forth no more unheeded pray'rs" }
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Recit.—"I'll hear no more" } (Esther).
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The Darling.
O Mary, thy laugh was sweet.
Hush song.
The Kilkenny cats.
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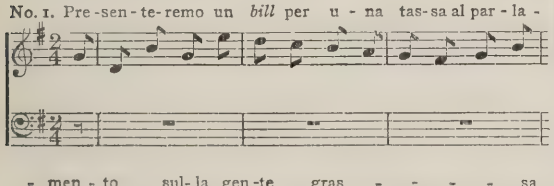
THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MAY 1, 1893.

THE MUSIC OF "FALSTAFF."

(*Concluded from page 206.*)

THE second act opens delightfully with a long concerted piece, and incidental solos, for the women who are preparing the Knight's first discomfiture, in the house of *Ford*. These personages are always welcome. Like the Scandinavian goddess who diffused around her youth and love and beauty, they bring with them pleasantness and mirth. We can never tire of them, and their musical presentment is not less charming than their dramatic characterisation. In the present concerted piece, Verdi remains faithful to the style and method already exemplified in other movements for the same personages. Again we have the vocal simplicity and point of Auber at his best with the clearness and elegance of Mozart. After a short orchestral introduction (*Allegro brillante*), *Mrs. Ford* leads off thus :—

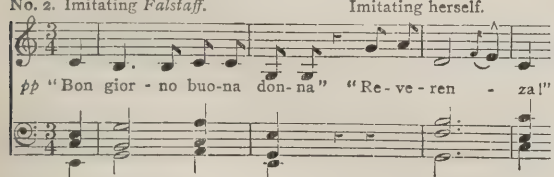
No. 1. Pre-sen-te-remo un *bill* per u-na tas-sa al par-la-



-men-to sul-la gen-te gras - - - - sa

This quotation may stand as a fair specimen of much that follows, but there are incidental passages, especially in *Mrs. Quickly's* narrative of her visit to *Sir John*, which have a character of their own. Thus it is worthy of remark that the composer here makes large use of unison, as conveying, perhaps, a sense of pomposity and massiveness. Here, moreover, as was to be expected, he quotes from the music of the interview described. The salutation theme is reproduced, for instance—

No. 2. Imitating *Falstaff*. Imitating herself.



A feature in the foregoing, and in that which follows, is rhythmical simplicity. Favoured by the structure of Boïto's lines, the composer found himself free from the necessity of breaking the steady flow of his music by changes of accent (his employment of triplets is not taken into account), and he shows himself as far from such a course taken voluntarily as from the rapid alterations of key which, in their excess, destroy the legitimate effect of modulation.

The sparkling flow of the women's merry strains is temporarily diverted by the distress of *Nannetta*, who rebels against her father's intention to give her, as wife, to *Dr. Caius*. How skilfully the new and disturbing emotion is expressed in the music may be gathered from the following, as *Mrs. Ford* accosts her daughter—

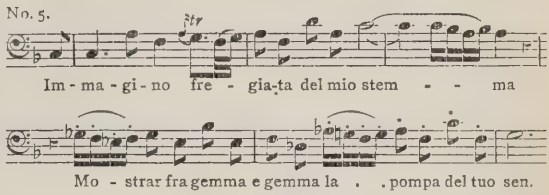
No. 3. Tu . . piangi?

This shadow passes, and the cheerful music resumes, in all its fascinating, unaffected gaiety, till the coming of *Falstaff* is announced. Then it is every woman to her post, and *Mrs. Ford*, taking up a lute, seats herself, prepared to receive the bulky Lothario. The Knight, on appearing, chimes in with the melody she plays—

No. 4.

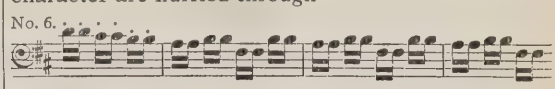
and, after preliminary dialogue, pompously enlarges upon the advantages it is in his power to confer. Here we have another of the *Falstaff* unisons, the orchestral basses playing with the voice—

No. 5.



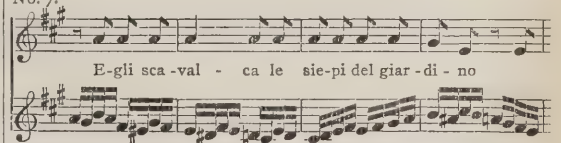
The dialogue goes on to smooth and graceful strains, save where *Falstaff* indulges in a little bit of autobiography, which the composer sets to amusingly sententious music. At the point where the Knight presses his suit with warmth, there is an alarm of *Ford's* approach in a condition of by no means pretended wrath. A scene of great musical excitement follows. Passages in unison and in harmony of this character are hurried through—

No. 6.



The unisons chiefly prevail, and the whole is relieved by liberal use of staccato semiquavers for the violins, in the nature of a *moto continuo*, these alone accompanying the voice when *Mrs. Quickly* sings as below—

No. 7.



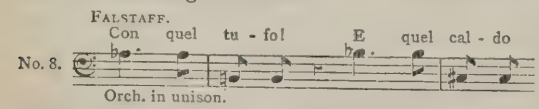
The semiquaver subject is almost continuous through the scene where search is made for *Falstaff*, the animation and bustle of which it naturally heightens.

When *Fenton* and *Nannetta* appear, and take refuge behind the screen, their love strains once more bring diversity of musical interest in the form of graceful cantabile phrases of an Italian character.

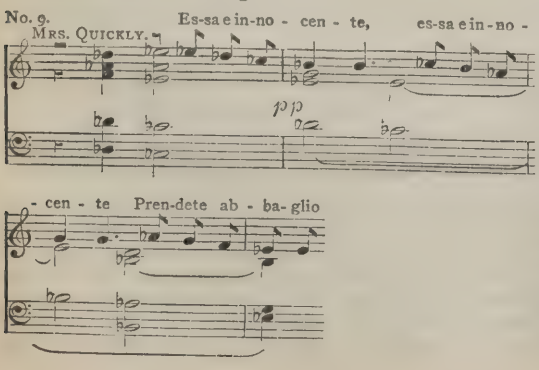
(It is noteworthy that the composer becomes essentially Italian when his theme is love.) Following this episode, the semiquaver theme resumes and sparkles along in the old manner. One might fancy it to be the titter of the orchestra at the *imbroglio* on the stage. As the scene proceeds more and more voices take part, till not only the nine soloists are engaged, but a chorus of *Ford's* neighbours also. The structure of this *ensemble* shows considerable elaboration and very great ingenuity, though thematically and harmonically the music is quite simple. In this the master displays consummate art. He obtains characterisation and dramatic point while keeping perfectly clear and doing nothing to distract attention from the scene. The wonderful "go" of the music cannot be shown here. It is simply marvellous. Again the semiquaver subject re-appears, but the throwing of *Falstaff*, basket and all, into the Thames is emphasised orchestrally only by emphatic unison notes and tremulous violins. A triumphant *fanfare* ends the Act.

The first part of Act III. opens with a repetition of, and considerable enlargement upon, the bustling passage shown in Ex. 6 above. It, of course, suggests that the thoughts of *Falstaff*, who, on the curtain rising, is seen seated in front of an inn, are busy with the disagreeable occurrences at *Ford's* house. The same subject is used, also, as an interlude in the course of the Knight's soliloquy, the accompaniment to which, generally, is full of interest and variety. *Falstaff* calls for wine, and gradually recovers from the melancholy that has temporarily changed his nature. The return to a jovial humour is most happily expressed in the music, and here the famous series of shakes occurs—one of the most ingenious and effective devices ever employed to illustrate the bubbling up of animal spirits. It is quite impossible to give, upon two staves, an adequate idea of the music as it stands in the score. Enough that by constant increase of the thrilling instruments, the exact idea of *Falstaff's* words, "E il trillo invade il mondo" is forcibly conveyed. There is humour as well as power in the device.

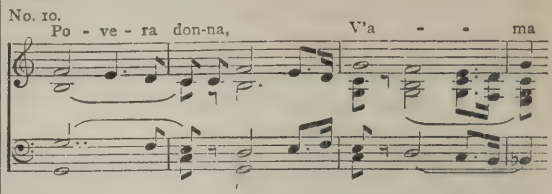
Mrs. Quickly pays her second visit to *Sir John*, again attended by the salutation theme by this time familiar. She is received with a torrent of reproaches, in the course of which Verdi once more uses the interval of the diminished seventh as a characteristic feature of the Knight's music—



The artful emissary protests *Mrs. Ford's* innocence and devotion, and here is opportunity for contrast which the composer turns to account; following *Falstaff's* bluffly indignant phrases with such seductiveness as the following—

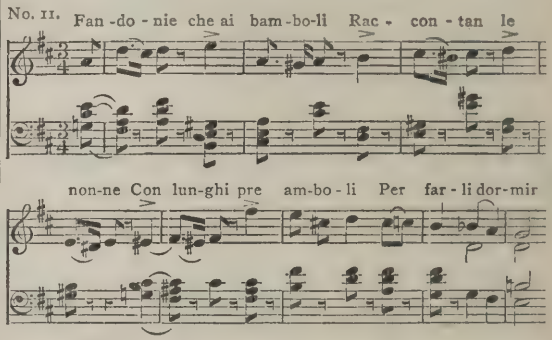


Again, *Mrs. Quickly* sings, still referring to *Mrs. Ford*—

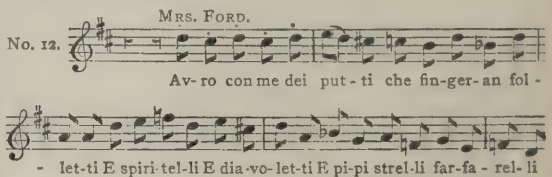


and the pleading little orchestral phrase goes on while *Falstaff* reads the letter handed to him. It is by such touches as these that the real dramatic composer shows himself in all the subtlety of his craft.

After *Falstaff* and *Mrs. Quickly* have retired to discuss the matter more fully, the two "merry wives" and *Ford* carry on the scene, and *Mrs. Ford* has a short and graceful *Allegretto*, which presently re-appears in the *Finale*—

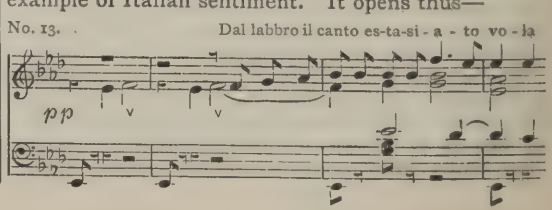


Passing over many recitative passages, we reach the final scene of the first Part, in which the accomplices take leave of each other as darkness falls upon the streets of Windsor. Here a regular theme, of a sprightly kind, presents itself, accompanied by detached chords—



This subject, with connected and kindred passages, is dwelt upon a while, and then gives place to the theme shown in Ex. 11, which charmingly accompanies all the subsequent dialogue, and dies away with the voices as the characters disperse and the scene darkens. There is nothing in the work more beautifully conceived and poetically carried out than this *Finale*. The effect in representation is exceedingly great.

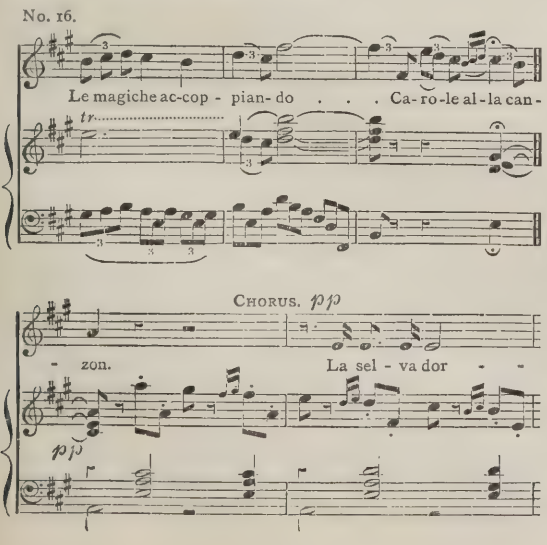
It is fitting, perhaps, that when, the curtain rising for the last time, we look upon Windsor Park and Herne's Oak by moonlight, the love-sick *Fenton* should come on and sing an appropriate song. He does so, at all events. The number is very delicately conceived and wrought, being by no means an ordinary example of Italian sentiment. It opens thus—



In the closing bars the voice of *Nannetta* is heard in the distance, and she, *Ford*, *Mrs. Ford*, and *Mrs. Quickly* appear on the scene. They mask themselves to more of the sparkling, babbling music now so familiar, and go into hiding as *Falstaff*, wearing the horns, makes his entrance, the orchestra attending him as below—

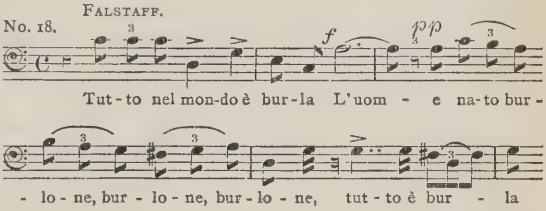
Midnight sounds, *Jack* counting the strokes and the orchestra aiding the bell-clang with chromatic chords; *Mrs. Ford* appears, and another duet begins. Its character differs from any preceding, and may be exemplified by a very brief quotation—

This abrupt, exclamatory style indicates, perhaps, the ardour of *Falstaff's* wooing, the progress of which, however, is soon interrupted by *Mrs. Page*. *Mrs. Ford* runs off in pretended terror, and *Falstaff*, with a profane remark about the devil, throws himself down in the shadow of the oak. Now enter *Nannetta* and the fairies, with whose coming a pretty interlude begins, the principal feature in which is a song, with chorus, for the pretended *Queen*. This belongs to the successes of the work. Nothing more dainty and delicate in structure, or more charming in effect, could have been written by any living composer. It is in *strophe* form, and while the chorus, at the close of each verse, sings softly in monotone, the fairies dance to an orchestral theme—



The music to the maltreatment of *Falstaff* by the fairies presents no novel points calling for attention. It has a character of lightness and spontaneity by now very familiar, and, at the same time, it is admirably dramatic, with extensive use of effective unison passages. Presently the terrified Knight appeals for respect to the most prominent part of his person, and, while the tormentors continue their mocking strains, sings as thus—

In the music to the rather complicated dramatic business which follows there are features that well repay attention, especially a charming little piece in the nature of a graceful March for the orchestra. We pass on, however, to the final *ensemble*, with its fugal opening. The subject of this striking wind-up stands as below—



This theme is worked out in an *ensemble* for ten solo voices and chorus, the fugal treatment being almost entirely allotted to the former. The whole is, as may be supposed, an elaborate movement, full of ingenious device and of absolutely overflowing energy. Like the Irish postillion, Verdi "keeps a gallop for the avenue," and with infinite dash does the old man approach the end of his journey. It is the triumphant close of a dramatic masterpiece. J. B.

SOME OLD PROGRAMMES.

Sir George Smart was a musician who had several claims to distinction. He lived to be ninety, and during his long life he personally knew Haydn (who gave him a lesson in playing the drums), Spohr, Weber (who died in his house in Great Portland Street), and Mendelssohn, together with many other musicians whose names are writ high up on the roll of fame. Sir George was best known as a Conductor of Festivals and concerts. At one time he had practically the whole of this kind of work in his hands. He possessed exceptional business capacities, and had almost a mania for recording the minutest details in his programmes. Evidence of these characteristics is to be found in a large collection of Sir George Smart's programmes and word-books, presented to the British Museum by his daughter twenty years ago, and which have hitherto been uncatalogued and scarcely noticed. In these forty or more bound volumes are to be found some novel annotations—not of the kind for which we now have the privilege of paying "one shilling"—but of a behind-the-scenes sort, written in the old Conductor's own hand, of which a few samples may be of interest.

Five quarto volumes of the Philharmonic Society's programmes, beginning with the first concert on March 8, 1813, and extending to the last of 1866, at

once attract attention. The first four programmes are printed on cards the size of an ordinary post card; afterwards they were slightly enlarged; and in 1819 the words of the vocal pieces were for the first time printed on the back of the cards. It was not till 1831 that a four-page quarto programme was issued, and the first analytical programme, by G. A. Macfarren, with music type, did not appear till 1869. Vocal solos were not introduced till 1816, and instrumental solos are first recorded three years later, with "Concerto, with Grand Orchestra Pianoforte, Mr. Beale...Mozart." The term "conductor" first appears at the second Concert of 1820; previous to this we find "Leader, Mr. ——. Pianoforte (soon changed to 'At the pianoforte'), Mr. ——." With the advent of Costa as Conductor, in 1846, the term "Leader" finally disappeared. For the first four years no information was given as to the key or number of the "Sinfonia" performed. The now familiar "Part I." and "Part II." did not supersede "Act I." and "Act II.," except during the season of 1838, till 1845. "Female Associates" were not admitted till 1825, twelve years after the Society was formed, their number being then only four. Some laxity in regard to subscribers' tickets having evidently been discovered, a circular in 1814 states: "The subscribers are earnestly requested to observe that the Tickets are not transferable, and that any infringement of this *unalterable law* will incur a forfeiture of the Ticket which may be attempted to be transferred." This "unalterable law" was modified in 1837, when Gentlemen's tickets were still "not transferable"; but "that Ladies' may be transferable between a mother and *one* unmarried daughter only, the names of such Mother and Daughter being inscribed on their joint ticket; also between *Two Sisters*, the names, etc." On March 13, 1815, was announced the Overture to "'Anacreon' (at which Mr. Cherubini, who has just arrived in England, will preside)"; and on May 25, 1829, the programme records: "Sinfonia (MS.) never performed, F. Mendlessohn," which, of course, refers to his C minor Symphony, given under Mendelssohn's own direction on the occasion of his first appearance in England.

But we must now refer to Sir George's annotations. "Cuts" were evidently in vogue in the early days, like "Bits" are now. In 1821, the "Pastoral" Symphony has against it, "No cuts and no repeats of any kind." In 1840, Mozart's "Non più andrai" is annotated: "Disapprobation at the end of this song, probably at the last symphony being so curiously cut. Goodwin said this cut was made by Mr Bishop for Mr. Braham in some opera." Three years later Mozart was again "cut" in the performance of his G minor Symphony: "Four bars cut out of the first and of the second parts of the slow movement (played through), as settled with the Directors *after* the rehearsal. Mr. Goodwin pasted over these eight bars after the rehearsal." In 1825 Beethoven's Choral Symphony was first given in England, and conducted by Smart. It occupied one hour and four minutes in performance. Mendelssohn's "Midsummer Night's Dream" Overture was first given at the Philharmonic in 1830, under Smart's direction, and the conductor's note reads: "First time of performance from Sir G. S.'s score and parts. N.B.—The score was given to Sir G. S. by Felix B. Mendlessohn." Seven years later the Overture fared badly, as it "broke down, owing to . . ." (the name is mercifully withheld). At this same concert Thalberg was encored: "The second time he played a different fantasia, introducing 'God save the King' and 'Rule, Britannia." Ole Bull, the violinist, was here in 1840, and his experiences of the Philharmonic orchestra must have been exceedingly disagreeable. He played a Fantasia, "a part of this was badly accompanied," says our worthy Knight, "some of the band playing in the *Minor* instead of the *Major*." Mistakes were evidently frequent, as in 1841 we learn that "the Concert went well—no blunders." Our conductor relates his experience in preventing an encore. He says: "In consequence of a strong attempt to encore this Overture ["Der Freyschütz"] I spoke, stating that Mdlle. S.[ontag] and Madame M.[alibran] were obliged to go to His Majesty's Concert. N.B.—J. Fuller *noisy* during my speech." The question of pitch was in the ascendancy early in the forties. Such entries occur as "Erard's pianoforte very sharp," "Grand pianoforte from Collard very ♯, as Miss Rainforth discovered." In 1843 Mr. Watts, the secretary, forgot to order a pianoforte for the Concert, therefore for the first time there was none in the orchestra." Smart's punctiliousness was on a par with his punctuality. He used to write against any piece he conducted or accompanied the exact number of minutes it occupied in performance—*e.g.*, Spohr's Symphony "Die Weihe der Töne," "48 m., but I think it ought to be performed in less time." Moreover, he noted the exact minute of beginning and ending each part of the concerts he directed. "Over at 11.20" we should consider very late in these days of long—too long—Philharmonic programmes; but it must be borne in mind that concert-goers formerly lived nearer the concert-rooms than at present, and therefore they had not to make tedious journeys into the suburbs.

We have only room for a few extracts from Smart's provincial experiences. The coach fare (single) from Cheltenham to London, in 1818, was two guineas, luggage cost four shillings and sixpence extra, in addition to food and tips. Mr. Goss had to be satisfied with a seat *outside* (in the depth of winter), for which he paid one guinea. On one occasion the chorus of prisoners who sang in Beethoven's "Fidelio" were troublesome. "We could not perform this chorus," says Sir George, "in consequence of the chorus singers going away. It seems by this that Mr. H. has no command over them." Being a chorus of prisoners, Mr. H. ought, of course, to have kept them between the bars. Creature comforts received due attention. At a Concert at Bath, for "Loder's widow and orphans," there was "27 minutes stop! instead of 15 m., during which *many speeches* were made by Mr. W., etc., etc., while drinking Mr. B.'s liberal present of a dozen of wine." The indisposition of artists is also duly chronicled. At Edinburgh, in 1824, a violin solo was "left out, see apology, bile." At the Liverpool Festival in 1836 (when Smart conducted Mendelssohn's "St. Paul" for the first time in England), Mr. Braham could not attend the opening service at the church, as on that same morning "Dr. Brandreth took 60 oz. of his blood." Poor Mr. Braham!

FROM MY STUDY.

I have lately come into possession of an album of autograph letters, once the property of an amateur actor and dramatic critic now deceased. It is a question how far such letters can properly be dealt with in the direction of publicity, the more because those which possess the highest interest are often the very ones which the writers would, probably, object to see printed. I shall pay due regard to the consideration just named, and draw from my album only such documents as are in themselves harmless, the writers and recipients of which have passed from the scene.

There is a letter of Giulia Grisi, presumably to E. T. Smith, written, in imperfect English, at Paris, on December 23 in a year unnamed. It would seem that the manager had contemplated getting up a testimonial to the famous artist, and that the idea failed to please her on the ground that it might be regarded as an honourable dismissal from the stage which Grisi was notoriously loth to leave. Here is a copy, *verb. et lit.*, of her epistle:

Paris, the 23rd of December.

My Dear Sir,—Mario has communicated to me your letter, and he told me that he *does not like* what you said about *the testimonial to me*, and I must confess you that that I *don't like it too*. I certainly thank you for your *kind idea* but, believe me, it is much better not to have done such a thing. All the people will think that it is a *humbug*. The English public gave me for so many a year great testimonial of his affection for me, the English have been so good and kind to me, that for all my live I shall love the English and England as my own country, and the idea of leaving for ever this beautiful country makes me quite miserable and unhappy; for that reason, my dear Sir, don't *make any subscription for me*, this idea makes me quite miserable. Suppose, my dear Sir, that I shall like, or that my *own interests* will oblige me, to stay on the stage another year? If you do what you said in your letter to Mario, I could not, of course, go back to my dear England again.

With kind regards from Mario and me, believe me always,

Your truly,

Giulia Grisi.

P.S.—My dear Sir, I am sure that the opera of "Ballo in Maschera" of Verdi will have an immense *success*, it is a beautyfull opera, and the music suit to me very nicely.

There is something quite pathetic in the artist's eager clinging to the idea of a career yet more prolonged. I turn now to quite a different picture. The following letter to E. T. Smith from Therese Tietjens has reference, as will be seen, to the manager's engagement of Grisi. Its somewhat aggressive tone contrasts strangely with the pleading accents of the older *prima donna*. The world belongs to youth:

Hotel de l'Europe, March 3, 1861.

Dear Mr. Smith,—I have received your kind letter and I feel much pleased that you commence to learn (though late) where your interest lies—however, let bygones pass away and let me see how much of your letter and profession of friendship you intend to carry out. You by now have learn'd that I am not the only difficult artist you have had to deal with; on the contrary, you have never known me to be one atom behind in my duty, and you can never say I have ever disappointed you. It is true you have thought proper to announce me to sing when you had no right, and afterwards, because I have not done so, you have thought proper to forget yourself as a gentleman—but, however, all now is past.

I shall look upon Grisi with respect and admiration for the great position she has occupied, and you may be assured envy will be far from my mind. If Madame Grisi wishes to sing my *répertoire* I shall not make any difficulties, as I respect always her age and her great reputation; but I cannot give you the permission to announce me in second-rate *rôles;* that, my dear Smith, I cannot do, with all the friendship I have for you and Grisi. You must think what a step I would descend. I am willing to assist Madame Grisi wherever I can, and she shall be pleased with her young rival. Since I have played in Italie, and after that enormous success I have had, I am more confident than ever of my own power, and, with every respect for Grisi and friendship for you, I must think at my own position. Good-bye, dear Mr. Smith, hoping we may continue better friends for the future.—Yours very truly,

Thérèse Tietjens.

The reference to Grisi's age might be taken as an example of what *Mr. Punch* would call "feline amenities," but only at the cost of injustice to the writer. Tietjens was a good, honest, sympathetic soul, with the best nature in the world. Sneers were out of her line, and, I believe, none was intended here.

I now present a letter which has a curious interest. It appears that one of pretty little Maria Piccolomini's numerous admirers made her an offer of marriage, through E. T. Smith as an intermediary. Who he was cannot be gathered from the damsel's very amiable reply, of which I now give a translation. The letter is dated Liverpool, August, 1859:

Sir,—I cannot express the surprise with which I received your letter, through Mr. Smith, nor, at the same time, my gratitude for your honourable and amiable intentions in my regard. The request you make is so serious that you will not think me wrong if I say that, when it is a question involving my future destiny and life-long happiness, I should at least have the advantage of knowing intimately the person to whom they are to be confided, which, unhappily, is not my case. On that point it is for you to remove all difficulties.

Your father's non-consent is a matter which would grieve me, and I find that my birth, conduct, and education would remove every obstacle. I am happy to tell you that my family have independent means of their own, and would insist only upon one thing—that I should not live too far from them. It is now for you, Sir, to give me your ideas, it being understood that, should fate gratify your wish, there will be other points to arrange with my family.

Accept, Sir, the assurance of my high consideration.

Maria Piccolomini.

A very proper letter, under the circumstances, but nothing came of it, since the fair Italian would scarcely have replied in French to her countryman, the Marchesi Gaetani, whom she married two or three years later.

The following, from Michael Balfe to E. T. Smith, dated St. Petersburg, March 6, 1860, explains itself:

Dear Mr. Smith,—I hear you have taken Her Majesty's Theatre. Will you have me at my old post? To save trouble and time I mention salary—£30 a week. I will work like a slave, and be very useful as well as ornamental. A line here, directed *poste restante*, will find, yours truly,

M. W. Balfe.

A letter from that extraordinary genius, Frederic Robson, to a former possessor of the album, is accompanied by some apparently original "nigger" verses, sent in answer to a request for an effusion of the kind. The letter runs as below, and is dated Queen's Theatre, Dublin, Tuesday:

My dear ——,—I have much pleasure in complying with your request. I suppose you intend astonishing your friends with the exquisite feeling and demon-like pathos exhibited in the poetry (?) Need I say the author is *not* Tennyson. Will look you up with pleasure when anywhere near you.—Yours very truly,

Fred. Robson.

Here are the verses referred to:—

Oh! when I went down to New Orleans
(*ad lib.*)
I thought myself a man,
I got on board the steamboat they call the Talleyrand.
Whoop! Jambaree!
Vinegar shoes and paper stockings,
And a wooden collar,
Wid my oh, my boys! (Whistle) Eh?

Oh! I went away down to the engine-room,
(As before)
To see de fires burn,
De engineer he came behind
And gave me anoder turn.
Whoop! Jambaree! &c.

When I got down to New Orleans
Dey took me for a loafer;
I met a policeman in the street
That hit me wid a poker.
I caught the fellow one in the eye,
And made the official holler,
And made him see more stars
Than he'd got upon his collar.
Whoop! Jambaree!

From Balfe to Bunn is an easy transition, and a letter of the librettist to E. T. Smith shows that, in 1856, Smith was looking out for a country residence, with Bunn as a kind of "lion's provider." Here is an extract:

I have made the necessary enquiries, as you suggested, about Tor Abbey—it should be seen at once. As you can command a railway pass, if you will get one, I will run down.

If I remember aright, Smith subsequently became the Lord of Branksea Island, with the castle thereupon, and displayed the banner of his illustrious family from the highest turret.

Another easy transition brings me to a letter of Fitzball, also addressed to E. T. Smith. It is dated November 24, 1863, and written from Great Charlotte Street, Blackfriars Road:—

My dear Smith,—I ought, perhaps, to tell you that I left my "Poor Dog Tray" at your place, but did not have the pleasure of seeing Miss Nicholson, which was a great disappointment, believe me. As regards the melodrama, if you do not see your way in it at Christmas (or any other time) let me have it back if you please, as I have no copy of it, and the Victoria people, I think, would go to some expense about it. The storm, and the dog, and the shipwreck would draw all London, especially after the pantomime. I wrote a little book on the subject, seventy copies of which were purchased in a boys' school at Kensington within a few weeks, so, you see, the story is well known even in our neighbourhood, and the *Era* strongly recommends it for a drama.

. . . . . .

Sad muddle at English Op.! I told Wallace he'd never have such good luck as with the old poet of "Maritana" and "Lurline."

I wonder if you will read this.

Dear Smith, ever truly yours,

Fitz.

Even Fitzball had a "star" and faith in it.

X.

MUSIC AND MANNERS.

When glancing through some American papers not long since, a contributor to this journal saw that a Californian "professor" had been lecturing upon the flute, and giving illustrations upon five different examples of that instrument. A note was made of the fact, and, at the end of his short paragraph our contributor wrote "Shade of Cherubini!"—the reference being, of course, to the Florentine master's monosyllabic reply when asked what was worse than one flute. In an evil hour, this harmless pleasantry came under the notice of the Californian "professor," whose natural satisfaction upon finding his name in a European journal gave way to a torrent of wrath called up by what he regarded as a sneer at the instrument of his choice. Laying down the flute, the "professor" took up the pen, and, addressing by name the Editor of The Musical Times, unburdened his soul of much vulgar abuse, and also of a threat that unless the Editor apologised he would be shown up here in London as unworthy of his post and a disgrace to his profession. We treated the letter with the ridicule it amply deserved.

While waiting resignedly for the fulfilment of the Californian threat, there was some interest in speculation as to the precise channel through which punishment would flow. It now appears that the "professor" honoured *Musical News* with his choice, urged thereto, perhaps, by the mysterious sense of affinity which often exerts an influence upon human action. The Californian avenger seems to have had no difficulty with our contemporary. He sent a copy of his letter to some English sympathiser (who wisely, if not bravely, conceals his name), and this congenial accessory embodied it in an epistle of his own, which *Musical News* published.

We dismiss the "professor," but must address a few words of gentle remonstrance to our young, eager, and not overwise contemporary. The remonstrance shall be gentle because maturity should have patience with youth, and with its "heavenly ignorance of what is called the world, and the world's ways." We cannot suppose that *Musical News* was altogether unaware of the fact that to assail an editor by name, unless that name be avowed, amounts to a flagrant breach of journalistic etiquette. Some of our contemporary's more severe critics protest that it has not yet quite mastered the orthography and syntax of the English language, but it surely has had time enough for elementary acquaintance with the rules of the Press. That *Musical News*, knowing what was right, did wrong, we attribute to want of judgment—

"The youth . . . . .
Yielding like wax, th' impressive folly bears."—

and also to boyish love of a row. Such shortcomings must be looked upon with a tolerant eye. We were all young and foolish once. The case, however, calls for counsel. We do not mean Queen's Counsel (although gentlemen of the long robe have often been set in action by conduct less libellous), we mean kindly advice, such as we now proceed to give.

Musical News should not mix itself up in other people's quarrels. If a Californian flute player find cause of offence in the editor of this journal, what is that to our contemporary? To meddle is to run the risk of chastisement unrelieved by sympathy. Neither should *Musical News* open its columns to vulgar abuse of people with whom it has no dispute. It cannot desire the unsavoury distinction of a *Cloaca Maxima*. Nor should *Musical News* descend to offensive personalities directed against gentlemen engaged upon a contemporary. It is bad enough to do this in the case of any gentleman whatever, but even an elementary sense of decency and politic behaviour might induce a journal to refrain from throwing mud at persons connected with what is, in some sort, a rival enterprise. Our young contemporary will, we trust, ponder these words, and behave better in future. Meanwhile, we suggest that its present ardent and scarcely responsible spirits should submit to the guidance of some staid and prudent journalist, familiar not only with the etiquette of the profession, but also with the rules which govern the intercourse of gentlemen.

THOMAS WINGHAM.

By Louis N. Parker.

At first we were students together—he at the top of the ladder and I just timidly putting my foot on the lowest rung. He was very earnest, very grave, very ascetic in his ways of thought, and I suppose the violent contrast in our natures drew us together, for very soon after our first meeting, when he favoured me with a quietly sarcastic reproof for wearing a tie of too worldly a colour for the halls of Academe, we were inseparable. It was, to be sure, an unpromising beginning for a friendship which proved lifelong; but I suppose I showed such penitence for my frivolous taste in neck-cloths that he could not but see I had a better nature than appeared on the surface. Those old days at the Academy were very delightful. Somehow the sun used to shine more brightly then, the trees in the parks as we walked homewards of a summer evening—it was summer all the year round, I remember—wore a fresher green, and all the geese

on the ponds were swans indubitable. I was firmly convinced in those halcyon days that the greatest achievement of the human mind was an opera libretto—the greatest, that is to say, next to the composition of the music—and I persuaded Wingham that the short road to glory for both of us was by means of a grand opera. We did not, either of us, trouble our heads at all about such sordid details as what we were to do with our great work when it was finished; I daresay we imagined that all the *impresarii* of Europe would leave whatever they were doing and rush to secure the prize. We both had, afterwards, many opportunities of learning that when *impresarii* hear there is a new opera in any particular spot they rush in the opposite direction. But it was the period of dreams, and we fed full on them. Wingham was then, in a very beautiful sense, the favourite pupil of Sir Sterndale Bennett. The old class-room in which Bennett taught—spoken of by the students who had no access to it in awful whispers as the Committee Room—was occupied one morning every week by an enthusiastic band of young composers who were all going to do marvellous things some day. Alas, where are the snows of yester-year? The only one who in any degree justified his own hopes was Thomas Wingham—and he is dead. There we used to sit, some of us perhaps little appreciating our privilege, and listen to Sir Sterndale's gentle voice. I have met many men since whom the world calls great, but I have never met any man with so gentle a manner, with so glowing an enthusiasm, with so delicate yet brilliant a wit, or with such absolute mastery of his subject. Wingham was more than a mere pupil; he was the beloved disciple of the great master, and their conferences were not like a lesson between teacher and learner, but like an interchange of thought between kindred minds. We others sat by, only too glad to let our wretched imitation sonatas and pinchbeck anthems be forgotten, and listened while the old great man and the young man who, we believed, had all the elements of greatness, discussed the masterpieces of dead and living composers. Bennett every now and then would jump up with a "Do you remember— ?" and play long extracts from forgotten operas or symphonies with that exquisite touch of his which died with him. The pianoforte was turned by the magician into an orchestra and chorus and a miraculous galaxy of soloists who took no liberties with their composer. And when Wingham and I walked home together after one of these lessons we trod on clouds, and it is no marvel that two impressionable young men thought the world was their oyster. Then the opera would rise in our thoughts again, and we would hammer away at plots. In those days the Academy was given over body and soul to Weber, and it was quite natural that we should struggle with romantic subjects which far out-did "Euryanthe" in an accumulation of horrors. I have that youthful libretto by me now. It seems strange in the cold light of middle age that two young men, who to all outward seeming were no madder than their mates, should for one moment have thought there was any sort of merit in such a farrago of nonsense. I don't know whether Wingham composed any of the music to "Love's Burthen," as the great work was called. But I do know it afforded an excuse for a delightful trip abroad. "Love's Burthen" was all about Charlemagne and feudal castles, and Egginhard the minstrel, and such matters, and it was obviously necessary that we should go and study up our subject on the spot. At Cologne we were hospitably entertained by Ferdinand Hiller, who was then Principal of the Cologne Conservatoire. The mere fact that we came from the Royal Academy of Music seemed to commend itself to him as a reason for overwhelming us with kind attentions. These foreigners have a way of being kind on the slightest excuse. Then we visited a good many of the old-world watering-places, the names of half of which are unfamiliar to most people now-a-days, such as Schwalbach, Schlangenbad, Ems, Kreuznach, Bertrich. But mostly Wingham's interest was centred in the gorgeous cathedrals of the Rhineland; and I remember that after a great night at Freiburg im Breisgau, where my old fellow-students had insisted on giving us an Ehren-Punsch, he got up at a weird hour in the morning to make a pilgrimage to Strasburg. It was the festival of a great Saint, and he could not resist the temptation of being present. For already his mind was made up concerning the change of religion which he embraced soon afterwards, and I have no doubt that the contemplation of so many masterpieces of mediæval architecture and of the outward tokens of a simple, thorough-going old-world faith which met him on every hand, had a great influence in hastening that change. In no case has such a determination been the result of deeper conviction, and I should say that in very few cases has the convert passed through a much severer ordeal or paid a much greater price for the courage of his opinion. Soon after our return from our little vacation ramble our paths took us far apart, but our friendship suffered no diminution. Wingham remained in London, and many of the honours which music holds in store for its servants gradually fell to his share. He was a professor in all the musical institutions of any repute; but however distinguished his position became, he was never above running down to the pleasant townlet in which I was "labouring," and playing the organ or the pianoforte or the kettle-drums in our modest orchestra. Meanwhile composition went on slowly. I should imagine it is not known to many what a mountain of manuscripts he has left behind. Who, for instance, has heard his Choral Symphony? And who, again, knows much about his opera "Nala and Damayanti"? One would like to know what has become of that? The libretto was written by Mrs. Oscar Beringer, and a great deal of the music was finished in sketch form years ago. Has it ever been orchestrated?

Wingham's career as a composer furnishes much food for reflection, and should be taken to heart by all young students who are to-day looking with eager eyes into the future, where they see visions of glory and worldly reward. He was a man of exquisitely delicate fancy, his melodic gift was distinguished, his learning was deep, the modern orchestra had no secrets for him, and his ideals were lofty. He never turned aside for a moment to write *ad captandum* ballads, he never for a moment made derogatory terms with vulgar popularity, and always he carried about in his mind plans for large and broad compositions in the grand classical style. Now he was planning a symphony, now a quartet, now a concerto, or again an opera. The Philharmonic Concerts were open to him, and Mr. Manns was his staunch friend and admirer. And yet to how few people outside his own circle is he known, excepting as an admirable teacher and, perhaps, as the Director of the music at the Brompton Oratory? Granting his genius, he should by rights have been one of the glories of musical England. Why has he fallen short of that? I venture to think because he got into the whirlpool of teaching and examining which devours so many of our brightest talents. His responsibilities were onerous, and as he was a man of honour he shirked none of them. Two paths lay open to him: either to live for his art or to live for his duties. He chose the latter, and among his friends and those who were dependent on him his memory will be all the sweeter for his choice; but I think his own artistic development

was hindered thereby, and I am sure the world is the loser. Social life in England absorbs artistic life and—bitter as it is to say—it seems almost impossible to be at the same time a great artist and a good citizen, unless one has independent means or scorns delights and lives laborious days. Wingham's day was laborious enough in all conscience, but he spent himself on others. His pupils have absorbed what was meant for mankind. It is their duty, as I am sure it will be their joy, to see that his fame does not suffer, to do what they can to bring the compositions he left behind into prominence, perhaps to help him to posthumous popularity.

Mr. F. G. Edwards read, on the 22nd ult., an interesting and amusing paper on "Some musical haunts in London," before the members of the South-Eastern section of the Incorporated Society of Musicians. Mr. Edwards has the true spirit of the antiquary that can find romance in an ancient ledger and that makes the searching of dusty tomes and the revival of forgotten incidents concerning men of cherished memory a duty and delight. Thus on this occasion many tales were told and remarks made about various London houses in which geniuses had dreamed and fretted, and performed life's ordinary duties more or less faithfully. Amongst the places mentioned were Thomas Britton's upper room over his little coal shop in Clerkenwell, in which may be said to have originated "Chamber Concerts"; "Crosby Hall," where Mr. Dando held some of the earliest "quartet parties," and where Mendelssohn's Motet "Hear my Prayer" was first performed; and "The Hoop and Horseshoe" Inn, near the Mint, where Wagner, in 1839, spent his first night in London with "his little wife and a big Newfoundland dog." Exeter Hall naturally called forth many recollections. It seems that when the Sacred Harmonic Society asked permission to hold their concerts there they were refused, until the secretary discovered that music was a science; upon which, and the rent being guaranteed, the Society were allowed to use the hall on condition that the music was of a sacred character and that no applause was permitted. Other notable houses referred to were Mr. Cousins's, "hair-cutter," in Cecil Court, near the National Gallery, where the Mozart family lodged on their first visit to England; and their subsequent apartments in "Thrift," now "Frith" Street, Soho, where "Master Mozart" gave a Concert of which it was announced that "The price for each person is five shillings, or else to take the sonatas composed by this boy and dedicated to Her Majesty (price 10s. 6d.), which he has had the honour of performing many times before their Majesties." Of course, Mr. Edwards had much to say concerning Great Pulteney Street and the long list of celebrities who had frequented Messrs. Broadwood's. How this firm was established by one Burkhardt Tschudi, a Swiss, in 1732, and how one of his journeymen named John Broadwood won a partner and a partnership in his daughter "Barbara." Many interesting details were also given about the old Argyll Rooms in Regent Street which were burnt February 6, 1830; and concerning the Hanover Square Rooms, both at one time the home of the Philharmonic Society. But the remarks most valuable in results were made in reference to Great Portland Street, where Weber, the guest of Sir George Smart, died in 1826. Mr. Edwards expressed a hope that a commemorative tablet would be placed upon this house, now No. 103, and thought that the Society before whom he was speaking should take the matter in hand; a proposition which met with so cordial a response that, at the suggestion of Mr. W. H. Cummings, it was unanimously decided to at once take the necessary steps to ensure this being done.

It was not to be expected that the article on Congregational Music, which appeared recently in these pages, would escape severe criticism at the hands of private correspondents and the public press. We do not propose to reply to these in detail. It may be as well, however, to point out to our readers that church music may be viewed from two totally different standpoints: some see in it only a *useful* element of public worship, others consider it as being *in itself* an offering to Almighty God: those who hold the former view naturally become warm advocates of the congregational style; those who hold the latter just as naturally think that, as an offering of the soul and mind, church music cannot be too beautiful *as a work of art*. Our ancestors certainly thought that a work of art was a worthy offering to God when they raised our splendid cathedrals. Westminster Abbey is, without doubt, not so well adapted for congregational worship as Exeter Hall or Spurgeon's Tabernacle, but it was built as a beautiful gift to God, not as something which would be very useful to a crowd. This is no doubt a mediæval—perhaps it may even be called a sentimental—view, quite unsuited to the closing years of the nineteenth century; but, nevertheless, those who hold it are deserving of some consideration and respect. Just as church music may be gradually reduced to a Moody and Sankey level by a consistent endeavour to spread its utility, so also the art of architecture may be gradually dispensed with until we arrive at a four-square brick building with large round-headed windows, containing within huge galleries on three sides, while the fourth is devoted to the rostrum of the minister; and this cheap and useful place of worship is a true exponent of *congregational architecture*. May *congregational music* shun the example! Some critics have credited the author of the article with an assumption that "church music was invented for the sake of the art of music." This he neither stated nor assumed; indeed, such a statement would be as silly as to say that "churches were invented for the benefit of architects." Such an assumption is in fact merely one of those straw men which disputants set up in order to show how cleverly they can knock them down. On the whole, it seems desirable that we should have amongst us men who value highly artistic church music and dread to see its existence threatened, as well as those who come forward as champions of congregational singing.

The announcement that Samuel Sebastian Wesley's "Wilderness" is to be performed, with orchestral accompaniment, at the approaching Bristol Festival recalls a similar presentation of that noble work at the Birmingham Festival of 1852, when the composer conducted, and Madame Clara Novello, Miss M. Williams, Mr. Lockey, and Herr Formes were the solo vocalists. Wesley's anthem, which immediately followed the first performance of Mendelssohn's "Christus," failed to meet with the approval of *The Times* critic. "Deficient in melody," said the leading journal, "confused in harmony and part-writing, full of intricate combinations and 'modulation run mad,' it by no means gives a true expression to the text which it is intended to illustrate." The *Athenæum* joined in a similar strain, saying: "It is a weak, tiresome and pedantic exercise, not likely to be again heard of." *The Times* criticism naturally

roused Wesley's indignation, and he thus expressed his feelings in a letter to *Aris's Birmingham Gazette*. "His criticism is as objectionable from its mongrel phraseology as from the intrinsic worthlessness of the subject-matter; and it may be likened to a glass of very bad porter, the larger and better portion of which is the undrinkable froth." The adverse criticism gave rise to a long correspondence in the *Musical World* of 1852, to which we refer those who are further interested in the matter. This was not Wesley's first rebuff in regard to his fine anthem. A foot-note appended to the folio edition states that it was "composed for the re-opening of a cathedral organ, 1831" (it would be interesting to know the location of the said cathedral). Wesley came of age in that year, and in 1834 he sent in his "Wilderness" for the Gresham Prize, but failed to get it. Dr. Crotch was the adjudicator, and it is said that he "expressed his opinion of the work in a very characteristic fashion by drawing the portrait of a chorister boy, with his face distorted with agony, in the effort to reach the high A in the concluding verse, 'And sorrow and sighing shall flee away.'" Posterity has long reversed the judgment of the leading critics of the day, and of the Oxford Professor; and the "Wilderness" remains an imperishable monument to Wesley's genius.

To Sir Augustus Harris belongs the credit which is always due to the performance of an act of justice; for so most certainly may be described the revival, after forty-one years of unmerited neglect, of Halévy's "La Juive." But in the spirit which animated Oliver Twist when he asked for "more," we would remind Sir Augustus that there are other operas which he might very well honour in similar fashion—operas which to the present generation are no more than names, and some amongst which, less fortunate than "La Juive," are not to be heard even at the price of a trip to the Continent. To name but one, Cherubini's "Medea"—what, for instance, does the *fin de siècle* amateur know of that? The overture, perhaps, which he has heard at a concert: for the rest, if he be exceptionally well informed, he may tell you that when this opera was produced here in 1865, it was accounted a great success; that the press, at the time, spoke of it in glowing terms; that Tietjens's impersonation of the *title-rôle* was the talk of the town; and that, a few years later, "Medea" was laid on the shelf, where it still remains. Yet this work contains some of the noblest and most beautiful music ever written by the master who had been spoken of by Haydn and Beethoven as the greatest dramatic composer of his time. With Madame Klafsky available there should be no difficulty in reviving "Medea." Spontini, too, and Marschner, might, we venture to think, safely be drawn upon. The latter's "Vampyr" once ran for sixty nights at the Lyceum, and his "Hans Heiling" is a stock piece all over Germany at the present day. To show the estimation in which this composer was once held in a country which now entirely ignores him, it is only necessary to say that in 1861 the *Musical World* spoke of Marschner as "the greatest of living German operatic composers." At the end of that year he died, and with him, apparently, his English reputation. Is the wizard of Drury Lane potent enough to command its revival?

In a Cambridge examination paper, so long ago as 1858, appeared the following formidable problem in higher mathematics: "Bach's 'Well-tempered Clavier' consists of two books, each containing the same number of fugues. In the first book, instead of having (as is usual) one subject, one fugue has two and another has a prime number; in the second book, two less than half the number of fugues in it have two subjects, and one has the same prime number as before, which is a measure of the whole number of fugues, and also of the whole number of subjects diminished by eighteen. If the whole number of fugues were increased by one, one-seventh of the result (which is an integer) is less by two than one-third of the whole number of subjects in the first book. How many fugues are there?" How curiously it reads to musicians to have all the ingenuities of the Calculus brought to bear upon solving a question to which every schoolboy should be able to supply the answer!

Here is a singular blunder on the part of our esteemed French contemporary *Le Ménéstrel*. Speaking of a performance of Beethoven's A minor Quartet (Op. 132), it says: "By the way, the programme reproduced a typographical error from W. Lenz's book 'Beethoven and his three styles' in giving the headings of the movements, mentioning the *Canzone di ringraziamento in modo lidico*" (in the Lydian mode) "*offerta alla divinita da un guarito. Modo lidico* has no sense; it should be *modo lyrico*—that is, in a lyric style." This wonderful piece of would-be cleverness is signed with the initials A. P., but cannot surely have been written by so distinguished a journalist as Arthur Pougin. Anonymous criticism has its drawbacks, but the use of initials does not seem to be preferable if two individuals have the same. That such is the case in the present instance is, of course, only a charitable supposition on our part. But in any case the editor of *Le Ménéstrel* must keep his eyes open.

An absurd paragraph has been going the rounds, to the effect that "an orchestral player of Fribourg has copied twenty-one musical compositions on a *post card*; to wit, seventeen national hymns, of which six are for twenty-four voices, and three orchestral compositions, including Wagner's 'Siegfried' Idyll, and a chorus from Méhul's 'Joseph.' This miracle of minuteness is (of course) going to be sent to the Chicago Exhibition." Now two words in the paragraph—which these are we leave our readers to guess—betray its French and therefore dubious origin. A very slight calculation will show that, even allowing eleven of the "national hymns" to be in short score, one single line of the compositions named would require 206 staves. Further, there are no "national hymns" for twenty-four voices in existence. And, finally, seventeen and three do not make twenty-one.

FACTS, RUMOURS, AND REMARKS.

The *Mexborough and Swinton Times* has a musical critic of rare humour, and a collection of his articles would be admirable light reading for the next sea-side season. Hear him anent a performance of "Samson": "'Then shall they know' was a chorus of a rather different nature, almost like a round. It opened with the alto voices, followed by the tenors, and was then taken up by the others. It was short but sweet." Regarding "To man God's universal law," the critic remarks: "If difficult to swallow in present day sentiment, is quite as difficult to sing in chorus, but Mr. Popple's followers carried it through with flying colours." Why a thing difficult to swallow should be carried anywhere with flying colours does not appear. But the writer is at his best in a wonderful sentence

at the meaning of which our readers may find it of interest to guess: "Her plea to Samson—for Madame Larkcom was taking the part of Dalila, Samson's wife—'My faith and truth,' with the virgin's chorus by the soprano voices, was rendered more attractive by the soloist being a third lower than the chorus, besides being much easier for the soloist, for at this part the soprano is heavily weighted." There!

Dignified musicians are, apparently, becoming very cheap. A gentleman writes to the *Newcastle Daily Leader* complaining that, in the exercise of his vocation as a "comic and sentimental street vocalist," he is harried by the police. He says: "I am a man who is incapacitated from following any manual labour through a bodily infirmity, from which I have suffered from childhood, and have practically lost the use of both legs. I am, therefore, compelled to resort to some such means as I have above stated to obtain a livelihood, and I consider it very hard that I, who have been born a subject of Her Most Gracious Majesty (and all my ancestors for generations), cannot raise my voice in the streets to procure an honest penny, while German bands, Italian organs, and all the aliens from every country in Europe can carry on ten times a greater nuisance and fraught with ten times greater inconvenience to passengers and street traffic than mine; yet they are never interfered with by the police nor molested in any way." Here is another case of injustice to native artists. But that is not the point. The writer signs himself "Professor James Thompson."

There seems to be an organised attack on Gounod's music, which is now fired at with the monotonous regularity of a machine gun. A writer in *Musical Opinion* bangs away thus: "Probably Gounod's poorest song, both as regards words and music, is 'There is a green hill far away,' the mawkishness of which has so often been exaggerated by the affectation and bad taste of some of our ballad singers. But in this case the song was made more tolerable than usual by being allotted to a bass, Mr. A. E. Drinkwater. When the epithet 'green' was applied to Mount Calvary, the writer of the words must have been dreaming; of all sterile, rocky wastes, the historic Mount is about the dreariest and most desolate." The writer is entitled to his opinion about the song named, but, happily, we are not bound to accept it. His criticism on the verses is certainly rash. The site of Calvary has been for ages a matter of dispute, while the spot which has the best claim is now occupied by the Empress Helena's church. Wherefore, the poet is entitled to the free exercise of his imagination, and may call a hill green which, in effect, does not exist.

"Paddymania" is the name given in the United States to the disease taken over there by Paderewski. A method of dealing with the disorder has happily been discovered, and made known in the *Musical Courier*, as thus: "'My God! his beautiful face haunts! I cannot put it away. Oh, that it would leave me for just a moment so that I could sleep!' The speaker was a lovely girl, whose set stare, dishevelled attire, disordered hair and long finger nails proclaimed to the lookers on that she had fallen a victim to that curious *fin de siècle* neurotic disorder—alas, raging so furiously in this city at the present moment—Paddymania. 'There, there,' said I, soothingly; 'be calm a moment. Think of—well, think of Rummel. That will make you quieter.' With a look of gratitude in her heavy blue eyes the girl knitted her eyebrows a moment in thought, and then fell asleep. 'Saved!' cried her mother in a spasm of gratitude. 'Oh, doctor, how can we ever repay you?' 'A cheque will do, my dear madam,' said I, with true professional instinct." A question arises here: Is not Mr. Rummel entitled to a commission on each cure?

Here are words of truth and soberness from the *New York Tribune*. As the London hysterical season is close at hand, they may afford opportunity of comparison, if serving no purpose more useful: "It has been said that the frantic silliness of the feminine adoration of Liszt could not be surpassed; it often gave his surroundings the air of an asylum for imbeciles. But we are inclined to think that M. Paderewski has reached a still higher pedestal in the estimation of the Hysterics. All this craziness has nothing to do with musical knowledge or musical criticism: it is supremely vulgar, and it fills the soul of a cool observer with hearty disgust. Appreciative enthusiasm is one thing; sentimental lunacy is another."

A New York contemporary gives, under the head of "Organ Loft Whisperings," the following picture of a fashionable and luxurious church on Easter Sunday: "So gentle, so sweet, so still, one can hear the turn of the leaf under the organist's slender fingers, the muffled shove of the sexton's cautious step through the thick carpet, the click of a bracelet against its fellow upon my lady's gloved wrist, the faint odour of delicate perfumes, carpets rich and thick as those of a drawing-room, pews panelled and gilded, arching domes and rich windows bathed in soft light, a chancel draped in sunset colour and bathed with beautiful blossoms, sacred furniture, an assemblage of refined, well-dressed people, ineffable peace and rest within the walls. As one might imagine the music of the spheres, when the first sun sank to rest, dreamy strains of music rise through the warm colouring and the stillness, and floating over the chancel rail, steal about the place like ministering angels, touching, soothing, blessing the souls assembled on Easter evening." What a striking evolution from the worship on the hill-sides of Judæa!

The *Echo* has an interesting paragraph *re* Verdi: "The newly-made Roman citizen has never shown any great affection for the banks of Tiber. Since 1859, when he produced the 'Ballo in Maschera' at the Apollo Theatre, until the other day, he has only visited Rome once, and that was when he had been made a Senator, and was obliged to go there to take the oath. Even then he left again the same day, so that from 1859 to 1893 he has not passed a single night in the Eternal City. But the Maëstro is not a bird of passage, and is never at ease except in his native Lombardy. He has a very strong spice of obstinacy also. The municipality of Busseto, some years ago, refused the post of town organist to one of his *protégés*—M. Muzio, a mediocre composer, but an excellent musician. Since that day Verdi has never set foot in Busseto, in the neighbourhood of which he lives, and the shifts to which he resorts in order to avoid it are amusing." We must not be understood as pledging ourselves to the absolute accuracy of the quotation.

The Albani concert party having announced an entertainment in Cardiff, to take place shortly before one by the local Musical Society, Mr. T. Evans wrote

to the journals in complaint. To him, in answer, Mr. Ernest Gye: "It seems to me that the visits of great artists, even if they do sing ballads, must do great good in the furtherance of the musical education of a town; and if Mr. Evans attains the object he aims at—viz., the keeping away of all good artists from Cardiff, he will do much injury to the musical societies instead of helping them. I must beg leave to offer him a piece of advice also, and that is to use his best endeavours to combine the choral societies of Cardiff, and to have one only instead of two or three choral bodies struggling one against the other. This is why they do not flourish and why they are afraid of outside parties coming into the town."

MR. EVANS, returning to the charge, takes no notice of Mr. Gye's somewhat gratuitous counsel, but remarks on the main point: "How can Cardiff support four first-class concerts in a *fortnight?* The Orchestral Society had to compete with Sir Charles Hallé, who came two days before, and their Concert was undoubtedly far worse attended in consequence than any in several previous years. Similarly the Musical Society has to compete with Madame Albani, and there is no wonder, therefore, that I wrote to beg the musical public that, while they went to hear the ballad singer on her flying visit to the town, they should not make that an excuse for not patronising a Society which is established for developing the taste for and study of music in the town." A little consideration on both sides might prevent difficulties in future; but concert-giving is free and rival enterprises must take their chance.

THE *Liverpool Review* has on its staff a remarkable critic and in its printing office a peculiarly mischievous devil. This imp got at the "formes" one day lately, with the following orthographic results: "Cherubin" for Cherubini, "O Fous Amoris," "Ainsley Cook," and "Rossinio." One may smile at this boyish escapade, but the critic, who poses as a comic man, can only be taken seriously. Here are a few gems of depressing humour: "'Tannhäuser' was the *chef d'œuvre* of the season, and Mr. Goossens—so to speak—was its prophet." "Specialities were provided by the ordinary company, and altogether we had such a high old time as never was." "Mr. McDermott did, as he always does wherever he sings, immense in his various comic songs." The Liverpudlian critic does immense likewise, and we must look him up when too exuberant spirits need correction.

"THE Beethoven House Society at Bonn," says a correspondent of the *Standard*, is "arranging a great festival of chamber music, which is to take place in that city from the 10th to the 14th of May, in order to inaugurate the Beethoven Museum. This Institution will comprise the house in which the great musician was born, and a collection of his original manuscript music, and other relics. At the performances, the most eminent living artists will appear, including Professor Joachim and the other members of his quartet, Rose's Vienna Quartet, Carl Reinecke, Eugène d'Albert and his wife, Madame Carreño; and the Amsterdam baritone, John Messchaert." England will be represented on this occasion by Miss Fanny Davies, who will play Beethoven's Clarinet Trio with Mühlfeld and Hausmann.

THE musical representative of the *Thames Valley Times* is entitled to stand high up on our list of curious critics, and some others will have to look to their laurels. But we do not hold him responsible for the misprints in his notice of a Concert by the Richmond Orchestral Society. It was, no doubt, a mischievous printer's boy who perpetrated "concertrate," "subltest," "Mendellsohn," and "secuaing." When, however, we read that the Concert was an "improvement to its predecessors," that the orchestra "conspicuously embraced" Mr. Liddle's "fine free rendering" of a certain piece, and that Miss Florence Hudson has "fine wrought" sensibilities, we recognise the master-hand.

THE death, on March 29, of Count Gigliucci, for fifty years, less five months, the husband of Clara Novello, is an event which we put upon record with genuine sympathy. So long a married life cannot terminate without seriously affecting the survivor, but our hope is, and the hope of all who remember the famous singer when she was before the public, that the love of her children and friends will assuage the grief which no solace can wholly remove. Count Gigliucci, who was born in 1815, early threw in his political lot with the liberal national party, and, in 1848, was a member of the Parliament convoked by the then reforming Pope, Pius the Ninth. In 1849 he was exiled from his Neapolitan estates at a day's notice, and, a few months later, found himself compelled to leave the Papal States, whither he did not return till 1860. Subsequently he was thrice returned to the Italian Parliament and became a Senator in 1889.

VARIETY Theatre and music hall "artistes" are invading the concert-room. A correspondent calls our attention to the following paragraph from the Birmingham *Daily Mail*, and informs us that the concert-giver is a well-known local tenor: "Last night there was a large attendance in the Smethwick Public Hall, on the occasion of Mr. Lloyd James's third Concert of the fourth series. The artists included Miss Katie Cutler, Miss Madge Smith, Mr. Thomas Collins, Mr. F. L. O'Hare, and Mr. J. Kimberley. Mr. W. G. Sutton gave several of his laughing songs; Signor Alsepti, concertina soloist, played three selections; and Mr. Lawrence Levy, of the Birmingham Athletic Club, gave an exhibition of feats of strength." What next!

THAT Art demands an undivided allegiance is evidently not the belief of Mr. J. W. Chuter, Organist of Andover Parish Church. This gentleman has for some time been enrolled among the "conscript fathers" of the pleasant town in which he resides, and is now the occupant of the Mayor's chair—"and a good and much respected Mayor he is," writes a correspondent. Our informant asks whether this is not the first instance of a professional musician attaining such an honour. We can only mention the case of Mr. Dyson, a lay-clerk of St. George's Chapel, Windsor, who was Mayor of the Royal Borough some time since. This, however, may not be quite a parallel case, because we believe Mr. Dyson is a tradesman in the town as well as a singing man in the Chapel.

DR. HENRY HILES has completed the scoring of an opera, "Harold," upon the composition of which he has been for some time engaged. The libretto, by Miss Marian Millar, includes the most striking scenes of the life of "the last of the Saxon kings": the first Act being occupied by *Harold's* return to England,

his love scene with *Edith*, and the May day rejoicings with which Bulwer's readers are familiar; the second by his unlucky visit to Rouen; and the third by his Coronation, the victory in the North, and the final catastrophe. It is strange that English history, so full of most striking incident, has not more largely interested our opera writers.

As Mr. Cowen had expressed his determination not to return home until something had been definitely settled with regard to the production of "Signa" in Italy, his return to town a few days ago gave ample proof that his recent negotiations with Signor Sonzogno had been brought to a successful issue. The Italian impresario is now pledged—as much as mortals can be—to produce "Signa" in the autumn of this year. That he himself will throw no difficulties in the way may be confidently assumed. Though an Italian, Signor Sonzogno is too able not to have learnt that success with the public is the result of deeds, not words.

The logic of "Who drives fat oxen should himself be fat" is often disputed, but, according to an American writer, who criticises professional musicians should not himself be one. We read: "Professional musicians are among the severest critics to be found anywhere. Some of them are so biassed and so conceited that they can see no good except in themselves or their special friends. Nobody can do anything to suit such critical gents, and those whom they cannot argue to death they try to kill with sarcasm. We do not say that all musicians belong to this class, but that this pre-disposition to severe criticism does exist among them cannot be denied."

The *Globe*, mentioning a report that Dr. H. Parry has undertaken a work for the next Leeds Festival, adds that the Corporation offered the Festival Committee £200 for the handsome gallery specially erected by them in the Town Hall last year. This meant a loss of £1,050. The Committee declined, and eventually the price agreed upon was £1,000. It is no secret that many of the Leeds Councillors are wholly out of sympathy with the Festival, for the reason, perhaps, that they are wholly unable to understand it.

Congratulations to a musical Grand Old Man—Mr. Henry Russell, aged eighty—on recovery from a bad attack of bronchitis. Congratulations, also, to a Grand Old Woman—Mrs. Keeley, aged eighty-seven—on having weathered the dangers of another winter and seen her eighty-eighth spring—a season not more bright and genial than herself. Mrs. Keeley was the original *Mermaid* in Weber's "Oberon," produced sixty-five years ago.

All the talk about Hans Richter leaving Vienna has ended in nothing. He was reported as bent upon that course, regardless of consequences. He may have been, but has changed his mind, as needs must when one party to a solemn contract will not release the other, and when the "party of the first instance" is an Emperor. But let us have patience and, in course of time, we shall have the great Conductor also.

Signor Buonamici was honoured the other day by a command to play before the Queen of England at the Villa Palmieri, Florence. After the Recital Her Majesty conversed with the distinguished pianist, and is reported to have asked him to name his favourite pianoforte maker. He did so, and his illustrious questioner said she agreed with him. Wild horses shall not, however, force us to betray the confidences thus exchanged.

Mr. Edgar Haddock, the English violinist, is going to do something for the music of his native country, one of his forthcoming "Musical Afternoons" in Steinway Hall being devoted entirely to works by English modern composers. The performance will be of double interest to amateurs, as every piece is announced to be produced for the first time in London.

Mr. Carrodus was ill-advised in writing to throw doubt upon a reported appearance of the Covent Garden orchestra on the ground that he himself knew nothing of it. There was nothing to gain by such action, and the violinist had to hear that "it does not matter two straws whether the orchestra is led by Mr. Carrodus or any other equally competent leader."

A Berne orchestra struck work the other day during a performance of "Carmen," and the opera had to go on with a pianoforte accompaniment. The players concerned may be good men of business, though we doubt it, but they have no respect for the public and cannot possibly be artists. Why did they not think once, twice, and even thrice before making such ugly facts known!

Bristol Festival programme: "Samson"; "Faust" (Berlioz); "Lobgesang," "Stabat Mater" (Rossini); "Paradise and the Peri" (Schumann); Wagner selections; "Messiah." Vocal artists: Albani, Nordica, Palliser, Landi, Hilda Wilson, Clara Butt, Lloyd, Davies, Santley, Black, Warlock. October 25 and three following days. Conductor, Hallé.

No printer's boy has done better lately than he of the *Totnes Times*. The young gentleman in question—for whom we anticipate a distinguished future—by slipping a single letter into the middle of a word made it appear that "the Newton Choral Society intend rendering Haydn's Oratorio 'Cremation.'" There can be no doubt that, if discovered, the juvenile wag "got it hot."

Inasmuch as Mr. Joseph Bennett was knighted by a Welsh paper some time ago, and has just had the same dignity conferred upon him by a New York contemporary, it seems needful to say that he is not entitled to the gold spurs, which, indeed, would be out of all keeping with his modest and peaceful calling as a musical journalist.

The Vienna correspondent of the *Telegraph*, who is among those who know a thing or two in music, is represented as wiring that the librettist of Rubinstein's "Christ" is "Bulthaupt, the celebrated Wagner playwright." The tricksy spirit employed to carry news now-a-days has evidently been "at it again."

Sir Augustus Harris is credited with an intention to produce "Der Freyschütz." We trust he will carry out his purpose, for Weber's opera is most unjustly neglected. Only let us have the work as the master left it, and not with the recitatives written for an Italian version at Her Majesty's Theatre by, if we remember aright, Sir Julius Benedict.

How well the late Emma Abbott, who was regularly interviewed on the subject of her dresses, knew the public with which she had to deal. With reference to Mrs. Albert Barker, the reciter, the Americans have just been told: "She is a pupil of Herman Vezin in elocution, and claims to design all her own gowns."

Organists will, no doubt, be curious to hear Signor Capocci, of St. John Lateran, Rome, who is now giving some performances in this country. Italian organists often do strange things and show queer taste, but this gentleman, we hear, is a "legitimate."

Curious English appears in some New York papers. When a scribe of the *Sun* wished to say that "whistling fiends" are a frequent nuisance, he put it that they "infest the environment of daily life." Paid by the line, we imagine.

Music flourishes, or, at any rate, there is a good deal of it in Hampstead. A series of three Recitals of Chamber Music is now in progress at the Drill Hall, with capital programmes and competent artists. This is a good thing, of which we cannot easily have too much.

Southampton is considering the propriety of establishing a College of Music, at the instance, it seems, of Miss Marie Wurm. A public meeting is in prospect, with Sir George Grove as chairman.

Miss Nikita is going, or has gone, to America. She was preceded by the good old story of the Indian chief who captured her when a child, &c.

The Dublin Harmonic Society has broken up after a life of thirty years. We are sorry.

DRURY LANE OPERA.

Sir Augustus Harris opened the "National" house on Easter Monday, for a short season of cheap opera, which is still continuing. So far little has been done that calls for notice, the manager's policy being to repeat a few successful operas, about which, and the manner of their rendering, there remains nothing more to say. He has, however, added one work to his repertory—the "Juive" of Halévy, long denied to the lyric stage of England, its last performance having taken place some time in the early "fifties." In all likelihood the manager was drawn to "La Juive" by its capacity for stage show. Sir Augustus Harris is good at spectacle, and a chance to display alike his capacity and his resources comes to him, no doubt, with much acceptance. At any rate, he put Halévy's work before his patrons so as to please their eyes, if their ears were not in equal measure gratified.

The opera met with more favour than might have been expected. Its story seemed to interest, the more, perhaps, because it resembles somewhat that of *Rebecca* in "Ivanhoe," and the music proved scarcely so old-fashioned as was feared. Truth to tell, "La Juive" is, both dramatically and musically, a strong work, able to hold its own against the influence of change in public taste. So much has been proved by the Drury Lane revival, and we may now look to see the opera transferred to the stage of Covent Garden. It was first played, as readers of musical history know, at the Grand Opéra, Paris, in February, 1835, and is now nearly sixty years old. Often performed on the Continent, it has partially survived in England through the use of certain airs for concert-room purposes. Mr. Lloyd and Mr. Foli have both done service in this respect, and now that we have the entire work once more the chances are that it will not again be neglected, anyhow for a considerable time. But future performances should be better than that at Drury Lane. The manager will have to find a more competent *Rachel* than Miss Gherlsen and a more powerful *Ruggiero* than Mr. De Vaschetti. Mr. Giannini (*Eleazar*) and Mr. Castelmary (*Cardinal*) did very well, and are fit to take their place in any representation. But the main weakness lay in the orchestra. Sir Augustus's freshly-imported Germans are by no means a success. They play with sad want of precision, and the tone of the strings is wretched. In brief, they won't do at all, unless there be a considerable admixture of English performers, with their better qualities and finer instruments.

ROYAL CHORAL SOCIETY.

For the sake of maintaining a complete record of the labours of the leading Choral Association in the Metropolis, it should be noted that the customary abbreviated version of "The Messiah" was performed at the Albert Hall on Good Friday. But the sacred Concerts on the most solemn day of the Christian year partake of the nature of religious functions, and are scarcely amenable to criticism. We will, therefore, pass on to the performance of "St. Paul" on the 19th ult., which, artistically, was a marked success, though the comparative smallness of the audience was disappointing, as Mendelssohn's first Oratorio has of late been taken into new favour. The number of empty seats, however, may be accounted for on two grounds: it is a curious, but indisputable fact, that after Easter Oratorio temporarily declines in favour; and, notwithstanding the boasted advance in musical taste, the public is still attracted by eminent names, the list of soloists on the present occasion not being particularly strong. As it happened, however, the rendering of the solos was, in every instance, worthy of the Albert Hall. Mr. Watkin Mills was, of course, thoroughly impressive in the leading part, for he has for some time been recognised as almost without a rival in the forcible music which Mendelssohn has put into the mouth of the great Apostle of the Gentiles; Madame Clara Samuell interpreted the soprano airs with the utmost conscientiousness and noteworthy artistic effect; Madame Belle Cole was wholly satisfactory in the one contralto air "But the Lord is mindful"; and Mr. Ben Davies sang "Stephen's Apology" with fine declamatory emphasis, and "Be thou faithful unto death" with all the fervour it demands. The music of the two witnesses received justice from Mr. J. Woodley and Mr. F. Stuart Hyatt. Sir Joseph Barnby's choir once more showed itself unsurpassable, for every number in the oratorio, from the quietest to the most elaborate, was given without flaw of any sort. Oratorio lovers who stayed away from this performance missed a treat.

PHILHARMONIC SOCIETY.

The third Concert of the present season, given in St. James's Hall on the 20th ult., calls for no extended remarks, the programme being made up chiefly of well-known works. Among these were the "Leonora" Overture, the "Italian" Symphony, and Chopin's Pianoforte Concerto in E minor. In face of these things criticism finds nothing to say that has not been said many times, and we, therefore, are confined to remarks upon the performance only. A notable feature in the rendering under Dr. Mackenzie's *bâton* was the unusually slow speed at which some parts of the Overture and the *Andante* of the Symphony were taken. The Conductor, however, simply went back to early usage. In these days of nervous impatience everything is hurried, even music, which especially suffers thereby, and we were glad to find the *Andante* so given as to bring out all the pensiveness—nay, melancholy, which it contains in so marked a degree. The general performance of both works was a theme of hearty commendation, and it is clear that Dr. Mackenzie is showing more and more the essential qualities of a true *chef d'orchestre*. Mr. Sapellnikoff made a very favourable impression in the Concerto, which he played throughout with very great finish and delicacy, completely effacing the impression left by an effort of a less acceptable character at his last appearance. On this occasion the artist did not seek to astonish; his endeavour was to interpret Chopin in accordance with truth of style and spirit. This he did, and was rewarded with the unanimous approval of all qualified to judge. In response

to an encore, he played Mendelssohn's Caprice in E with equal delicacy and charm.

The remaining orchestral selection was a group of pieces from Mr. Edward German's music to "Henry VIII.," some of which were heard for the first time in a concert-room and, therefore, to full advantage. We like this music much. It is not the production of a flabby and feeble composer, but of one who has a strong grip alike of subject and technical means. Both the Overture and the "Intermezzo funèbre" made this fact clear. Mr. German has a future before him the realisation of which depends entirely on his own perseverance. We believe him to be a serious musician, who will not rest content with partial achievement, and in that confidence we await developments. Miss Marie Brema, who sang a scena by Joachim and Beethoven's "Creation's Hymn," should learn to moderate her powerful voice. She is like an organist who plays through a service with all the stops out, and misses his effect in a monotony of noise.

CRYSTAL PALACE CONCERTS.

The Concert of the 1st ult. was very appropriately prefaced, in memory of its composer, by the late Mr. Wingham's charming Concert-Overture in F, to the unforced beauty and grace of which full justice was done in an admirable performance. Mr. Leonard Borwick was the instrumental soloist of the afternoon, and repeated his familiar and irreproachable reading of Schumann's Pianoforte Concerto, besides giving further proofs of his versatility in minor solos by Mendelssohn, Liszt, and Tschaikowsky. Mozart's noble Symphony in E flat was finely played by the orchestra, and Mr. Manns introduced a bizarre but attractive Egyptian dance from Bizet's "Djamileh." Mrs. Hutchinson, the vocalist of the afternoon, gave a refined rendering of the great air "Divinités du Styx," from Gluck's "Alceste," and introduced an old Welsh melody arranged by Mr. Somervell, and adapted by him to the words of the Psalm "By the waters of Babylon." The melody is beautiful, but the shortness of the tune and the number of the verses render it hardly suitable for a Concert of this description. Cherubini's Concert-Overture in G brought an interesting programme to a worthy close.

On the 8th ult. Mr. Manns introduced the Second Suite from the incidental music composed by Grieg for Ibsen's drama "Peer Gynt," which had not been given in London before, though we believe Sir Charles Hallé has performed it in Manchester. The Second Suite is hardly likely to form a formidable rival to the earlier and deservedly popular selection; but it is none the less a very enjoyable and picturesque work, though more remarkable for its charming lyrical impulse than any deep dramatic intensity. Miss Fanny Davies gave a very careful and well-rounded reading of Chopin's Concerto in F, and later on played minor solos by Brahms, Schumann, and Liszt with fluency and intelligence. Mr. Manns directed excellent performances of Raff's prolix but indisputably clever "Im Walde" Symphony and Weber's "Freischütz" Overture; and Mr. Braxton Smith, the vocalist of the afternoon, revived an aria from one of Donizetti's forgotten operas, besides singing Buononcini's "Per la Gloria."

The performance of Berlioz's "Faust," on the 15th ult., was, taken all round, creditable rather than remarkable. The orchestral numbers and accompaniments were played with spirit and precision, and an efficient, if not ideal, cast of soloists were found in Miss Macintyre, Mr. Ben Davies, and Mr. Henschel—the last-named specially distinguishing himself. But the Crystal Palace Choir, though exhibiting marked improvement in the present season, still lack the musicianship and the quality of tone indispensable to an adequate interpretation of this work.

The concluding Concert of the series, held on the 22nd ult., in the presence of a somewhat sparse audience, was chiefly noticeable for the splendid playing of Mdlle. Gabrielle Wietrowetz in Spohr's familiar and enjoyable Ninth Concerto. The distinguishing features of Mdlle. Wietrowetz's style—immense energy, breadth of phrasing, and deep feeling—find congenial scope in this work, which she rendered with triumphant success on this occasion. Mdlle. Wietrowetz was also heard to great advantage in a Polonaise of Wieniawski. For the performance of Schumann's D minor Symphony Mr. Manns reverted once more to the edition of 1851, discarding the Brahms-Wüllner version which he introduced last year. A fine performance of this and of a selection from Mr. Henschel's Incidental Music to "Hamlet" was given by the band, under Mr. Manns's direction. In the absence, through indisposition, of Miss Liza Lehmann, her place was taken by Miss Nancy McIntosh, who created a moderately favourable impression in songs by Handel, Massenet, and Mr. Henschel.

ROYAL ARTILLERY BAND.

The appreciation in which the admirable Concerts given by Cavaliere Zaverthal and his well-trained orchestra are held was well shown, on the 21st ult., by the crowded state of St. James's Hall and the sympathetic attention given to the works performed. The *pièce de résistance* was Beethoven's Eighth Symphony, of which a most careful and correct reading was given. The perfect command of dynamic effect, for which this orchestra is now famous, was shown in a remarkable way in a dainty little *pizzicato* piece, "Al Fresco," composed by the Conductor. No such a *pianissimo* has been heard in London for many a long day as this orchestra produced on the occasion in question, and other conductors will do well to note the fact. German's three charming dances from "Henry VIII.," the popularity of which grows apace; the Overture to "Ruy Blas," and pieces by Ole Bull, Rubinstein, Gillet, and Schubert completed the programme. Of the Concert which took place on the 28th ult. we must speak in our next issue.

M. SAURET'S CONCERT.

This eminent artist gave a Concert at St. James's Hall on the 15th ult. It was described as a "Violin Recital," but the title was rendered inappropriate by the modesty of the Concert-giver, who figured, as a soloist, in but three of the seven "numbers" which composed his programme. These consisted of three charming pieces of his own ("Canzona," "Impromptu," and "Farfalla"), a Concerto by Vieuxtemps, and Paganini's Variations on "Di Tanti Palpiti." The musical value of the last-named pieces may not perhaps be great, but their difficulty is indisputable, and they served admirably to show the executant's command of his instrument, and his power either to astonish or to charm. M. Sauret also led the great Trio in B flat by Beethoven, which opened the Concert. In this his associates were M. Ernest Gillet, a violoncellist of sterling merit, and Miss Muriel Elliot, a young pianist whose refined, unaffected style and intelligent phrasing made so favourable an impression that it was a pity her solos should have consisted of nothing better than vocal pieces by Chopin, Schubert, and Wagner, "arranged" by Liszt. Surely the number of works originally written for the pianoforte is large enough to render unnecessary these drafts from a *répertoire* the legitimacy of which is at least debatable. With this protest, however, we are bound to couple the admission that the pieces suited Miss Elliot's expressive style to a nicety. A little more power and brilliancy, at times a little more "passion," and this young artist should take high rank. Miss Dews was very acceptable in songs by Gounod and Hatton.

MADAME FRICKENHAUS'S CONCERT.

The term *Matinée* as applied to entertainments may cover a multitude of things, and the performance announced under this head by Madame Frickenhaus, at St. James's Hall, on the 19th ult., proved to be a more than usually interesting Chamber Concert. The excellent English pianist was modest in her selection of solos, contenting herself with Beethoven's brief two-movement Sonata in F sharp (Op. 78) and three trifling pieces by other composers. The most important feature of the programme was a Sonata in A for pianoforte and violin, by the late composer César Franck, whose works are very little known in this country. Though Franck was a Belgian by birth, and was naturalised as a Frenchman in 1873, he was scarcely in harmony with French musical art, which, almost

invariably, seeks the stage as its medium of expression. He not only wrote two operas, but four oratorios—the best of which is "Ruth," composed in 1846—a number of orchestral and chamber works, and pieces for organ and pianoforte. We believe his Pianoforte and Violin Sonata was one of his latest efforts, and it certainly betrays the influence of the modern German school. It is not a work to be hastily judged, the vague outlines and the bold and frequent drifting of the tonality rendering it difficult to follow at a first hearing. These remarks, however, do not apply to the *Finale*, which is a bright and genial movement. In the performance, Madame Frickenhaus was associated with that able violinist, Mr. Réné Ortmans. Another novelty, in which the Concert-giver was joined by Mrs. Norman Salmond, was a brilliant and effective Polonaise for two pianofortes, by Saint-Saëns. Songs were contributed by Mr. Norman Salmond, and the Concert ended with Mozart's Pianoforte Trio in E major.

MISS DORA BRIGHT'S CONCERTS.

This clever composer and pianist gave three Concerts of chamber music on the 12th, 19th, and 26th ult., at Princes' Hall, with the assistance of Miss Angela Vanbrugh, Madame Clara Samuell, Messrs. Willy Hess, Emil Kreuz, W. E. Whitehouse, F. Griffith, and Miss Atalja van Niessen, a new contralto with a sympathetic voice (not yet, however, under perfect control) and an obviously artistic nature. The first Concert included Pianoforte Quartets by Mozart and Dvorák, Brahms's Sonata in G for pianoforte and violin, and Beethoven's Variations in C minor for pianoforte alone. In each of these the keyboard instrument was manipulated by Miss Bright with customary ease and skill. The second Concert was made specially interesting by the first performance in England of a Quintet for pianoforte and strings by an English composer, Mr. Moir Clark, once a student at the Royal Academy of Music, but who has since studied much abroad. The movement of the work which pleased us best was the *Scherzo*, which is very piquant, original, and concise. The slow movement, a broadly melodious piece, comes next in merit, then the opening *Allegro*, and, lastly, the *Finale*, which we liked least. But the work as a whole shows much talent and very considerable knowledge of the "arts and crafts" of composition. Mr. Moir Clark's career will be watched with interest. At this Concert Miss Bright played Chopin's B minor Sonata, Mr. Willy Hess and Mr. Whitehouse contributed violin and violoncello solos respectively, and Miss Van Niessen strengthened the favourable impression she had already made by her singing of excerpts from Wagner, Cornelius, and Brahms. The third Concert, devoted exclusively to the music of British composers, and containing a new Quartet for pianoforte and strings by Miss Bright, and a new Suite by Erskine Allon, took place too late for notice in our present issue. It should be said that Miss Bright added to her other labours the duties of accompanist.

ROYAL ACADEMY OF MUSIC.

One of the most generally successful public performances given for several years in connection with this Institution was the Orchestral Concert at St. James's Hall on the afternoon of March 28. The only fault that could be found with the scheme was the comparatively humble position assigned to the excellent company of players, consisting mainly of present and past students, the only piece for orchestra alone being Cherubini's brilliant "Anacreon" Overture. Some of the solo instrumentalists, however, did remarkably well, the strongest impression being made by Miss E. Reynolds, a violinist who, though very young in years, gave a remarkably intelligent and even brilliant performance of Max Bruch's Concerto in D minor (No. 3), affording ample ground for the hope that, with further study and experience, she may develop into an artist of the first magnitude. Miss Edith Williams played two movements of Goetz's rarely-heard Pianoforte Concerto in B flat (Op. 18), with technical facility and considerable feeling; and Miss M. Molyneux was heard to even greater advantage in two movements from Rubinstein's Pianoforte Concerto in D minor. A good word may be said for Miss A. E. M. Carnes, who displayed much ability on the harp in an *Allegro Brillante* from a Concerto in E flat, by Parish Alvars. Equal promise was evinced by the vocal students, Miss Minnie Robinson and Miss Elsie Mackenzie (soprani), Miss Violet Robinson (mezzo-soprano), and Mr. Tom James (baritone), all showing distinct promise in their respective selections. Dr. A. C. Mackenzie, who conducted with marked zeal and ability, may be congratulated on the almost uniformly favourable impression made by the young people who took part in this Concert.

The following prizes have been given during the month: Sterndale Bennett Prize.—Thirty-eight candidates. Awarded to Lilias Pringle. The Examiners highly commended Keith C. Glen, and commended Anna Stern. Sainton Scholarship.—Twenty-two candidates. Awarded to Florence E. Moss. The Examiners highly commended W. J. Read, and commended Lilian O. Cook and W. B. Carter.

FESTIVAL IN WINCHESTER CATHEDRAL.

The long-anticipated celebration of the 800th anniversary of the consecration of Winchester Cathedral took place on Saturday and Sunday, the 8th and 9th ult. The Festival arrangements, which were under the direction of the Dean, Dr. G. W. Kitchin, and the Precentor, the Rev. R. T. Marshall, included an important musical programme, for the rendering of which a choir and orchestra numbering over 500 had been gathered together from different parts of the county and from London, Mr. George Kitchin being the Conductor. On the Saturday afternoon a fine performance of Mendelssohn's "Hymn of Praise" was given, followed by Mackenzie's "Benedictus," beautifully played by the London Stock Exchange band, which provided the orchestral element during the Festival. The evening programme was as follows: "Hirten" Symphony (Bach); "Dettingen Te Deum" (Handel); Violin solo, Andante (Beethoven), Miss Mary Cardew; Symphony in B minor (Schubert); Solo, "Laudate Dominum" (Mozart), Miss Fillünger; Overture, "In Memoriam" (Sullivan); Chorus, "Hallelujah" (Beethoven). The performance was in every way successful. The choir and orchestra acquitted themselves admirably, as did also the solo vocalists, Miss Fillünger, Madame Alice Grey, Mr. Edwin Houghton, and Mr. F. C. Tyack. The stately building was thronged at both performances, notwithstanding the somewhat high prices charged for tickets of admission.

On the Sunday afternoon a special service was held in the Nave, in which the orchestra again took part. The sermon was preached by the Bishop of Newcastle, and the musical portion of the service included Eaton Faning's Magnificat and Nunc dimittis in C, Wesley's anthem "The Wilderness," and a new anthem, composed for the occasion by Sir Herbert Oakeley, "The Glory of Lebanon." Haydn's "Hymn to the Emperor," for strings, and Mendelssohn's March of the Priests, from "Athalie," were played by the band as voluntaries. The Festival was a great success.

A WESTMORLAND EISTEDDFOD.

To all who desire to see good music acclimatised in this country, and not merely an exotic plant cultivated for the benefit of the select few, the record of the "Wakefield Music Competitions" should be of exceptional interest and value. The history of this Institution, which is named after its first patron, but must inevitably be associated with its energetic and able Conductor, Miss M. A. Wakefield, the moving spirit of the affair, is both instructive and encouraging. In 1885 a small Industrial Exhibition took place at a village near Kendal, and it occurred to some of those interested in the event to hold, in connection with it, a quartet competition. From this modest beginning the Institution has grown, gathering strength from year to year, until at the seventh competition, which took place in St. George's Hall, Kendal, on the 12th and 13th ult., no less than 650 individual competitors, arranged in seventeen separate classes, made their appearance before the judge, Mr. W. H. Cummings. On the first day the proceedings began at two and lasted till six, the time being occupied chiefly with soloists and junior choirs. Thirteen sopranos sang Mr. A. Somervell's charming "Shepherd's Cradle Song"; eight altos were heard in "Woe unto them"

(*Elijah*); seven tenors in Sterndale Bennett's "Maiden mine," and as many basses in Mendelssohn's "For the mountains shall depart"; while Rubinstein's duet, "The Angel," for soprano and contralto, formed the subject of another competition. Seeing that the competitions are open only to towns and villages of under 6,000 inhabitants, in the County of Westmorland, and within a fourteen mile radius of Sedgwick, their influence on the music of the district cannot well be exaggerated, and it is not difficult to give credence to the statement that a very marked improvement has taken place in the church music of Westmorland since they were inaugurated. And if the standard of performance has been raised—and of this Mr. Cummings has no doubt—the appreciation of the competitors for good music can hardly fail to have been intensified by the choice of subjects such as the compositions named above, for it is scarcely unfair to assume that not a few of the singers would, but for the competition, have been contented with music of a less artistic character. In a string quartet competition a new departure was made on the present occasion, a departure promising to become one of the most valuable features of the event. Englishmen have little, if any, reason to be ashamed of the vocal music of their country; but as regards instrumental music, much remains to be done; and the performances of our excellent provincial choral societies can hardly be considered thoroughly satisfactory until the orchestras associated with them are as much "home made" as the choruses. In the encouragement of instrumentalists, then, it is possible to see a step towards that much-needed end—the establishment of local orchestras. Three quartet parties entered for the prize, and their playing of the *Adagio* from Haydn's "Emperor" Quartet was, to say the least, highly creditable. The second day was given up to sight-reading and adult choirs, and displayed a remarkably high level of general excellence. The sight-reading was especially satisfactory, for it argued a considerable degree of musicianship, and in the competition for adults nearly every competitor got through the first exercise chosen by the judge without stumbling. The choral competitions included classes for male voice choirs, and choirs of female voices, village choral societies, and the "Henry Leslie" Madrigal Competition. The singing of the chorus from "St. Paul," "See what love hath the Father," showed a remarkable refinement and finish, and reflected great credit on the amateur conductors who were responsible for the performances, though it may be added that the gyrations of some of these suggested that a special prize for conducting would not be amiss. The proceedings ended with a Concert, the principal feature of which was an excellent performance of Dr. Parry's fine "Ode on St. Cecilia's Day" by the competing choirs, numbering in all some 400 voices, and conducted with remarkable decision and ability by Miss Wakefield, the soloists being Mr. and Mrs. Henschel. Some old Welsh melodies, arranged and orchestrated by Mr. Arthur Somervell and sung by Miss Wakefield, and a delightful "Spring Song" by Mr. Henschel, sung by Mrs. Henschel with perfect refinement, were also worthy to be specially recorded. During the interval the prizes were distributed, and Mr. Cummings gave an interesting address on the general results of the competitions. Were it possible, however, to expand his remarks into a detailed report, which could be printed and circulated among the competitors, this would be greatly to their advantage in preparing for another of these tournaments of song.

THE TONIC SOL-FA COMPOSITION CLUB.

This Club is formed upon the mutual improvement principle. Each quarter the members write such music as the Committee may decide upon, and this work is divided into two grades—elementary and advanced. The settings are copied and made into books and distributed to each member. Criticisms are invited—the compositions are so far anonymous—and when completed are sent round for all the members to peruse. The Club was founded in 1867, and has flourished most successfully ever since. On the 15th ult. a performance consisting entirely of members' compositions was given at the Young Men's Christian Association Hall in Aldersgate Street. There was a large and enthusiastic audience present. The programme consisted chiefly of vocal music. Among the most noticeable pieces, we may mention "Autumn Serenade," a song by W. S. Desborough; and "Eena Deena," a humorous part-song by G. Merritt. The instrumental pieces were a well-written *Adagio Cantabile* and *Trio* from a Sonata in G major for pianoforte and violin, by W. G. Waller Goodworth, and a Gavotte (re-demanded) for violin by W. T. Deane. The vocal music was performed by Mrs. Walter Cuff, Messrs. Sinclair Dunn and C. J. Butler, and a select choir under the direction of Mr. T. H. Warner. The violin pieces were admirably played by Miss Gwynne Kimpton (silver medalist, Guildhall School), and the pianoforte accompaniments were efficiently rendered by Miss Fanny Kay.

MUSICAL ASSOCIATION.

At the monthly meeting of the above Association, held on the 11th ult., at the Royal Academy of Music, Mr. James C. Culwick, organist of the Chapel Royal, Dublin, read a paper entitled "Artistic Landmarks." Mr. Culwick began by saying that while some persons objected to criticism altogether, to others it would seem to form the whole of their enjoyment in music. Criticism which judged merely by the letter and by comparison was hurtful, and prejudicial to progress; but criticism which led the reader to take wider and more sympathetic views of art was healthful and helpful. The true critic required to be exceptionally endowed. He must possess knowledge, honesty, courage, and sympathy. His knowledge must be not only technical but far-reaching, and he must possess intuitive artistic perception and sympathy, without which his criticisms would be of no or little real value. An acquaintance with the different schools of philosophy was also necessary. Artistic landmarks were always found in pairs and opposing each other. They formed the limits between which the artist could move with freedom and safety, but beyond which lay many pitfalls. It must be admitted, however, that it was those who went to the extremes of artistic limits who enlarged the boundaries of art. There were limits in art just as there were truths in morals. The salvation of art would seem to lie in the perfect adjustment of opposing forces. This was in accordance with the laws of nature. The true purpose of the discord was to enhance the sweetness of the concord. It was the influence of opposing forces which shaped the progress of art. Not all right lay on one side of the artistic field, nor all wrong on the other. The teachings of Darwin formed the basis of one school of present musical thought, those of Herbert Spencer another. The former would give us agreeable sounds as the soul of music, mere beauty without intellectuality; the latter, deriving the origin of music from emotional expression, would give us any ugliness as art so long as it was a true expression of human emotion. In neither of these extremes lay the truth. The all-important struggle between power and beauty was like the eternal strife between good and evil. The characteristic of much modern music was its excess of power at the expense of beauty. Equipoise was the thing most needed to-day.

In the subsequent discussion, Mr. H. Banister, who occupied the chair, remarked that although progress was highly desirable no pure soul could feel in sympathy with the subject-matter of much that was now produced. Music, as an art, must appeal to our humanity, and that was one reason why we did not want music which dealt with the detestable and vile. Mr. Wesché thought it would be extremely difficult to draw the line between power and beauty. Beauty in itself was powerful, and power very often contained great beauty.

OBITUARY.

The death is announced, on the 10th ult., at Paris, of Xavier Boisselot, a once well known and much valued composer, who had attained the mature age of eighty-one. Born at Marseilles in December, 1811, Boisselot studied, with considerable distinction, at the Paris Conservatoire, and the promise then given by him was in a measure

fulfilled by the subsequent production of two operas from his pen—viz., "Ne touchez pas à la Reine," brought out at the Opéra Comique in 1847, and "Mosquita la Sorcière," produced at the Opéra National three years later, both of which met with the very considerable success they merited. Upon the death, at about the latter period mentioned, of his father, a pianoforte manufacturer in a large way at Marseilles, he had to take over the business, in the management of which his time became thenceforth almost entirely absorbed.

German papers apprise us of the death, on March 25, at Leipzig, of August Horn, the able and popular composer of numerous vocal quartets and *Lieder*, and author of many pianoforte arrangements of classical masterpieces, both operatic and otherwise—a not unimportant department of the art, in which he greatly excelled. Horn, who was a pupil in composition of Mendelssohn, was born at Freiberg, in Saxony, on September 1, 1825.

There has just died at Nice, at an advanced age, a musician of considerable reputation in Italy, Gaetano Amadeo, for many years Maître de Chapelle at the Cathedral in Marseilles. He was born at Porto Maurizio, and for several years pursued the study of his art at Bologna, under Rossini, who entertained a very high opinion of the talent of his pupil—an opinion which was justified in his subsequent compositions. Amongst the latter, those written for the church occupy the first place, but he has also composed a number of excellent secular works—chiefly vocal. He is the author of a treatise on Counterpoint and of another on Fugue.

Signora Metaura Torricelli, a gifted violinist of great continental reputation, died at Padua, on the 11th ult., of consumption. She was only twenty-six years of age.

Thomas Bentick Richardson, for thirty years the highly esteemed Organist at St. Mary's Church, Bury St. Edmunds, died in the third week of last month, aged sixty-two. He was an excellent all-round musician, whose influence upon the musical life of the town had been distinctly elevating, and whose loss will be most keenly felt.

The death is reported of Mr. Carl Jung, the well-known leader of the Crystal Palace orchestra. Since the death of Costa Mr. Jung was also first violinist at the Handel Festivals. He was an able orchestral leader, and was greatly respected by his colleagues and his chief.

On the 12th ult. the much respected vocalist and composer Theodore Distin passed away. He was in his seventieth year. His compositions consist of services, glees, and part-songs, several of which were awarded prizes.

We have also to record the following deaths:—

On March 21, at Graz, Wilhelm Sahla, able violinist, and excellent teacher of his instrument; director of the well-known Academy for violin playing in that town, aged sixty-nine.

On March 30, at Leipzig, Hugo Seelemann, esteemed member of the Gewandhaus and Opera orchestras, aged forty-two.

On the 6th ult., at Buisach, near Mannheim, Frau Jeanne Grohé, daughter of the eminent violinist, Jean Becker, and a pianist of considerable attainments, in her thirty-fourth year.

On the 14th ult., at Brussels, Madame Servais, widow of François Servais, the celebrated violoncellist, and mother of the two gifted brothers, Franz Servais, the composer, and the late Joseph Servais, violoncello virtuoso.

On the 20th ult., at Leipzig, Paul Jesse, director of the Fabrik Leipziger Musikwerke.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The value of a local orchestra has been demonstrated during last month by the demand made upon Bristol players for performances given by district choral societies. Midsomer Norton and District Society gave Sir John Stainer's "Daughter of Jairus" (Conductor, Mr. Walter J. Kidner), and for the first time the efforts of a band supplemented the singing of the choir. Later in the month the Weston-super-Mare Philharmonic Society (Conductor, Mr. Edward Cook) had a Mendelssohn night, the majority of the instrumentalists coming from Bristol. One of the works presented was the "Hymn of Praise," and as no trombone player was available the suggestive passage at the commencement had to be given by a cornet!

On the 4th ult. a Concert was given at the large Vestry Hall, St. Philip's, in aid of the funds of the Society of St. Vincent de Paul. The vocalists were Madame Nellie Sheedy, Mr. W. F. Hudlestone (Bath Abbey), Mr. W. Lampard, and Mr. G. Morley. A miscellaneous programme was satisfactorily performed, Mr. W. R. Nicholas being accompanist.

The fourth of a series of Concerts intended to interest the poor of St. Philip's was given at the Vestry Hall on the 5th ult., and the following took part: Misses Wilmot, J. Bamborough, H. Nugent, E. Oram, Mrs. A. A. Babb, Miss Oram, and Miss Lewton. Mr. George Trout was Conductor and Mrs. F. E. R. Davey accompanist.

A Concert given in Bedminster Town Hall, on the 5th ult., was interesting chiefly on account of the presence of Miss Clara Butt, who came among her friends and acquaintances and experienced a hearty reception. She sang with effect J. L. Hatton's "Enchantress" and Crouch's "Kathleen Mavourneen." Other vocalists who took part in the Concert were Miss Rose Howard, Mr. E. T. Morgan (Bristol Cathedral), and Mr. Lawford Huxtable. Miss Bessie Morgan was at the pianoforte and Mr. H. E. Logan contributed violin solos.

Bristol South Musical Society gave its fourth Annual Concert on the 11th ult., and there was a large attendance. The programme comprised part-songs and glees, rendered in a manner that reflected credit on Mr. E. T. Morgan, the Conductor, as well as the members. Miss Bessie Morgan played the accompaniments. During the interval the Rev. Canon Tetley delivered an address, and Mr. Morgan, in proposing a vote of thanks to him, said out of twenty pieces in the programme, seventeen were the works of English composers.

The Annual Concert at Colston Hall on behalf of the Widows' and Orphans' Fund of the Great Western Railway Servants was held on the 12th ult., and a long and interesting programme of miscellaneous music was gone through. Miss Florence Cromey, Madame Belle Cole, Mr. Harper Kearton, and Mr. Montague Warlock were the artists engaged, and in addition to their efforts, which were highly appreciated, there were songs by Dr. Lionel Weatherly—an amateur of considerable ability, brother of Mr. F. E. Weatherly, the well-known writer of songs—and Mr. Arthur Jupp. The band of the Bristol Rifle Volunteers, under the direction of Mr. G. Webb, played some selections, and Mr. Augustus Simmons acted as accompanist.

Two Concerts of exceptional merit were given on the 14th and 15th ult. by the Choral Society, under Dr. Hubert Parry and Mr. George Riseley's direction. At the former performance Dr. Hubert Parry's "L'Allegro" and Sir Arthur Sullivan's "Golden Legend" were given, Dr. Parry conducting in the case of his Cantata, which was splendidly given by a choir of 500 and an orchestra of 100 players, the soloists being Miss Anna Williams and Mr. Watkin Mills. In the "Golden Legend" the principal vocalists, besides Miss Williams and Mr. Mills, were Miss Clara Butt and Mr. Edward Lloyd. Miss Butt received a hearty welcome from the Bristolians. The second Concert by the Society was devoted to "Elijah," with the same principals. Much interest was taken in the appearance of Miss Butt, as this was the first time she had sung in the Oratorio, and so impressed were the audience with her rendering of "O rest in the Lord," that they heartily applauded at the close of the air.

On the 17th ult. a meeting, under the presidency of the Mayor, was held to form a relief fund for the sufferers by the explosion at the Great Western Colliery in South Wales. Mr. George Riseley, as Conductor of the Orpheus Glee Society, offered to get up a Concert for the relief of the sufferers and to be answerable for the musical expenses attending it. The offer was accepted. When Llanerch explosion occurred a few years ago Mr. Riseley's Concert resulted in £125 being handed over to the relief fund.

At its annual Concert, on the 18th ult., the St. Mary's (Tyndall's Park) Society gave Cowen's "St. John's Eve," with orchestral accompaniments.

A highly interesting Concert of chamber music was

given in the Corn Exchange, Cheltenham, on the 10th ult., by the Hann family, whose classical Concerts at Brixton have for some years past attracted the attention of amateurs in the Metropolis. The party, led by Mr. Lewis Hann (who, as Professor at the Ladies' College, was responsible for the introduction of his clever relatives to a Cheltenham audience), included Mr. E. Hopkins Hann, Mr. W. H. Hann, Mr. W. C. Hann, and Mr. Sidney Hann, and the programme comprised Spohr's 'Quartet in G minor, the "Kreutzer" Sonata, and Brahms's Quintet in F minor, variety being given by songs sung by Miss Girtin Barnard.

Mr. Charles Fry gave his interesting Recital of Shakespeare's "As you like it" at the Corn Exchange on the 11th ult., with the assistance of about sixty members of the Festival Choral and Orchestral Society, under the direction of Mr. J. A. Matthews. The delicate little orchestral movements written for Mr. Fry by Berthold Tours and Dr. Mackenzie added to the interest of the performance, which also included Bishop's "Foresters, sound," "What shall he have that killed the deer," and Tours's "Hymn to the moon" and "Wedding Chorus." Miss Violet Perry sang "Under the greenwood tree," and, with Miss Leatham, Morley's "It was a lover," and Mr. Attree gave Arne's "Blow, blow, thou winter wind." Mr. Fry is well known in Cheltenham, and his Recital of this delightful Pastoral was followed with keen interest by the audience.

The first Concert of the newly-formed Keynsham Choral Society, of which Mr. George Riseley is President and Mr. J. H. Fulford is Conductor, took place on the 19th ult. Haydn's "Spring," the most melodious of the master's "Seasons," was the work essayed. Although the performance on the part of the choir was by no means faultless, it was, on the whole, highly creditable, and showed that the young vocal body is pursuing a course which will ultimately result in a high state of efficiency. The solos in the work were admirably sung by Miss Marion Harris, Mr. E. T. Morgan, and Mr. W. Thomas. Miscellaneous pieces filled the second part of the programme. Miss Rose Thomas ably discharged the duties of accompanist. Mr. Riseley was present at the Concert and delivered a brief congratulatory speech.

MUSIC IN DUBLIN.

(From our own Correspondent.)

Gounod's "Redemption" was performed by the Musical Society, at its second Concert of the season, at the Royal University, on the 5th ult. The soloists were Miss Anna Williams, Miss L. Dews, Mr. Edwin Houghton, and Mr. Watkin Mills. A thoroughly good performance was presented, under the direction of Dr. Joseph Smith.

A "Palestrina" Concert was given by the University Choral Society in the Examination Hall, Trinity College, on March 25, consisting of Pierluigi's "Missa Papæ Marcelli," "Improperia," and "Stabat Mater." The choir, of about eighty voices, on the whole acquitted itself creditably, but the "Crucifixus" and "Benedictus" for solo voices suffered from lack of precision and purity of intonation. Sir Robert Stewart conducted.

On the previous Saturday afternoon, March 18, Sir Robert Stewart gave an interesting Lecture on Palestrina in the same hall, with musical illustrations by a small choir.

On the evening of March 25 Sir Charles and Lady Hallé, assisted by the Polymnia Quartet and Mr. Ludwig, gave a delightful Instrumental and Vocal Concert in the Leinster Hall.

The Dublin Choral Union, under the direction of Dr. Annie Patterson, gave a very poor performance of Beethoven's "Engedi" and some new works by the Conductor, at the Antient Concert Rooms, on February 25, and a very good Members' Ballad Concert in the Molesworth Hall on the 4th ult.

Farmer's Oratorio "Christ and His Soldiers" was performed, with orchestral accompaniment and chorus of 100 voices, on the 1st ult., at the Metropolitan Hall, under the direction of Mr. Robertson Coade; and Gade's "Erl-King's Daughter," with a miscellaneous second part, was produced by the St. George's Choral Union in St. George's Parochial Hall on the 14th ult., with a small band, conducted by Mr. Raymond Revelle.

The Scottish Glee Choir gave a most enjoyable Concert in the Antient Concert Hall on the 15th ult. The tone and efficiency of the choir reflects great credit on the Conductor, Mr. Henry Baxter.

Miss Synge's Pianoforte Recital at the Antient Concert Rooms on the 17th ult. was well attended, and the performance of a number of standard works was highly creditable.

The Recitals of Chamber Music on Monday afternoons in the Theatre of the Royal Dublin Society continue to be largely attended. The programme on Monday, the 17th ult., included Haydn's "Rose" Quartet (Op. 64, No. 25), Brahms's Sonata in A major (Op. 100) for violin and pianoforte, and Schumann's Quintet in E flat (Op. 44) for pianoforte and strings. The executants are Signor Papini, Messrs. Delaney, Grisard, and Bast, with Signor Esposito, pianist.

A new Comedy-Opera, entitled "Victoire," was produced for six nights, commencing on the 17th ult., at the Leinster Hall, with full band and chorus, and excellent stage accessories. It is the joint production of Messrs. Alfred Smythe and Edgar Little, whose former work, "The Warlock," had such a success here last year. The principal parts were capably sustained by Miss Du Bedat, Miss Isabel Maddock, Mr. Lowther Campbell, and Mr. Frederick Flint. Mr. Little's music is graceful and melodious, and his vocal and instrumental scoring admirable. The work, however, hardly received justice at the hands of its amateur exponents.

MUSIC IN EDINBURGH AND EAST OF SCOTLAND.

(From our own Correspondent.)

The end of the musical season was the signal for a perfect shower of choral Concerts in Edinburgh and its neighbourhood. Each choral society hastened to present the fruits of the winter work before its friends and the public. In Portobello (Miscellaneous — Conductor, Mr. Tom Craig), Dalkeith ("St. Paul"—Conductor, Mr. Charles Guild; orchestra led by Mr. H. Dambman), Penicuick, and other minor musical centres, evidence was given that the favourite field is being widely and extensively cultivated. In Dundee the Choral Union turned from the modern school to old "Papa Haydn," and under Mr. Carl Hamilton's well-proved *bâton* secured a rendering of "The Creation" which equalled their very best efforts of the past. At Perth the two important Societies gave the usual Spring Concert. The Orchestral Society presented a programme including examples from Corelli on through Mozart and Beethoven to Mascagni. The Musical Society chose the first part of Haydn's "Seasons," and, under Mr. Graves's guidance, the performance was all that could be desired. The soloists were Miss Grace Richardson and Messrs. Stronach and Glencorse.

In Edinburgh itself the principal choral event was the spring Concert of Mr. Kirkhope's Choir, which gave all the more satisfaction on account of the very capable orchestra engaged for the occasion. The works were Brahms's "Song of Destiny," most impressively sung; Villiers Stanford's "Battle of the Baltic," which had all its good points emphasised by a faultless rendering; and Cowen's "Sleeping Beauty," in which the principal parts were sustained by Miss Bethell, Miss Lizzie Wright, Mr. Branscombe, and Mr. T. Kennedy.

In view of the comparatively limited resources in band, chorus, and soloists, an almost equal success was secured by Mr. Moonie's Choir, who presented the last-named work a few days before in the Literary Institute. Indeed, it would be difficult to commend too highly the energy, enterprise, perseverance, and careful skill of its Conductor. In the "Sleeping Beauty"—even more in the first part of Haydn's "Seasons"—his choir presented an undoubted claim to a high place among the choral societies here.

On the 4th ult. a Concert was given in aid of the Edinburgh Society of Musicians' Benevolent Fund, by Mr. Waddel's Choir and the Glasgow Select Choir, both of which have been conducted for some years by Mr. Millar Craig. A large audience was attracted. All true lovers of concerted vocal music ought therefore to be grateful to Mr. Millar Craig for the opportunity we had of hearing the Glasgow Select Choir with its perfect unanimity of time,

tune, and intention. Dr. Macgregor, who was in the chair, made a happy speech in support of the Benevolent Fund.

The annual Concert of the Philosophical Institution, which always closes our season of musical "tourists," was as well attended as its fortunate predecessors, and certainly the "only appearance" of such a strong combination as Dr. Joachim, Signor Piatti, and Miss Davies is attraction enough, even when no more important concerted pieces than a Trio by Herzogenberg, and the very "first period" B flat (Clarinet) Trio by Beethoven are offered. Madame Bertha Moore was the vocalist.

The successive failures of the Edinburgh Classic Chamber Concerts and of the Edinburgh Quartet made Mr. Grant McNeill's Chamber Concert all the more important as an attempt to remove, single-handed, what is a distinct reproach to this music-loving centre. There has been abundant evidence of individual talent in all these schemes; but, alas! the power of combination and the artistic self-sacrifice which that entails have been conspicuously absent. The most interesting number at Mr. McNeill's Concert was a Duo by Popper for violoncelli, played by Mr. McNeill and his former teacher, Mr. Carl Hamilton. In Trios by Saint-Saëns and Mendelssohn, Mr. McNeill had the able assistance of Messrs. Colin Mackenzie and Townsend.

The fifth session of the Edinburgh Bach Society was auspiciously inaugurated in the Waterloo Rooms by Professor Niecks, Honorary President, and Dr. Joachim, Honorary Member, when Edinburgh musical society was largely represented in an audience of about four hundred. Mr. Franklin Peterson, Honorary Secretary, intimated a further increase in the membership and a substantial surplus, and also announced that several distinguished musicians had consented to become honorary members. Among these are Dr. Spitta, Professor Sir John Stainer, Professor Villiers Stanford, Dr. A. C. Mackenzie, Mr. Henschel, and others. Professor Niecks extolled the object of the Society and urged the members on to higher and more strenuous endeavours. Dr. Joachim also spoke and made a touching reference to the late Mr. Lichtenstein, a friend of many years' standing.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Mr. Lee Williams's "Gethsemane" was given by the choir of Elgin Place Congregational Church on March 28, under the direction of Mr. Harold Ryder. Good work too was accomplished by Mr. W. J. Clapperton on the evening of the 12th ult. On that occasion the amateurs banded together under the name of the Crosshill Musical Association essayed Henry Gadsby's Cantata "The Lord of the Isles," and they had the advantage of assistance from the Glasgow Amateur Orchestral Society. This large and spirited body of instrumentalists—which includes several lady executants—was also to the fore a couple of nights later on with their third and last Concert for the season. The programme, a remarkably attractive one, comprised Mozart's Concerto in E flat for two pianofortes and orchestra, Gounod's Symphony in D, Oliver King's fine Overture "Among the Pines," and the trio of dances from Edward German's music to "Henry VIII."

On the 11th ult. the Glasgow Quartet gave its penultimate Concert of the series, when Mr. Philip Halstead, an accomplished local pianist, lent his valuable aid in Rheinberger's E flat Quartet. The same evening the Glasgow Glee and Catch Club once more communed with Horsley, Cooke, Callcott, Webbe, and other familiar friends, to a large and representative audience. Mr. Young's choristers include, it is no exaggeration to say, the "pick" of Glasgow voices, and they sing, moreover, with refined taste. The Club will, it ought to be noted, soon offer a prize for the best glee or part-song.

At Helensburgh, the local Choral Union, on March 31, gave a very good performance of Mr. J. More Smieton's dramatic Cantata "King Arthur." Later on Mr. and Mrs. Andrew Black gave a Vocal and Pianoforte Recital at the pretty little Clyde watering-place, and on the 13th ult. the choir of the local United Presbyterian Church included in its programme Stainer's ever-popular "Daughter of Jairus." The soundness of Mr. Robert Black's judgment in placing this work in rehearsal was amply justified, and, thanks to careful preparation, the Cantata made an impression of no ordinary interest on the large audience. Gaul's "The Holy City" has also appealed very successfully to our Gourock friends, and at Wishaw a praiseworthy ambition led Mr. Wardrop's choristers to attack no less a theme than Gounod's "Mors et Vita." Some years ago they performed "The Redemption" with wonderful success, and a similar tribute was well earned on the evening of March 30, when the French composer's latest sacred trilogy was performed. Many folks journeyed pretty long distances to form acquaintance with the impressive work, which was given by a band and chorus numbering 130 performers, and with Mrs. Eugenie Morgan, Miss Jessie King, Mr. Charles Ellison, and Mr. W. H. Burgon as soloists. The Wishaw Choral Union ought, indeed, to be encouraged in the artistic course it has all along pursued. Its reputation is not by any means local, and the production of "Mors et Vita" has further enhanced the Society's prestige.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The past month, if not particularly eventful, has witnessed a fair amount of good work in this city and district, of first importance being a performance of Mendelssohn's "St. Paul," given on the 11th ult., by the Musical Society, an organisation which has recently adopted the title of a once famous, but many years since disbanded, body of singers. Mr. J. F. Swift conducted the performance of the work, which has always been popular in Liverpool, where it was first heard in England on October 7, 1836. The band and chorus were numerous, 350 executants being advertised; but the performance was hardly of equal merit in regard to balance of power or attack. The orchestra, not a very large one, was well led by Mr. T. Shaw, and Mr. Grimshaw, in the absence of Mr. Best, was at the organ.

At Birkenhead the excellent St. Cecilia Society, which Mr. J. W. Appleyard conducts, has given Dvorák's "Stabat Mater" and Hamish MacCunn's "Lord Ullin's Daughter." The performance was, as is usual with this body of singers, of a semi-private order, and all those concerned therein were amateurs. The St. Cecilians are, however, entitled to be viewed from a high level, and, in regard to their latest departure, all their previous worthy traditions of pure intonation and intelligent singing were carried out. At the same place Haydn's "Creation" has been performed by the Brunswick Choral Society, under Mr. Roscoe, and, for a late date in the month just closed, Stanford's "Revenge" was promised by the St. Catherine's Choral Society, under Mr. W. J. Thomas. Both the Societies named, as well as St. Paul's Presbyterian, which gave Gaul's "Ruth," on the 25th ult., under Mr. Bevan, are of somewhat limited membership. They do good work, however, in their respective circles, and form useful musical centres among those whose lot is cast around them. To the general concert-going public, however, such Societies are little more than a name.

The West Derby Society, of which Mr. Cooper is the Conductor, has had to modify the scheme originally mapped out, but closed a useful season with a performance of Sullivan's "Trial by Jury." The object chiefly in view in this connection was benefit to the funds of the Society, and the latter has thoroughly justified its claims to a larger measure of public support than has been accorded for some years past. The Wavertree Choral Society, another useful if not very large organisation, did ample justice to Gaul's "Joan of Arc" on the 18th ult., under Mr. E. Bridson, a good deal of careful preparation being evidenced in the performance. The Societa Armonica gave a Concert on the 22nd ult.

In the locality of which Liverpool is the centre there has been performed—at Rhyl, Mendelssohn's 95th Psalm, and at Denbigh, the same composer's "As the hart pants," under Mr. F. C. Watkin; at Wrexham, Macfarren's "May Day" and Stanford's "Revenge," under Mr. Morton Bailey—for this performance a fine orchestra,

recruited in Liverpool and led by Mr. Courvoisier, being engaged; at Warrington, Mendelssohn's "Athalie," under Mr. Crossley; at Southport, Mendelssohn's "Hymn of Praise," by Mr. H. Hudson's Society; at Nantwich, Mendelssohn's "St. Paul," under Mr. Charles Dee; at Chester, Dr. J. C. Bridge's "Rudel"; and in the same city the local Orchestral Society, under Mr. Hughes, Assistant-Organist of the Cathedral, gave a Concert on the 13th ult.

On Good Friday Concerts were given at the Court and Shakespeare Theatres, the Birkenhead Cambrian Choral Society officiating as chorus at the one and the Liverpool Opera Society filling the same position at the other, the Conductors being respectively Messrs. J. O. Shepherd and T. Shaw. On the same day, as briefly notified before, the annual performance of Handel's "Messiah," for the poor of the city, brought together a good chorus in St. George's Hall, under Mr. H. A. Branscombe.

The Liverpool Music School, which was unostentatiously opened early in 1892 with a professorate thoroughly representative of the teaching power of the city, has done such good work and grown to such dimensions as to have acquired civic recognition. The Mayor (R. D. Holt, Esq.) accorded his presence at the public proclamation of medals and other awards at St. George's Hall, on the 22nd ult. The Directors' Scholarships were won by Mr. R. F. Lloyd (Harmony), Master F. Cresswell (Violin), Miss Vera Neville (Pianoforte), and Miss Annie Nelson (Singing). The Organ Scholarship was not awarded, but is to be again competed for next term.

With Eastertide came the conventional Eisteddfodau of various degrees of magnitude in North Wales. At Carnarvon there was a gathering of rival congregational choirs; and at Llandudno, Glyn Ceriog, Twrcelyn, and Llangefni other meetings were held. That at the last-named place being the most noteworthy and historic, claiming as it does the title of the Anglesea Chair Eisteddfod. M. Riviere's orchestra is again in evidence at Llandudno, but Mr. de Jong's has to give place to a smaller band at Rhyl.

Among such events as concern individual religious bodies, the annual gathering of Welsh choristers, mainly recruited from the leading dissenting bodies, is deserving of recognition. The meeting was held at Hengler's Circus, and the programme consisted of hymn tunes and anthems. Many hundreds of voices were engaged, and the singing, almost invariably true in regard to intonation at their celebrations, was of purer quality of *timbre* than has hitherto been the case. The great drawback was, however—as usual—the lack of adequate accompaniment.

Mr. W. T. Best has been granted three months' leave of absence on half-pay by the finance committee, and it is hoped that this period of rest will restore the veteran organist to health. Up to the time of writing nothing is reported as to who is to fill his place. The minutes of the committee in question merely state that a suitable substitute will be provided by the Corporation. Mr. Grimshaw has, however, acted in this capacity till now.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Were we not commencing our annual slack season, the wonderfully fine weather would drive lovers of music to seek it among the flowers and cool glades of the Botanical Gardens, where, during the summer months, sweet sounds will abound. The indoor Concerts terminated on the evening of the 17th ult., with the concluding meeting of the time-honoured "Gentlemen's" Society. During the winter, the luxurious hall has been better filled than for many years past; and the hope has been excited that useful and vigorous life may yet survive for our oldest art-institution. Under present circumstances it would be a great pity should the Concert Hall have to be closed ere its value had been ascertained as a home for chamber music, and for the display of the success which, it is confidently expected, will attend the work of the College of Music soon to be opened near to, and in close connection with, the Owens College.

Although Manchester has, mainly through the energy of Sir Charles Hallé, for many years been largely instrumental in keeping alive the musical activity of this northern part of England, it has been somewhat dilatory in making provision for the future, and in so arranging for the education of local talent as to secure an unbroken career of usefulness. More than ten years ago the need was publicly declared and acknowledged of provincial colleges, wherein the musical proclivities of a tuneful race might be duly fostered. Strangely enough, no steps were then taken to supply the want. But that it was keenly felt is proved by the fact that now, amid great commercial depression, and at a time when the city is engaged with vast schemes of many kinds, the demand is to be met in a worthy manner. May it prove that time has not really been lost, but that the quiet growth and prudent maturing of a wise scheme may be rewarded by a long-continued and ever increasing success.

The Royal Carl Rosa Company has during six weeks occupied our largest theatre; and, in spite of June weather in April, has been fairly rewarded for enterprise, and for the courage whereby difficulties of management have been met, and the loyalty with which its leading members have responded to somewhat unusual demands upon them. A vast amount of work has devolved upon Miss Ella Russell, without whom it is difficult to see how the Opera-house could have been kept open. Miss Russell's exertions have greatly enhanced her reputation here; her acting is always natural and unconstrained; while her singing is free from that utterly unmusical tone, that never-ceasing *vibrato* with which so many vocalists now regale patient and long enduring audiences. The company has been largely reorganised during the last two years; and, although our colleges should bestir themselves to turn out (but not too hastily) well-prepared dramatic artists, still most of the parts have been very creditably filled, and the general management has been characterised by that completeness which the company has taught us to expect. The chief works have been "Tannhäuser," admirably rendered, and "Othello." The "Mascagni nights"—when "Rustic Chivalry" and "L'Amico Fritz" have been bracketted—have drawn good houses, but it is evident that their attractiveness wanes.

At one of the pleasant gatherings at the Schiller-Anstalt, on the evening of the 22nd ult., Gluck's one-act comic operetta "Der Betrogene Kadi," recently discovered, and additionally orchestrated by the Viennese Kapellmeister, J. N. Fuchs, was very well rendered; and the purely amateur forces (instrumental and choral) of the Institution showed, under the skilful direction of Herr E. Sachs, the continued love and cultivation of the Fatherland strains. The band, led by Herr E. Setzer, was especially good.

The re-opening of the Town Hall organ, after considerable enlargement, is looked for.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Choral Union gave the last Concert of its twelfth season in the Music Hall on the 11th ult., the work performed being Bottesini's devotional Oratorio "The Garden of Olivet." The work had been previously heard in Sheffield—having been given about four years ago by the same Society. The committee of the Choral Union are to be congratulated on having discontinued the series of Concert performances of ballad operas, which threatened to impair the popularity of one of the best and oldest established local choirs. The Choral Union is an excellent Society, fully able to deal with the most difficult modern festival compositions, and the recent "Concert performmances" of "Maritana," "Lurline," and "Satanella," though admirable in themselves, have not properly utilised the resources of so fine a body of singers. In "The Garden of Olivet" the choristers had music to try their mettle, and they came through the task with flying colours. The tone and attack were excellent, and the many difficulties of Bottesini's music were completely mastered. The beautiful chorus, "Our Watch, dear Jesus," with its melodious theme, was expressively sung, and in the vigorous "Lord, shall we smite," the full power of the vocalists was brought out with fine effect. The band and soloists were admirable, and the Concert was in all ways successful. Mr. Suckley conducted.

The Musical Union is a prosperous musical organisation, with an enterprising committee and an enthusiastic

Crossing the Bar.

("*The Righteous hath hope in his death.*"—Proverbs xiv. 32.)

AN EVENING ANTHEM

IN COMMEMORATION OF THE FAITHFUL DEPARTED.

Words—"Crossing the Bar"—by ALFRED, LORD TENNYSON.
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Composed by Rev. H. H. WOODWARD, M.A.,
Mus. Bac., Oxon.; Precentor of Worcester Cathedral.

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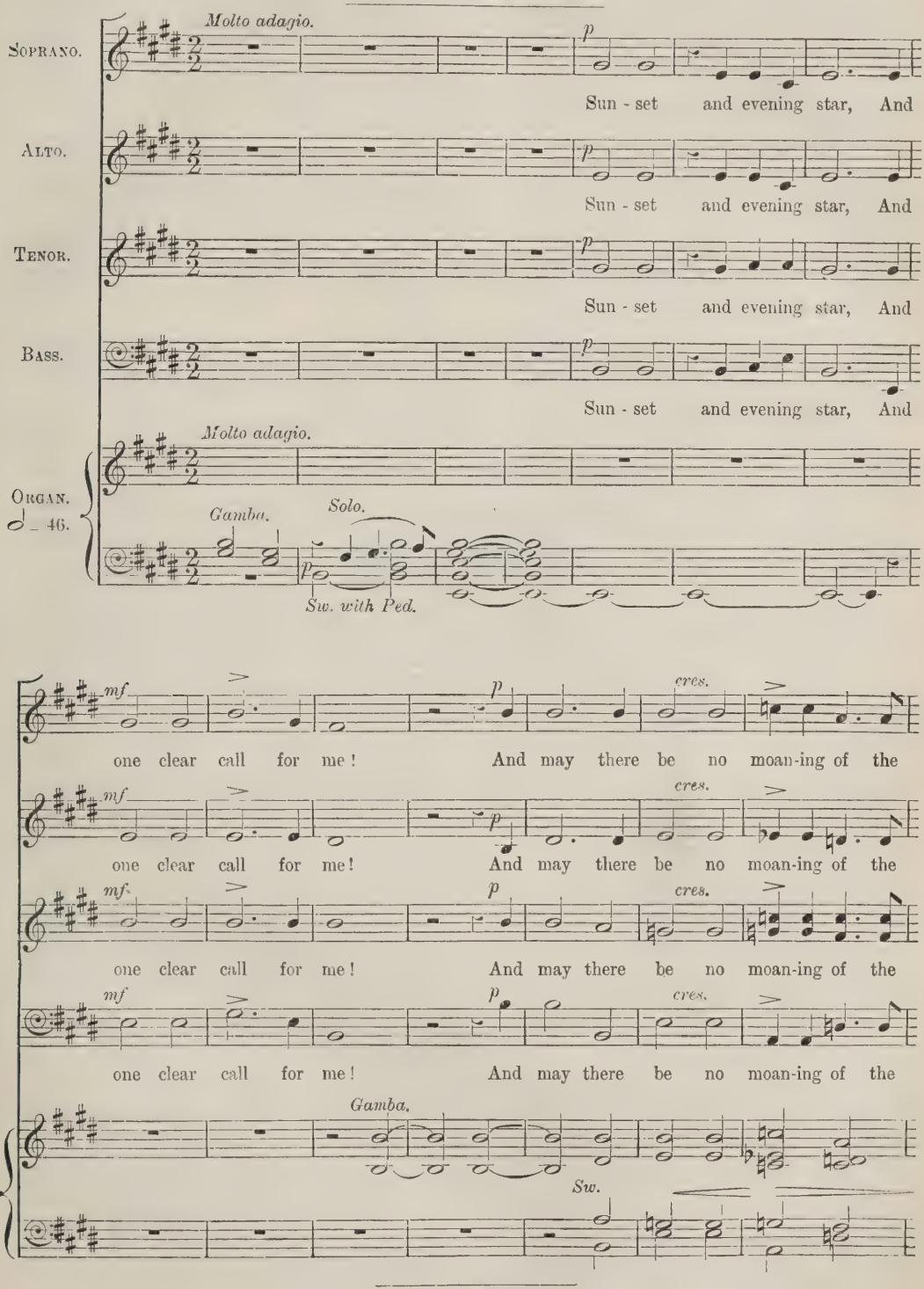

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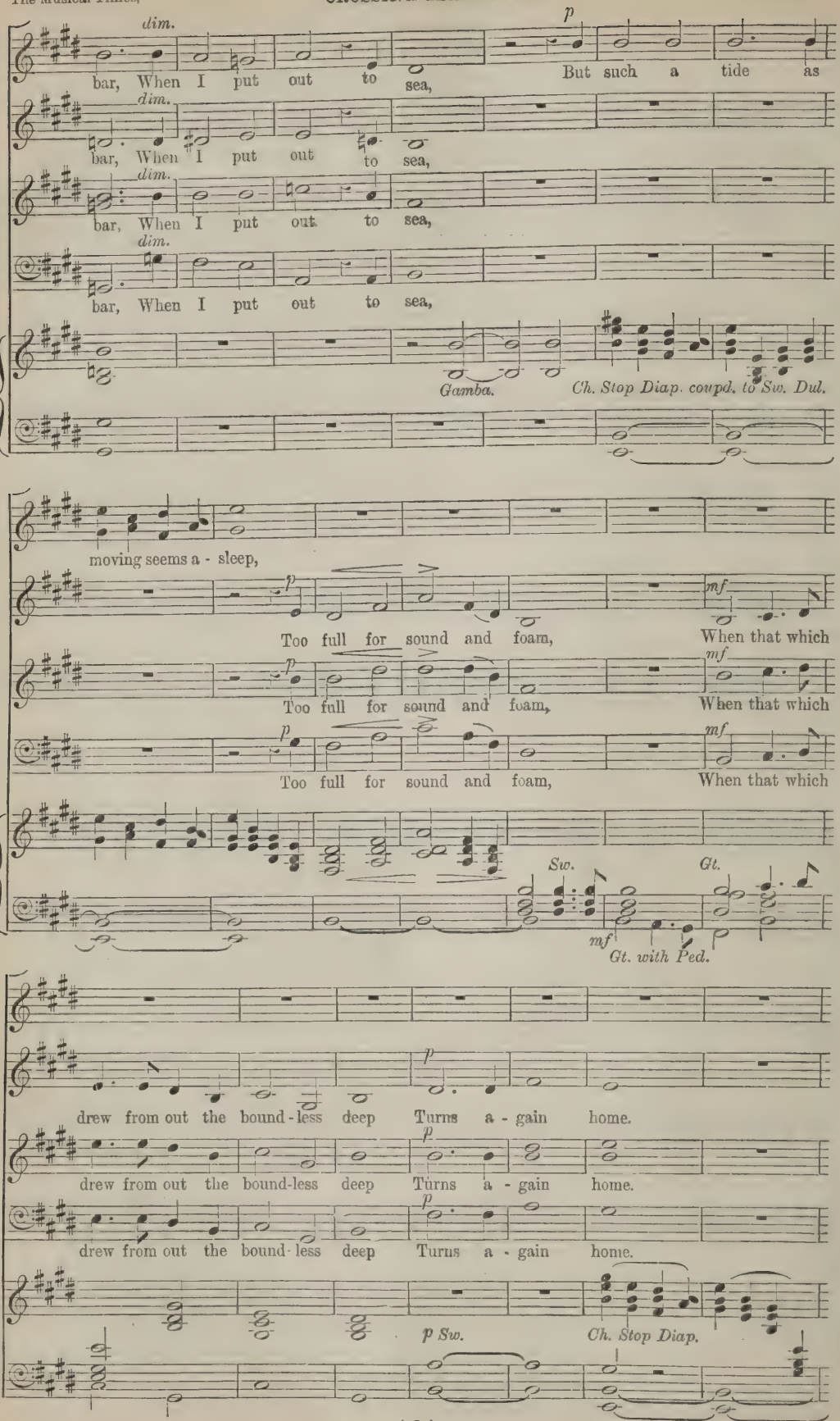
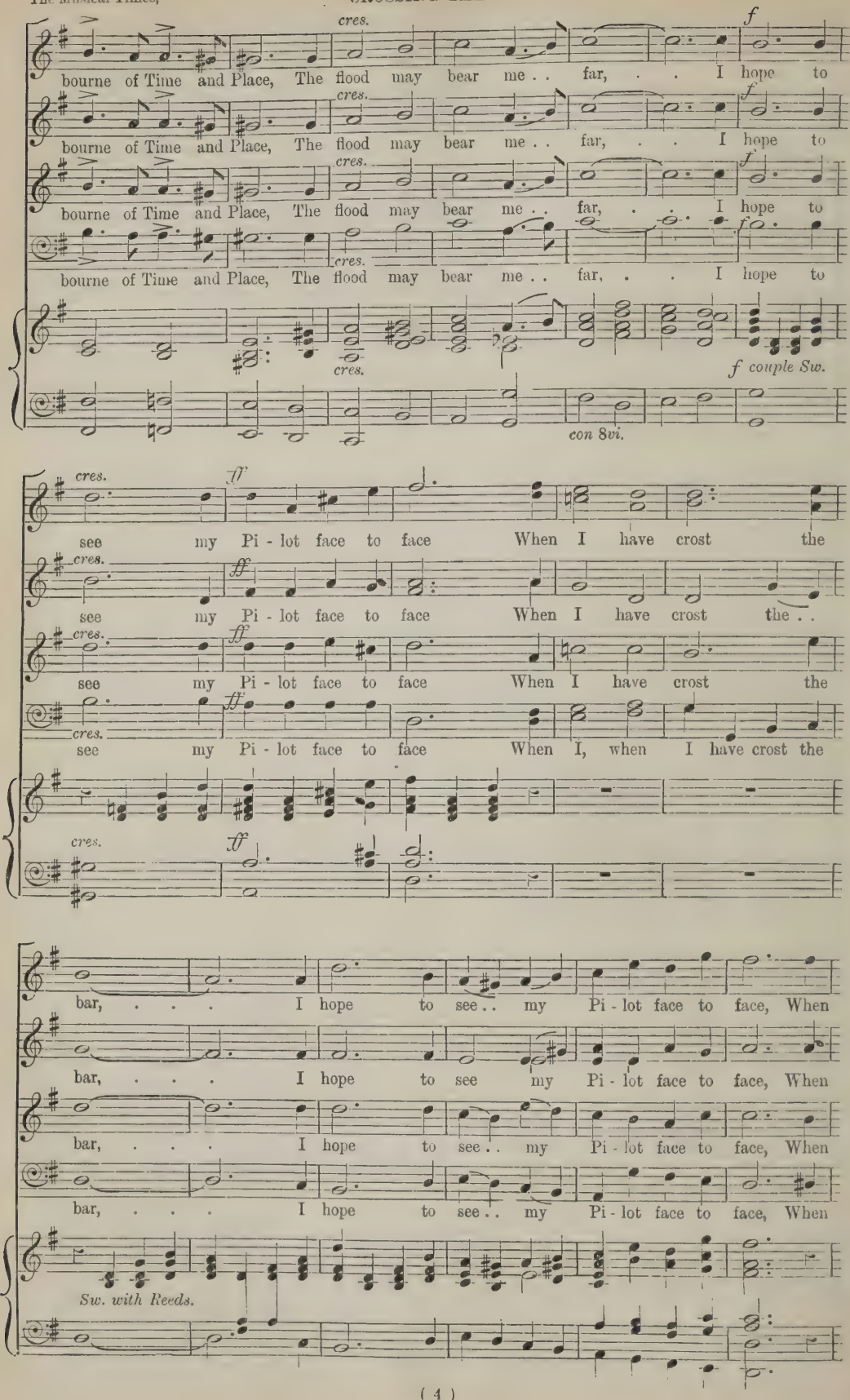
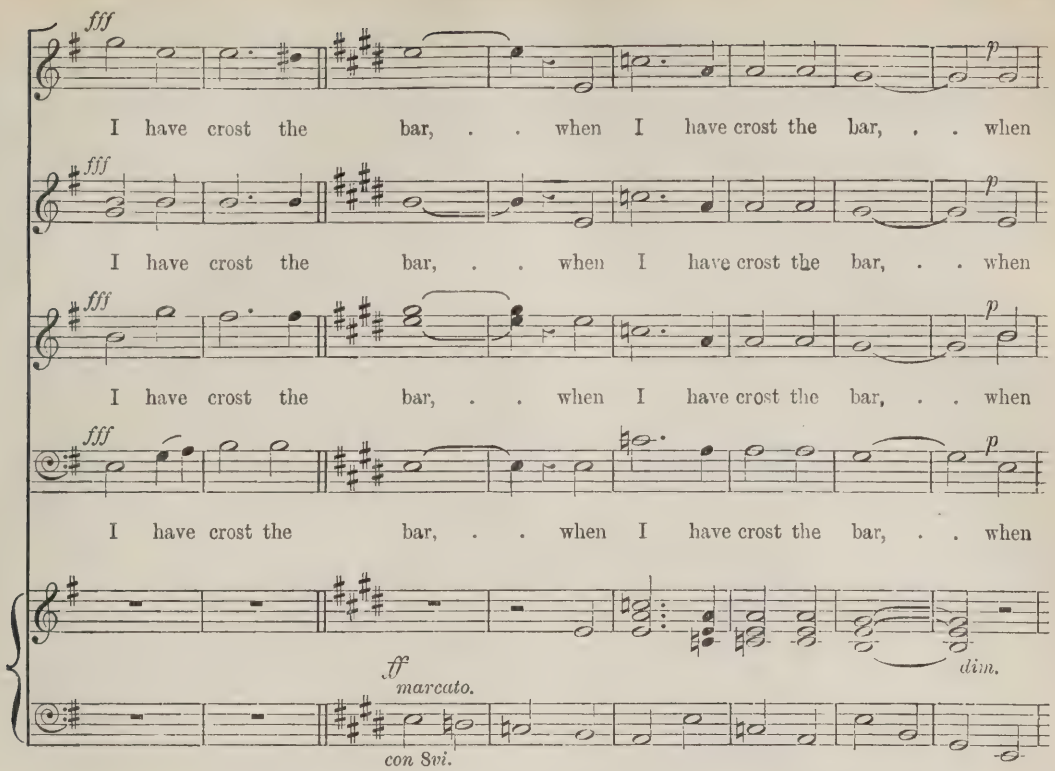

dim.
bar, When I put out to sea,
But such a tide as
moving seems a - sleep,
Too full for sound and foam,
When that which
drew from out the bound - less deep
Turns a - gain home.
Gamba.
Ch. Stop Diap. coupd. to Sw. Dul.
Sw.
Gt.
Gt. with Ped.
p Sw.
Ch. Stop Diap.

cres.
attacca.
Twi - light and evening bell, And af - ter
Sw.
Gt Diap. Full Sw.
dolce con espress.
that the dark! And may there be no sad-ness of fare - well, When
that the dark! And may there be no sad-ness of fare - well, . . .
that the dark! And may there be no sad-ness, no sad-ness of fare -
that the dark! And may there be no sad - ness,
Ch.
senza Ped.
Boldly.
mf
I, when I em - bark. . . . . For tho' from out our
When I em - bark. . . . . For tho' from out our
- well, When I . . . em - bark. . . . . For tho' from out our
When . . I em - bark. . . . . For tho' from out our
Gt. mf


cres.
f
bourne of Time and Place, The flood may bear me . . far, . . I hope to
cres.
f
bourne of Time and Place, The flood may bear me . . far, . . I hope to
cres.
f
bourne of Time and Place, The flood may bear me . . far, . . I hope to
cres.
f
bourne of Time and Place, The flood may bear me . . far, . . I hope to
cres.
f couple Sw.
con 8vi.
cres.
ff
see my Pi - lot face to face When I have crost the
cres.
ff
see my Pi - lot face to face When I have crost the . .
cres.
ff
see my Pi - lot face to face When I have crost the
cres.
ff
see my Pi - lot face to face When I, when I have crost the
cres.
ff
bar, . . . I hope to see . . my Pi - lot face to face, When
bar, . . . I hope to see my Pi - lot face to face, When
bar, . . . I hope to see . . my Pi - lot face to face, When
bar, . . . I hope to see . . my Pi - lot face to face, When
Sw. with Reeds.


fff
I have crost the bar, . . when I have crost the bar, . . when
p
fff
I have crost the bar, . . when I have crost the bar, . . when
p
fff
I have crost the bar, . . when I have crost the bar, . . when
p
fff
I have crost the bar, . . when I have crost the bar, . . when
p
ff
marcato.
con 8vi.
dim.

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John Barleycorn.
Hunting song.
The buffalo.
Drink little England dry
Ye sons of Albion.
The gallant hussar.
Sheep shearing.
May song.
Cupid, the pretty ploughboy.
The old farmer.
The honest ploughman.
Flash lad.
The birds in the spring.
The Masonic hymn.
The seasons.
Somersetshire hunting song.
Tally ho! hark away.
The barbel.
Go from my window.
The nightingale.
Derry-down Dale.
Bonny light horseman.
The soldier's farewell.
The jolly waterman.
Saucy sailor boy.
Paul Jones.
William and Mary.
Britons, strike home.
Ward, the pirate.
Marlboro'.
Polka mad.
Grand conversation of Napoleon.
The punch ladle.
The churchwarden's song.
A jug of this.
The lost lady found.
Mary of the moor.
Undaunted Mary.
Banks of sweet primroses.
The cuckoo.
New garden fields.
Go no more a rushing.
Richard of Taunton Dean.
Advice to batchelors.
Botany Bay.
Old Rosin the beau.
The new-mown hay.

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Wake from thy grave, Giselle.
Father Francis.
The old house at home.
Philip the Falconer.
I cannot flatter.
Oh! here's to the Holly.
There's a light in her laughing eye.
The brave old oak.
Childhood's dreams.
My home.
Sweet village bells.
'Tis night, 'tis night.
Wake, my Love.
Robin Hood.
The Outlaw.
The home of early years.
Old Christmas.
Oh! the merry days.
The Diver.

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What plaintive dirge.
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One pure drop of water.
Sound the harp and cembal.
Sweet is our farewell song.
How silent is the forest grove.
Oh, my fair lost rosebud!
Dulcimer, let me play thee.
Play, oh play, ye gipsies!
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Sound the harp and zither.
Love, hear my lips pronounce thy name.
See 'mid craggy passes.
Jolly rags.
Wand'ring ever wand'ring.
See this pretty girdle.
How long it seems.
On the lake.
When she dances with me.

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It was the time of roses .. .. Thomas Hood.
Light slumber is quitting the eyelids .. .. Frederick Locker.
O, hush thee, my babie .. .. Walter Scott.
The earth below and the Heaven above .. .. .. Charles Grant.
If love were what the rose is .. .. .. Algernon Swinburne.

BOOK II.

What does little birdie say? (A) .. .. Tennyson.
What does little birdie say? (B) .. .. Tennyson.
Of all sweet birds .. .. Peire Vidal.
Lift my spirit up to thee .. .. Charles Grant.
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The Knotting Song.
Nymphs and Shepherds.
I attempt from Love's sickness.
Full Fathom five.
Come unto these yellow sands.
When I am laid in earth.
I'll sail upon the Dog-Star.
They tell us that you mighty pow'rs.
On the Brow of Richmond Hill.
Fairest Isle, all Isles excelling.
What shall I do?
From Rosy Bow'rs.

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6. The Ocean of Hope.
7. Poesie (Poesy).
8. An Leukon.
9. To Leukon.
10. Quand je te vois.
11. Daheim. (In Thee).

TEN CANZONETS

COMPOSED BY

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Despair.
Fidelity.
Hark! what I tell to thee (The Spirit Song).
High on the giddy bending mast (The Sailor's Song).
In thee I bear so dear a part (Sympathy).
My mother bids me bind my hair.
Now the dancing sunbeams play (The Mermaid's Song).
O tuneful voice!
She never told her love.
The season comes when first we met (Recollection).

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conductor. In announcing for their Spring Concert, on the 13th ult., Hiller's "Song of Victory" and Schubert's "Song of Miriam," they adhered to their wholesome rule of alternating classical works with novelties. Both works were, however, practically new to the city, and both were rendered with the accuracy and finish characteristic of the Musical Union's performances. An interesting miscellaneous programme was also submitted, in which the part-singing of the splendid choir surpassed anything ever done by the Society before. To Mr. Henry Coward (who conducted) the highest credit is due for having brought chorus singing to such a pitch of perfection.

The Upperthorpe Musical Society performed "Elijah" in the Music Hall on the 14th ult., under Mr. J. Beaumont. This Society was founded a few years ago under very promising conditions, and, thanks to an excellent conductor, a loyal chorus, and a capital selection of works, a very good record of work done can be shown. The "Elijah" performance last month was a most creditable one, the efforts of the chorus being especially worthy of the highest praise. The singing of "Thanks be to God" will rank as the finest thing they have hitherto done; but the entire work was rendered in praiseworthy style. The principals were Mrs. Robertshaw, Miss Lilian Hovey, Mr. Tom Child, and Mr. J. Browning.

The Amateur Instrumental Society gave its third Subscription Concert in the Montgomery Hall, on the 25th ult., playing Mozart's "Jupiter" Symphony and other works. Mr. H. Coward conducted.

On the 24th ult. Madame Albani sang in Sheffield for the first time. The concert party included Miss Landi, Madame de Pachmann, Messrs. Foli, Chilley, Carrodus, and Wilson.

MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

ONE of the best Concerts given for years past by the Sarum Choral Society, which is now in its forty-fifth season, took place at the Assembly Rooms on the 11th ult. The Oratorio selected for the occasion was the late Sir G. A. Macfarren's "King David," a work full of beauty, and an absolute novelty in Salisbury. The members of the Society had rehearsed the Oratorio thoroughly and were well prepared for whatever difficulties it presented to them. In the choruses, "Absolom prepareth chariots and horses" and "Joy in Heaven," especially, they were heard to great advantage. The solos were undertaken by Miss Lilian Redfern, Miss Edith Hands, Mr. Lewis Thomas, and Mr. Lucas Williams, all of whom acquitted themselves admirably, the task of the last-named artist being by no means a light one. The orchestra, which was a little deficient in wind instruments, was led by Miss N. Harding. To Mr. C. F. South, the energetic Conductor of the Society, much credit is due for the success of the Concert. Mr. Alfred Foley gave an Evening Concert in the County Hall on the 5th ult., when he introduced a newly formed choir, which he intends to permanently establish in the city under the name of the Salisbury Philharmonic Society. A number of unaccompanied part-songs were nicely sung by seventy well-balanced voices, Sir Joseph Barnby's "Sweet and low" being given with particular delicacy. A small orchestra, led by Mr. E. Jones, contributed to the programme, and songs were sung by Madame Newling.

The Westbury Philharmonic Society made its second appearance, under the conductorship of Mr. A. Foley, on the 12th ult. Mendelssohn's "Hear my Prayer" and a miscellaneous selection composed the programme, the solo in the Psalm being taken by Madame Newling.

Two performances of Handel's "Judas Maccabæus" were given by the Bournemouth Choral and Orchestral Society on the 7th ult., at the Shaftesbury Hall. Dr. Lemare, the Conductor of the Society, had spared no pains in the preparation of the Oratorio, and the chorus singing was the strongest feature of the Concerts. The principal vocalists were Miss Shinner, Miss Reeks, Miss Clara Spencer, Mr. A. Kenningham, and Mr. F. Bevan, the orchestra being led by Signor Bertoncini. Mr. Duncan Hume accompanied the recitatives on the organ. Dr. Lemare is to be congratulated upon his efforts to provide adequate performances of the works of the great masters in Bournemouth.

The annual Students' Concert given by Mr. T. E. Spinney took place at the Assembly Rooms on the 6th ult., the Mayor presiding. Besides the very creditable renderings of vocal and instrumental music by the students, the Salisbury Orpheus Society sang several glees and part-songs in an admirable manner, and Mrs. Beesley played a pianoforte solo. Mr. Spinney, during the evening, made some interesting observations on the history and progress of music.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE approach of Easter means for all practical purposes the cessation of music in its higher aspect, and until the month of October, "Music in Yorkshire" will be of the most *al fresco* description. On March 20 Mr. Alfred Christensen gave the last of his Concerts, introducing a new Cantata from his own pen, entitled "Kenilworth," the music of which is remarkable for its graceful tunefulness if not for any higher qualities. Its lyrical and melodious character should, however, make it popular. The soloists were Mrs. Ashworth, Miss Marie Rhodes, Messrs. Hinds and Billington. On March 22 the Leeds season was brought to a satisfactory termination by the Leeds Philharmonic Society, the programme of its final Concert being as interesting as the performance was praiseworthy. Modern British art was well represented by Professor Stanford's spirited choral ballad "The Battle of the Baltic," a worthy successor to his well-known setting of Tennyson's "Revenge," and Dr. Parry's Leeds Cantata "Ode on St. Cecilia's Day," while Mendelssohn's "Walpurgis Night" and Bennett's graceful "Naïades" Overture may be taken to have represented classical art. The performance, under Mr. Alfred Broughton's direction, was in all respects most satisfactory, and the highly artistic singing of Mr. and Mrs. Henschel formed one of the most delightful features of the Concert, the baritone solos in Dr. Parry's fine Ode having seldom, if ever, had such complete justice done to them. The chorus was hardly at its best, but this was chiefly owing to numerous abstentions through illness.

The Bradford Old Choral Society gave, on March 24, a Concert of English music, the programme consisting of Bennett's "May Queen," Mr. Frederic Cliffe's Concert-Overture, or "Orchestral Picture," as he terms it, "Cloud and Sunshine"; and Dr. Parry's "Ode on St. Cecilia's Day." The performance, if not free from faults, especially in some portions of the Ode, was of average merit, many of the choruses being sung with a freshness and force worthy of the highest praise. Mr. Cliffe, who is a native of Bradford, was to have conducted his "Picture," but in his unavoidable absence the Society's able Conductor, Mr. Hartwell Robertshaw, took his place. The last of the Subscription Concerts was signalised by the production of a new Symphony in E minor (Op. 64), by Tschaikowsky, a powerful and characteristic work, the *Andante cantabile* being especially remarkable for its impassioned melody and rich orchestration. Though the *Finale* is somewhat noisy, it is full of interest and vigour. This was but the second performance of the work in this country, to which it had been introduced a few weeks before by Sir Charles Hallé, who conducted it also on this occasion. While dealing with Bradford, a town specially favoured in musical matters, mention must be made of the excellent work done by the Bradford Permanent Orchestra, a body partly professional, but chiefly amateur, which has given a series of excellent People's Concerts during the season, under the conductorship of Mr. W. B. Sewell.

On the 20th ult. Mr. S. Midgley gave the second of his Classical Chamber Concerts. Sterndale Bennett's Pianoforte Trio in A (Op. 26) and Brahms's Trio in C minor (Op. 101), with the same composer's first set of Liebeslieder (Op. 52), were the chief features of a highly interesting programme. Mr. J. Dunn was the violinist, Mr. C. Fuchs the violoncellist; the Concert-giver taking the pianoforte part. On the 21st ult. Madame Albani's Concert Party appeared at St. George's Hall.

At Huddersfield the long and varied series of Subscription Concerts came to an end on March 21, when the London Military Band supplied the programme. The Dewsbury Choral Society gave a Concert on March 23, Sir Joseph Barnby's Leeds Psalm "The Lord is King" being conducted by the composer. Dr. C. H. Lloyd's refined and musicianly Cantata "Hero and Leander" also formed part of the programme. The principal vocalists were Miss Thudichum, Miss Sarah Berry, and Mr. W. Riley. Under the honorary conductorship of Mr. G. H. Hirst, this Society has, during the past season, made distinct progress. On March 21 the Ilkley Vocal Society gave a Miscellaneous Concert under Mr. Broughton's direction, a Bach Chorale, Mendelssohn's 115th Psalm, and Schumann's "New Year's Song" forming the chief features of the programme. The Wakefield Orchestral Society, an almost exclusively local organisation, gave a Concert on the 21st ult., under the direction of Dr. Bullen. The programme included Schubert's "Unfinished" Symphony.

The Middlesbrough Musical Union, under the energetic and able conductorship of Mr. Kilburn, has been doing much good work during the past season. After giving Berlioz's "Faust," and a miscellaneous Concert, in which Mr. and Mrs. Henschel took part, the Society ended the season, on the 19th ult., with a miscellaneous Concert; Mascagni's "Cavalleria Rusticana" forming the first part of the programme and Dr. Parry's Choral Ode, "The Glories of our Blood and State," being included in the miscellaneous portion. The principal vocalists were Miss Esther Palliser, Miss Amy Martin, Messrs. O'Mara and Max Eugene.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, April 11, 1893.

The month has been more than usually full of novelties, thanks to the progressive spirit of Mr. Walter Damrosch and Mr. R. H. Warren, who represent the young element among our resident directors.

On Thursday evening, the 30th ult., at Madison Square Concert Hall, occurred the first annual Laureate Concert, under the conditions announced by the National Conservatory of Music, and directed by Dr. Dvorák. The programme embraced a "Rural Symphony," four movements by Henry Schoenfeld, of Chicago; Pianoforte Concerto in A minor by Joshua Phippen, conducted by Dr. Dvorák; Suite for strings, Frederick Bullard, of Boston; and a Cantata, entitled "The Dream King and his love," by H. W. Parker. The result, while not satisfactory as illustrating the best work of native composers, showed the wisdom and artistic aim of the Conservatory as well as the helpful influence of Dr. Dvorák's residence among us, and gave promise of richer results in the near future. The one composition of distinct excellence was the Cantata of Mr. Parker, performed under the direction of the composer. The work emphasised the previously acquired reputation of Mr. Parker in respect of clear thought, intelligently worked out with musicianly skill.

On Thursday, the 6th inst., at the Music Hall, was performed Dr. Dvorák's noble Cantata the "Spectre's Bride," by the Church Choral Society, under Mr. R. H. Warren, with the assistance of the Symphony Orchestra, Miss Lillian Blauvelt, Mr. J. H. Ricketson, and Mr. Geo. W. Ferguson. Preceding the Cantata the distinguished composer conducted his own "Husitzka" Overture, with a vigour and spirit rarely witnessed, bringing out in a wonderful way the great beauty and significance of this picturesque work. In the performance of the Cantata the forces engaged were scarcely adequate to the acoustic requirements of the Music Hall, but the intelligence and enthusiasm of the singers was undeniable and received prompt recognition from the distinguished audience gathered to listen. It is to be hoped that the singular beauty of this work will induce choral directors generally to attempt the conquest of the unmistakable difficulties which it presents, in the assurance that it will amply repay the most assiduous study. Mr. Warren's commendable ambition ought to excite the generous emulation of other conductors, and lead to a general knowledge of this strikingly beautiful composition.

The Oratorio of Edgar Tinel, "St. Francis of Assisi," had its first performance in this country on Saturday evening, the 18th ult., under Mr. Damrosch. The soloists were Madame De Vere Sapio, and Messrs. Galassi, Rieger, Keyser, and Bushnell, the latter of whom scored the success of the evening by a flawless rendition of the unaccompanied "Watchman's Song." The work, already well known in Europe, abounds in striking themes of a pure, almost severe mould, unrelieved except by the brilliant colouring of the orchestration. The chorus as a rule was very efficient, and the entire performance added greatly to the well-earned reputation of the distinguished director.

An additional proof of Mr. Damrosch's energy was given on Saturday, the 8th inst., in the production, in oratorio form, of Saint-Säens's Opera "Samson and Delilah," which afforded occasion for the *début* of a promising young contralto, Miss Mary Louisa Cary. This young lady possesses an exceptionally rich voice, of wide range and fair cultivation. We shall doubtless hear of her in the near future under improved conditions. The success of the Concert was very great.

The Handel and Haydn Society, of Boston, gave Bach's "St. Matthew" Passion on the evening of Good Friday, with the Boston Symphony Orchestra, and as soloists Miss Franklin, Mrs. Alves, Messrs. Heinrich Meyn, Max Heinrich, and William Dennison. The work was not given in its entirety, the mind of our century being neither devout nor patient enough for the stupendous work; but the result was eminently satisfactory. The impressive numbers "I will stay there beside thee," "Commit thy ways, oh pilgrims!" were sung in a manner befitting the time, and elicited much praise. Space forbids more than a bare mention of several admirable performances of Sir John Stainer's "Crucifixion" given during Passion-tide, notably, as evincing a high standard of excellence in choir work, those of Calvary Church (Mr. Clement R. Gale), the Heavenly Rest (Mr. W. H. Hall), and St. Michael's (Mr. W. H. Wilkinson).

The Easter music in the various churches was more than usually elaborate this year, with the customary preponderance of Handel. Mr. Myles B. Foster's new anthem, "As it began to dawn," had a foremost place in numerous choir lists, and was received with general favour; notable too was the prominence given to the compositions of Mr. H. W. Parker, whose industry and ability were duly rewarded by favourable, even enthusiastic receptions.

On Low Sunday, the 9th inst., a fine performance of Stainer's "Daughter of Jairus" was given at St. James's Church, under Mr. A. S. Baker. The soloists, Mr. E. C. Lowne (tenor) and Mr. Wilfred Walters (bass), sang with the skill and feeling so characteristic of these careful musicians; Mr. Lowne's singing of the beautiful solo "My hope is in the everlasting" being especially effective, while the boy choir was rather above the standard of excellence which we always look for at St. James's.

Miss Marian Veltrino gave a Lecture on "Scientific Voice Production," at her studio, 167, New Bond Street, on the 17th ult. Aided by a very pleasant delivery and popular treatment of her subject, the lady was able not only to enlist the interest of the audience in the various aspects—physiological, intellectual, and artistic of a science, the importance of which is as yet but imperfectly appreciated by the majority; but also to convey the distinct impression of her being as earnest and competent a teacher of the specialty as she has been a successful one. Miss Veltrino, who does not claim any particular originality for her system, which is the result rather of a careful study of the best scientific authorities, combined with practical experience, illustrated her discourse by a number of diagrams and vocal examples. The Lecture was well attended. On the 24th ult. Miss Veltrino, in association with Miss Mary Rosslyn, gave an Evening Concert at Portman Rooms, Baker Street, before a numerous audience. Both ladies met with a very favourable reception, Miss Rosslyn rendering with good effect the air "O mio Fernando" and other vocal numbers, Miss Veltrino being especially successful in Gounod's charming "Serenade," with M. Elkan Kosman playing the *obbligato* violin part. The Concert-givers were assisted by a number

of well-known artists, including, in addition to the excellent violinist just-mentioned, Miss Lilly von Kornatzki (pianist), Messrs. Sydney Brooks (violoncello), Ben Davies, Bantock Pierpoint, and others, all of whom contributed to the success of the evening.

It is not often that a suburban professor of music places such a programme before his audience as that provided by Dr. H. Walmisley Little and his pianoforte pupils at the South London Institute of Music on the 6th ult. The space at our command is unfortunately too limited to allow of a detailed account of this highly interesting Concert, and we must content ourselves by stating that the programme included the names of Schumann, Scarlatti, Liszt, Mendelssohn, Raff, Moszkowski, and Dvorák; the Andante and Variations of the first-named, the Allegro brillante of Mendelssohn, both for pianoforte duet, and the Slavonic Dances of the great Bohemian composer arranged for eight hands, being perhaps the most acceptable portions. Miss Segrott, the holder of last year's senior pianoforte Scholarship at the South London Institute; Miss Thorne, the present possessor; and Miss Grace Wood greatly distinguished themselves; as did also Messrs. F. W. Holloway and Charles May. Mr. Frank Swinford and Master Percy Knight sang some good songs, and Mr. T. E. Gatehouse, both in his violin solos and associated with Dr. Little in Kücken's Duo in A minor for violin and pianoforte, pleasantly diversified the programme. The playing of the students, without exception, showed all-round excellence.

The Misses Schidrowitz and Zagury gave a highly successful Morning Concert, at Steinway Hall, on the 14th ult. These ladies have acquired an enviable reputation as duettists, and the justice of the encomiums awarded them elsewhere was demonstrated on this occasion by their smooth and neat rendering of a number from "Les Diamants de la Couronne," of Rossini's "La Pesca," and of other pieces. They were also heard in solos. The sympathetic soprano voice of Miss Schidrowitz was employed with considerable taste in Dessauer's bolero "Le Retour des Promis," and Miss Zagury's sweet, if not powerful, mezzo-soprano did justice to Rubinstein's "Sehnsucht." Mr. Eugène Oudin stirred the crowded audience to enthusiasm by his singing of Gounod's "Medjé" and Massenet's "Pensée d'Automne," with "When I gaze upon the lily" as an extra piece. Among others taking part were Mdlle. Jeanne Douste, who, with Mr. W. H. Squire, opened the programme with an Introduction and Polonaise by Chopin, for pianoforte and violoncello; Messrs. Ben Davies, Tivadar Nachèz, and Lawrence Kellie.

The Paddington Choral Association gave its second Concert of the season on the 11th ult., at Kensington Town Hall, when an interesting programme had been provided, including, as a principal feature, Barnett's ever-welcome Cantata "The Ancient Mariner." In the execution of this, as well as of some minor choral numbers, the newly-formed choir rendered an excellent account of itself, comprising, as it evidently does, many musician-like amateurs, with fresh and well-cultivated voices. The solo vocalists were Miss Minnie Robinson, Madame Alice Sampson, Mr. Charles Strong, Mr. Daniel Price, and Master Sydney Lovett (soprano soloist of Christ Church, Lancaster Gate), all of whom contributed to the evening's success. Mr. H. W. Richards, the Organist of Christ Church, met with well-deserved applause in his rendering, at the pianoforte, of pieces by Chopin; Mr. Ernest Cooper ably presiding at the organ, and Mr. W. Alcock being an efficient accompanist. With a force like the Paddington Choir under his command, Mr. George G. Beale, the zealous Conductor of the Society, should be encouraged to undertake some more ambitious work at no distant date.

Miss Agnes Janson's Concert at St. James's Hall, on the 22nd ult., had the recommendation of a superior programme, as well as of the talents of several favourite artists. One of the most interesting features was Mr. Henschel's set of five Quartets (Op. 51), upon which the stamp of public approval in the Metropolis had previously been indelibly impressed. The felicitous manner in which the spirit of these Northern poems has been caught by the composer was again warmly recognised by a large audience, and the interpretation by Mr. and Mrs. Henschel, Miss Agnes Janson, and Mr. Shakespeare (with Mr. Henry Bird at the pianoforte) was as telling as could be wished. The popular Swedish contralto for her solo essays sang with much refinement the Serenata from Massenet's "Il Re di Lahore," Saint-Säens's "Romance," and pieces by Grieg and Beyer. Miss Esther Palliser selected Mr. Henschel's buoyant air "Spring," and Mr. J. Robertson also sang. Instrumental solos were rendered by Herr Benno Schönberger, Mr. Emile Sauret, and Mr. Albert, the two former of whom joined in Beethoven's Sonata in G major (Op. 96).

At the Hampstead Conservatoire, on the 15th ult., Sir Augustus Harris arranged a Costume Recital of "Faust," similar to the series presented under his direction at Covent Garden Theatre a few months back. The platform was decorated with plants and shrubs, the orchestra being in front in the body of the hall. Though suffering from a cold, Miss Esther Palliser, as *Marguerite*, sang with her wonted spirit until the end of the fourth act, when, owing to her loss of voice, the Recital compulsorily came to a close. Signor Giannini (*Faust*), Mdlle. Guercia (*Siebel*), M. Castelmary (*Mephistopheles*), and Signor Pignalosa (*Valentine*) completed the cast, and Herr Feld conducted. It must be confessed that here, as also in the Recitals at Covent Garden, a very small amount of stage management, in competent hands, might have made this form of representation far more acceptable. As it was, there were many unpardonable absurdities.

Miss Annie V. Mukle, for her Concert at St. Martin's Town Hall, on the 14th ult., was fortunate in enlisting the services of such an artistic vocalist as Mrs. Henschel, who, with her husband's lullaby, "Shouggie Shou," and other *morceaux*, afforded great delight to the assemblage. With the exception of Mr. Ferdinand Webster, the remaining contributors were instrumentalists. The Concert-giver, a pianist possessing a refined style, elicited much applause for her rendering of the *Finale* of Chopin's Sonata in B minor and another piece, and later joined Mr. E. Hambleton (violoncello) in the same composer's Polonaise in C. Mr. Val Marriott, in Wieniawski's Andante and Rondo for violin, and Mr. Haydn Waud in a double bass Air with Variations, by W. Richardson, manifested their ability, and promise was apparent in Miss May Mukle's execution of a Violoncello Sonata by Marcello.

Bach's "St. Matthew" Passion Music was given in St. Paul's Cathedral, according to custom, on Tuesday evening in Holy Week, and, if possible, the noble choral portions, sustained by an augmented vocal body, proved even more imposing than on preceding occasions. The delivery of the passage in the revised version (adopted a few years ago) beginning "The lightnings and thunders of hell" and of the unanimous shout "Barabbas" could scarcely have been exceeded in overwhelming force; whilst the more tender strains, both solo and choral, again quickened the devotional impulses of the listeners thronging the vast area. This matchless composition was preceded by Sir John Stainer's beautiful setting of the "Miserere." Dr. Martin conducted, Mr. F. Walker was at the pianoforte for the recitatives, Mr. W. Hodge played the large organ, and Mr. Herbert Hodge officiated at the supplementary instrument.

Mr. Harry E. Warner gave a very successful Concert at the Castle Assembly Rooms, Richmond, on the 12th ult., when his Cantata for female voices, "The Golden Valley," was performed for the first time. The solos were sung by Madame Clara Samuell, Miss Selina Quick, and Madame Marian McKenzie. All the numbers were well received. The second part of the programme included a setting by Mr. Alfred T. Hare of Schiller's "Ode to Joy," in the interpretation of which Mr. Dan Price was worthily associated with Mesdames Samuell and McKenzie. Miscellaneous vocal and instrumental pieces were contributed by Miss A. Dinelli, Miss F. Hudson, and Messrs. A. Gurney, H. E. Warner, and H. H. Brousil. There was a competent chorus and stringed orchestra of eighty performers, led by Miss Dinelli and ably conducted by the composers of the two chief works given.

At the Concert given by Mr. and Mrs. Alfred Carver at Steinway Hall, on the 10th ult., some decidedly amateurish performances alternated with others worthy of all but

unqualified praise. Of the latter, Miss Gwladys Wood's refined and expressive singing of some artistic songs in English, German, and French, and the finished violin playing of Miss Bessie Poole and Mr. T. J. Milne, deserve especial mention. Miss Annie Swinfen's bright soprano and Mr. Arthur Strugnell's stentorian bass were heard to much advantage in a number of ballads; but Mr. Kelson Trueman's ultra-sentimental style, and the absence of all sense of rhythm in his singing, were hardly compensated for by the display of an agreeable tenor voice. The Concert-givers' share in the programme was so extremely modest as to call for no critical remark.

The sixth and last of the present series of the Clapham Philharmonic Concerts took place on the 13th ult. at the Assembly Rooms. The Messrs. Hann played Beethoven's second String Quartet and Dvorák's masterly and powerful Pianoforte Quintet in A (Op. 81). The performances of these works, and more especially of the difficult Quintet, though on the whole very creditable, were somewhat lacking in smoothness and finish, and the balance of tone was frequently unsatisfactory. Messrs. Sidney, Lewis, and W. C. Hann played pianoforte Studies by Schütt and Rubinstein, violin pieces by Vieuxtemps and Wieniawski, and some trifles for the violoncello by the perennial Popper respectively, and the capital choir, under Mr. Walter Mackway, sang several part-songs and madrigals.

The professors and students of St. Leonard's College, Amhurst Park, gave an excellent Concert at the Assembly Rooms, in aid of the "Liberator Fund," on the 6th ult. Schumann's Quartet in E flat for pianoforte and strings and other instrumental works were given by Messrs. A. and W. Laubach, Anderton, and Hambleton. Mrs. Hamilton Robinson sang most artistically, and was joined by her pupil, Miss C. Ranken, in the duet from Boïto's "Mefistofele." Songs and other pieces were contributed by Mr. W. Paull, Miss Bridges, and Miss Jackson. "The Forest Flower," a new Cantata by Mr. Edmund Rogers, was performed for the first time in London with excellent effect by Mrs. Hamilton Robinson's Choral Class, and very favourably received.

An excellent rendering of Handel's "Messiah" was given on Good Friday evening at the Wesleyan Chapel, Oakley Place, Old Kent Road, under the direction of the Organist, Mr. T. Manger, to an audience that completely filled the large building. The principals were Madame E. Squire, Miss Jeanie Rankin, and Messrs. Branscombe and Dan Price, of Westminster Abbey, who gave much pleasure by their artistic performance. The singing, by a well-trained choir, was highly commendable; and the accompaniments, played by an admirable band consisting of members of the Crystal Palace orchestra and a few others, with Mr. H. Wiley Lawrence as principal, merited much approval.

On the 11th ult. the West Middlesex Choral Society, a newly-formed body, gave its first Concert at the Central Hall, Acton, under the direction of Mr. A. C. Praeger. Handel's "Messiah" was the work performed, the soloists being Miss Margaret Hoare, Miss Minnie Chamberlain, Mr. William Green, and Mr. Robert Newman. The chorus, which numbered about ninety, sang with great care and precision, the firmness of attack being particularly noticeable. The accompaniments were carefully played by a band of fifty, chiefly composed of members of the local orchestral Society, assisted by a few professional players. There was a large and appreciative audience, and over 200 persons were unable to gain admission.

Gounod's "Redemption" was given at St. John the Evangelist, Waterloo Road, on the evening of Good Friday, in place of the evening service, the devotional nature of both the libretto and the music rendering it peculiarly appropriate to the occasion. The exacting solo music was well sung by Miss Gertrude Izard, Miss Florence Brook, Miss Molson, Master Willoughby, Mr. Gilbert Denis, Mr. Blair, Mr. H. Gordon, and Mr. Frederick Winton. The chorus (the Oratorio choir of the Church) was everywhere prompt in attack, although without a conductor; and the accompaniments were given, as usual, by Mr. Henry J. B. Dart, Organist and Choirmaster to the Church.

Señor Albeniz's opera "The Magic Ring," at the Prince of Wales's Theatre, has not undergone much alteration, musically, since it was produced at the Lyric under the title "The Magic Opal." Revision of the text, amalgamation of two female characters into one, and a process of general brightening have, however, had the effect of causing the composer's tuneful strains to be heard to increased advantage, and of evoking the desire that something more serious in subject from his pen may soon be offered on the operatic stage. The cast is strengthened by the appearance of Mr. Norman Salmond as the bandit chief.

A very successful Recital (which on account of the music associated with it may be noticed in these columns) was given by Mrs. Turnbull and Mr. d'Arcy Clayton on the 18th ult. at the British Schools, Kentish Town Road. The lady sustained her reputation in every way, particularly in Alfred Austin's "In the month when sings the Cuckoo," many of her recitations being enhanced by appropriate musical accompaniments; and Mr. Clayton displayed his fine voice to great advantage in several songs, especially in Sullivan's "Sailor's Grave" and Clay's "I'll sing thee songs of Araby," for which latter he was deservedly encored.

At St. Stephen's, South Kensington, during Lent and Eastertide, most successful performances have been given of Spohr's "Calvary" on Sunday afternoons; Rossini's "Stabat Mater," in Latin, with orchestra, on Friday evenings; and Gounod's "Messe Solennelle," "St. Cecilia," and selections from "The Messiah," on Easter Day and Low Sunday. In the second-named work the solos were admirably rendered by Miss F. Seccombe-Bennett, Mrs. Hamilton Robinson, Mr. E. Justin Bryant, and Mr. Albert Reakes; the Organist being Mr. Warren Tear, and the Conductor, Mr. Hamilton Robinson.

On the 5th ult. the New Southgate and Friern Barnet Choral Society gave a Concert, calling it "An Evening with Sir Arthur Sullivan." "On Shore and Sea" was given with full orchestral accompaniment, followed by selections from "Iolanthe," "Mikado," "Yeoman of the Guard," "Ruddigore," "Gondoliers," and "Ivanhoe." The vocalists were Madame Stanesby, Miss Rina Robinson, Mr. John Probert, Mr. James Blackney, and Mr. Thomas Seadon. The pianoforte accompaniments were played by Miss Ada Bartlett; the Conductor was Mr. William Horsey.

On Monday, the 17th ult., a Concert was given by Miss Wigley, at the Eyre Arms Assembly Rooms, the programme of which contained many classic pieces of interest, chiefly rendered by the Concert-giver's pupils. Several well-known artists assisted: among others, Mrs. Norman Salmond and Madame Clara Samuell. Much interest was excited by the appearance of Miss Vivienne Ambrose, who, though still a student, already uses her fine contralto voice with dramatic distinction.

On Good Friday a performance of "The Messiah" was given at Christ Church, Westminster Bridge Road. The soloists were Miss Edith Luke, Miss Lancaster, Mr. Frederick Williams, and Mr. Robert Hilton. The accompaniments were played on organ and pianoforte by Mr. F. N. Abernethy and Mr. J. P. Attwater respectively, and the choruses were sung by the united choirs of Christ Church and the South London Temperance Society. Mr. J. R. Griffiths, Organist of the Church, conducted.

The pupils of Mr. Algernon Lindo gave their annual *Matinée* at Steinway Hall on the 13th ult., when satisfactory evidence was forthcoming of good work done and promise afforded of more to be accomplished in the future. That the effects of nervousness were in several cases apparent goes without saying—also that criticism under such circumstances is less needed than encouragement. To this, so abundantly given by the audience, we willingly add our mite.

At the forthcoming Exhibition to be opened on the 13th inst. at Earl's Court it is intended to make music a special feature. The band of H.M.'s Grenadier Guards (Conductor, Lieut. Dan Godfrey) has been engaged for the whole season, and five other bands of the highest class will perform

daily in the building and grounds. Mr. H. C. Tonking will also give two Organ Recitals daily throughout the entire run of the Exhibition.

On the 9th ult., at St. Silas's, Penton St., after evening service the Choral Society in connection with the church gave a capital rendering of "Athalie," under the direction of Mr. W. C. Huse, its energetic choirmaster and director. The solos were well sung by Mrs. Stevenson, Mrs. Huse, and Mrs. Glover. It is hoped that this performance will be the first of a series. Mr. Atherton presided at the organ and the Rev. Mr. Brooks acted as reader.

A Concert was given on the 11th ult., at Steinway Hall, by Herr Moritz Adler, a blind pianist, who was assisted by Miss Marianne Eissler, Madame Selma, and Miss Isabel Rayner. Herr Adler played with great skill and taste, a delicate touch being not the least of his accomplishments. Miss Eissler's efforts were welcome as usual, and Miss Rayner gave artistic renderings of Chaminade's "Aubade" and Brahms's "Wiegenlied."

At the annual meeting on behalf of Wesleyan Methodist Education, on the 12th ult., the students of the Westminster and Southlands Training Colleges gave the first public performance of Dr. Duncan's anthem "Abide with me." The choir of 250 voices sang with excellent feeling and expression, the parts were well sustained, and the general appropriateness and effectiveness of the music were much appreciated.

As considerable interest was shown in the Janko keyboard when its capabilities were exhibited with so much ability by Mr. Ames at the last Conference of the Incorporated Society of Musicians, some of our readers may like to know that the invention can be seen during the present month at Messrs. George Rogers and Son's, 60, Berners Street.

On Good Friday evening Vinning's new Cantata, "The Song of the Passion," was performed at St. Andrew's, Thornhill Square, before a crowded congregation. The principal part—that of the Narrator—was efficiently taken by Mr. Gilbert Thorne, the other solos being given by members of the choir. Mr. H. J. Marchment, the Organist of the Church, conducted.

Large audiences have attended the Albert Hall Sunday Afternoon Organ Recitals, the players at which have been Messrs. H. L. Balfour, W. S. Hoyte, and H. C. Tonking. On March 26 a Melodie Religieuse by Berthold Tours was played by Mr. Carrodus and Mr. Tonking, and the former also contributed Bach's celebrated Chaconne.

At St. Columba's (Church of Scotland), Pont Street, Stainer's "Crucifixion" was sung on the afternoon of Good Friday. All the solos were undertaken by members of the choir, and the Deputy-Organist, Mr. T. W. Lardner, played the accompaniments.

The latter part of "Elijah" will be given at the Guards' Chapel, Wellington Barracks, under the direction of Mr. Richard Lemaire, the Precentor of the Chapel, on Sunday, the 14th inst., at 6 p.m. There will be a complete orchestra and chorus. No tickets are required for admission.

An Organ Recital was given at St. Luke's Church, Battersea, on the 19th ult., by Miss Lilian Goldsack, in aid of the fund for building a free Accident Ward to Bolingbroke Hospital. Selections from Mendelssohn's "Lobgesang" were sung by members of the choir.

The members of the Regent's Park Sacred Harmonic Society have presented a *bâton* to Mr. Frederick A. Jewson, in recognition of his services as their hon. Conductor.

Mr. C. Bechstein has made a specially designed pianoforte by command of the German Emperor, for use on his Majesty's new yacht *Hohenzollern*.

REVIEWS.

The Parish Choir Book. Nos. 102-126.
[Novello, Ewer and Co.]

The first two numbers of this series are simple chant settings of the Benedicite, by Hugh Blair and W. Hughes respectively, the former composer favouring the double and the latter the single form, both adopting the usual 3-2 measure. Both settings are pleasing, and Mr. Blair's chants are extremely melodious. The next four numbers consist of the Te Deum set to single chants by J. Varley Roberts. In each example changes are made at the sixteenth, nineteenth, twentieth, and twenty-ninth verses. It is almost invidious to give the preference to any of the examples, but there is, perhaps, more variety in No. 105 than the others, a very fine chant being allotted to the nineteenth verse. No. 108, Magnificat and Nunc dimittis in C, by T. F. Walmisley, is a bright, vigorous, and broadly diatonic setting of the evening Canticles, full throughout, and contains plenty of interesting work for all the voices. The same composer's Te Deum in C, No. 109, is similar in every respect. No. 110 is another version of the Magnificat and Nunc dimittis in F, by Charles W. Smith, simple, but energetic and cheerful. No. 111 consists of some tasteful and essentially modern organ accompaniments for the Apostles' Creed in B flat, by J. W. Elliott, the reciting note for the choir being F. The Benedictus qui venit and the Agnus Dei are now frequently sung during the Communion Service in the Church of England, and a setting in F of the former and in C minor of the latter, by Dr. G. C. Martin, No. 112, should command acceptance. The Agnus Dei is appropriately sad and deeply expressive. More elaborate and ambitious than any of the foregoing is No. 113, Magnificat and Nunc dimittis in A, by John E. West. No solo voices are required, but there is much independent writing for each section of the choir, with bold harmonic progressions, and the accompaniment, though not by any means aggressive, greatly aids the effect. In No. 114 we have another setting of the Benedictus and Agnus Dei in C, by J. Baptiste Calkin, the former very bright and vigorous and the latter quiet and unpretentious. Further settings of these sentences will be found in the next four numbers. No. 115, in E, by Dr. Garrett, is quiet, unpretentious, and church-like; No. 116, in F, by Sir John Stainer, is more modern in phraseology, and the flowing and independent accompaniment considerably enhances the effect; No. 117, in E, by Sir George Elvey, is simple, but pleasing and expressive, a soprano soloist being required in the Agnus Dei; and No. 118, in E flat and G, by Berthold Tours, is extremely melodious and rather Spohr-like in its harmonies. The late Sir F. A. G. Ouseley's chant setting of the Te Deum in D, No. 119, is chiefly noteworthy for breadth and simplicity, and is, therefore, within the means of any choir. Though written for voices in four parts, the composer indicates that it may be sung in unison. No. 120 is a Jubilate in C, by T. F. Walmisley, and possesses similar characteristics to the settings of other portions of the Liturgy by the same composer mentioned above. More need not be said in its favour. No. 121 is a setting of the Benedictus, by Dr. F. J. Read, Organist of Chichester Cathedral. It is written in D for four voices in harmony, and is noteworthy for church-like dignity and a vein of expressive melody in the treble part, never degenerating into mere commonplace tunefulness. The next four numbers are also settings of the same Canticle by Dr. J. Varley Roberts, of Magdalen College and St. Giles's, Oxford, but all these are in single chant-form, four or five chants being allotted to each setting. With the exception of the final chant, most of them have the peculiarity of beginning in one key and ending in another. This certainly gives variety, and may please those who still entertain conscientious objections to double chants. The last of this interesting series at present under notice is a Magnificat and Nunc dimittis in F, by E. H. Turpin, written partly in unison, but mainly in four-part harmony. It is very simple, the most noteworthy portion being the opening of the first "Gloria Patri," which is bold and striking.

Original Compositions for the Organ. Nos. 172-178.
[Novello, Ewer and Co.]

The first three of the present instalment of this rapidly growing publication consist of Nos. 3, 4, and 5 of the series of five sketches by H. W. Parker, the first and second of which have been already noticed. No. 3, Scherzo, justifies its title, though the term might perhaps be regarded as too light for an organ piece. It consists of a bright movement in D minor, 3-4 measure, with an alternative section or trio in B flat, smoother and more flowing in character.

Though perhaps scarcely suitable as a church voluntary, the piece would prove very effective in a recital programme, and it is quite easy. The fourth of the set, "Pastoral Interlude," is, on the other hand, a quiet flowing sketch in 6-8 measure, such as might have emanated from the pen of the late Henry Smart. The last is a Nocturne in A flat, with an alternative section in B flat minor, the phrasing of which is noteworthy for elegance and melodic expressiveness, the general style recalling that of Léfèbure-Wély in his slow movements. Mr. Parker possesses remarkable versatility as an organ composer, and it is difficult to say in which character of piece he principally excels. No. 175 is a work of far more ambitious calibre, being a grand Sonata in D (No. 4), by Otto Dienel (Op. 32). This opens with an extended introduction *Adagio*, leading to an *Allegro non tanto*, written in strict symphonic form, with an elaborate working-out of the effective subject-matter, and characterised by much energy throughout. The middle movement is a Pastorale in G minor, bright, but not too trivial for church use. The final *Allegro* is rather more laboured than the first movement, but is equally vigorous and, on the whole, worthily concludes a fine and effective Sonata. No. 176, Fantasia in F, by E. Silas (Op. 118), opens with an *Andante* in F minor somewhat in the manner of an improvisation leading to an *Allegro con spirito* in A flat. After more changes of time and key the original motive returns, and renewed use is made of the subsequent matter, the brilliant conclusion being in the tonic major. The piece is elaborate and certainly not easy, but it is symmetrical and very effective, all the details showing that the composer possesses an intimate knowledge of the resources of his instrument. The penultimate number at present consists of two sketches by F. Wesley Martin, quiet and easy little pieces of two pages each, excellently adapted for opening or middle voluntaries. No. 178, Tempo di Minuetto, by H. A. Wheeldon, is an appropriately dignified piece, the principal section being mainly for full organ, while the trio is for swell and choir, in excellent contrast.

Novello's Octavo Anthems. Nos. 407-413.
[Novello, Ewer and Co.]

Since our last notice new issues of this series have appeared in rapid succession, and some of them may now be dealt with, others being reserved for review at the earliest opportunity. No. 407, "The Lord is my Light," by C. Warwick Jordan, is for general use. It consists of three moderately brief movements, a simple and dignified chorus in A, a solo in F for either treble or tenor, and a final chorus in the original key, all written in a broad diatonic style, and presenting no difficulty whatever, either to choir or organist. No. 408, "Lighten our darkness," by George Rayleigh Vicars, is, of course, a setting of the third Evening Collect, and is appropriately simple and devotional in character, four-part harmony being maintained throughout, and as the organ part is not independent, the anthem would probably be more effective if it were given without accompaniment. No. 409, "Lift up your heads," by S. Coleridge Taylor, is described as a short festival anthem, and is in one brief choral movement, jubilant but solid and church-like, the writing being perfectly straightforward, and presenting no special characteristics on which it is needful to dwell. Harvest-tide is yet some months distant, but it is not too soon to draw attention to the next four numbers, which are all more or less suitable for gathering-in festivals. "Sing we merrily to God," by the Rev. E. V. Hall, commences with a vigorous, but not elaborate chorus, after which comes a soprano solo, the anthem concluding with a partial *reprise* of the opening chorus with a *Coda*, hymn-like in character. Sir Joseph Barnby's setting of the hymn "Lord of the Harvest" opens with a cheerful, but somewhat quaint chorus in 3-4 measure, in which the voices answer one another with capital effect, and a return of this in a considerably modified form brings the anthem to an end, the intervening section being a melodious movement in which the vocal part-writing—marked to be sung as a quartet, semi-chorus, or by the whole choir—is noteworthy for musicianly and independent treatment. "Honour the Lord with thy substance," by Sir John Stainer, is for tenor and bass solos and chorus, and is in four brief movements, all suitably cheerful, but unpretentious. The peroration is dignified and impressive. The last for the present is "The fost'ring Earth," by John L. Hopkins, described as a harvest chorus and strophic in construction. It is brightly written, and though quite suitable for church purposes, it would be equally effective as an unaccompanied part-song in the concert-room.

Methodist Free Church Hymns, with Tunes. Harmonies revised and edited by Battison Haynes.
[Andrew Crombie.]

This handsome volume is a veritable encyclopædia of Congregational music. Of the tunes separately we have already spoken in these columns, on the occasion of their publication a few months ago. In the volume now under notice nearly a thousand hymns, selected with the greatest care by the committee appointed for the purpose in 1884, have been included. These comprise old favourites, as a matter of course; but also a large number of modern poems, some taken from other collections and some written expressly for this one. In every case poetical and spiritual qualifications have been adopted as the passport to admission—a rule more often honoured in the breach than the observance by compilers of former collections. In the matter of indices, and names and dates of authors and composers, the book is singularly complete, and most of the hymns are also accompanied by expression marks calculated to secure a unanimity of rendering for which musical persons certainly will be grateful. The last 100 pages of the volume—there are close upon 1,000 altogether—contain a selection of Psalms, canticles, and "ancient hymns of the church," with a large number of chants to which they may be sung. These are prefaced by an explanatory note in which complete directions for "pointing" are given, with examples in music type. The clearness of the type and convenient size of the volume are not the least of its many merits.

Novello's Part-Song Book. Second Series. Nos. 627-638.
[Novello, Ewer and Co.]

In these numbers of a voluminous series of secular part-music we have some interesting, though, for the most part, brief and unpretentious compositions. The last portion of this remark does not apply to "If I love, will you doom me to die," No. 4 of a set of four part-songs, founded on canzonets by William Jackson, of Exeter, by Mr. F. Corder. In this we find some bright and clever imitative writing, and chromatic passages which will certainly be found excellent for practice by voices unaccompanied. The next is a somewhat elaborate composition—namely, an ancient song of the Dorian people of the Island of Rhodes, originally sung by boys carrying a swallow from house to house in the early spring. The present setting of the music is for soprano solo, chorus, and orchestra, by Arthur M. Goodhart, who directs that the solo should be sung by a boy when possible. The original Greek text is given together with an English version, and the piece is in one extended movement, chiefly in 12-8 measure. In the character of the thematic material, and in the general phraseology, alike of the voice parts and the accompaniment, there is a curious suggestion of the graceful and elegant style of the late Goring Thomas. Whether the resemblance would be equally noticeable in performance cannot be said, but, at any rate, it is safe to recommend the piece as being remarkably pleasing and of no great difficulty. It is needless to linger over No. 629, "Serenade," by C. A. Macirone, or Nos. 630 and 631, "The Fairy Lover" and "Love's adieu," by A. Wellesley Batson; but it may be said that all three are very bright and tuneful little pieces within the means of any singing classes in which there are a few efficient voices to each part. Of similar calibre, but more sedate, is No. 632, "Love wakes and weeps," by W. Noel Johnson; and No. 633, "The Despairing Lover," is a remarkably dainty and piquant little part-song by A. W. Batson. The same composer is responsible for the next two numbers, "Love's Inconstancy" and "Cephalus and Procris." Both these are somewhat more extended pieces, but perfectly clear in structure and

delightfully English, as befit settings of verses by Campbell and T. Moore respectively. No. 636 is a clever arrangement by H. Leslie of a quaint old French part-song for four voices, "Ladye fair, thou hast my life," dating from 1579. No. 637 is another setting of the sixteenth century verses "Love me little, love me long," by King Hall. It is bright and piquant until the closing bars, the words "So to thee, farewell," being treated in appropriately sentimental fashion. No. 638, "Echoes," by Oliver King, is a refined and charming little composition, partaking of the nature of modern German part-songs of the better class.

Beethoven's Symphonies in their Ideal Significance. Explained by Ernst von Elterlein. Translated from the German by Francis Weber. [W. Reeves.]

This little volume may be cordially recommended to those who, having only a bowing acquaintance with Beethoven's "Immortal Nine," desire greater intimacy with the sublimities and beauties of these astonishing products of human genius. To such, some clue to their poetic basis is undoubtedly calculated to hasten the desired result. Music in its function as a language of emotion is not intelligible to every one, even of those most susceptible to the charms of "ordered sound"; and as the Symphonies of Beethoven have at least as much meaning as beauty, it is clear that any competent attempt to elucidate this is to be welcomed. The work under notice has the merit of not trying to prove too much; it is suggestive rather than explanatory—calculated rather to educate than to instruct. It is not so much that the reader is supplied with an explanation as that he is encouraged to seek one, and shown how to set about it. One chapter of the book—Herr Nohl's article on Beethoven's Tenth Symphony—is reprinted from The Musical Times of 1876; the rest has been Englished with evident care and conspicuous success.

Concert-Overtures in C, E minor, F sharp minor, D minor, A, and C sharp minor. Full scores. Composed by Madame Marie Moody. [Novello, Ewer and Co.]

The mere fact of writing six Overtures for grand orchestra speaks trumpet-tongued in favour of the composer's high aims, and also of her industry. The first, in C, is written, indeed, for a very large orchestra, one which includes three trombones and tuba. The music is clear in form and vigorous. The style of the music reminds one of the Haydn-Mozart period, and in these days of storm and stress is by no means unwelcome. No. 2, in E minor, opens with an *Andante maestoso*. The mood is a sad one, but it soon gives place to a fierce *Allegro agitato*. The way in which the closing bars of the introductory movement foreshadow the principal theme of this *Allegro* is quite Beethovenish. In the middle section this theme and the one in the orthodox relative major key, which, by the way, forms a marked contrast, undergo considerable development. The third Overture, in the unusual key of F sharp minor, is chiefly noticeable for its bold theme with the reiterated C's for horns (Fate, as it were, knocking at the door). No. 4 bears the superscription "King Lear." It opens in dramatic mood with an *Andante*, in (as befits the subject) the gloomy key of D minor, but the Overture proper is in the key of D major. As abstract music it is not without interest, but has not the wildness and mysticism which one naturally expects of a tone-poem based on Shakespeare's great drama; the gentle second subject, however, has a *Cordelia* character about it. No. 5 contains some solid writing, and now and again reminds one of Beethoven. The last, in C sharp minor, is entitled "The Dying Warrior" ("Der Sterbende Krieger"), and the music throughout is expressive; dying groans and the sounds of fierce fight are heard.

Short Anthems. Nos. 44, 45, and 46.
[Novello, Ewer and Co.]

The first of these is a choral setting of Psalm xcvii., verse 10, "O ye that love the Lord," by S. Coleridge Taylor. It is certainly not difficult or elaborate, but is distinctly modern in feeling as regards the harmonic progressions, and the composer's melodic phrases are elegant and expressive, the whole being characterised by thorough musicianship. No. 45, "Ponder my words, O Lord," by Arnold D. Culley, is still more brief and unpretentious. It is pleasing and written with perfect smoothness in ordinary four-part harmony, and makes no strain on the capacity of the humblest choir. Rather more varied and of larger dimensions is No. 46, "Jesu, who from Thy Father's throne," by F. Cunningham Woods, suitable for the Feast of the Circumcision or Christmastide. The words are taken from St. Luke's Gospel and from a hymn in the "Ancient Book of Devotion" (1701). It commences with some richly harmonised phrases for voices unaccompanied, alternately with others for organ alone, leading without break into a short soprano solo with choral response. Then the first movement is resumed and the whole comes to a quiet close, the accompaniment being withdrawn save for a dominant and tonic pedal. Within its limits this is a remarkably effective anthem.

The World of Music. By Anna, Comtesse de Brémont. Three vols. [W. Gibbings.]

These dainty little volumes, devoted respectively to "Great Composers," "Great Singers," and "Great Virtuosi," contain biographical notices of about fifty musical celebrities. The articles, fairly accurate as regards facts, are sympathetically written, and show critical acumen in excess of that usually associated with works of the kind. The list of names includes, *inter alia*, those of Bach, Beethoven, Chopin, Gluck, Handel, Mozart, Schumann, Schubert, and Wagner; Braham, Catalani, Garcia, Grisi, Lablache, Jenny Lind, Malibran, Ronconi, Schröder-Devrient, and Tietjens; Ole Bull, Buxtehude, Clementi, Hummel, Liszt, Moscheles, Paganini, Spohr, and Thalberg, and lacks, therefore—albeit living musicians are excluded—neither comprehensiveness nor variety.

Six Songs. Poems by Robert Bridges. Music by Hamish MacCunn. [R. Cocks and Co.]

These fine songs are in every way worthy the reputation of their author and composer. The poetical spirit which pervades Mr. Bridges' words has in each case been admirably caught, and songs of exceptional merit and beauty are the result. No. 1, "My bed and pillow are cold," has a wild despairing melody and a finely written accompaniment; No. 2, "Fire of Heaven," is full of passion and is splendidly harmonised; No. 3, "The Idle Life," is a bass song with a lazy rhythm well in keeping with the words; the title of No. 4 is "Angel Spirits of Sleep"; in No. 5, "Crown Winter with green," a quaint jollity prevails; and No. 6, "The Pedlar's Song," is piquant and effective; but all may be cordially recommended.

FOREIGN NOTES.

The "Beethoven House" Society, in Bonn, announces a series of performances of chamber music similar to those given in that town in 1890, to take place from the 10th to the 14th inst., the proceeds of which are to benefit the fund of the Institution. Amongst the artists engaged in the performances will be HH. Joachim, Carl Reinecke, E d'Albert, and Fräulein Leisinger. The Beethoven Museum connected with the Institution is to be officially opened on this occasion.

The Richard Wagner Museum, in Vienna, has just received a very interesting addition in the shape of the pianoforte formerly in the possession of Theodor Weinlig, the whilom Cantor of the Leipzig Thomas-Schule. It was on this instrument the future Bayreuth master received the instruction of this excellent musician, who, in Wagner's own words, possessed the gift of teaching counterpoint both thoroughly and in a most pleasant way.

The special performances of Wagnerian Operas announced at the Munich Court Theatre are to be given as follows:—"Die Feen" (August 13 and 27, September 10); "Der fliegende Holländer" (August 15, September 12); "Die Meistersinger" (August 17, September 21); "Der Ring des Nibelungen" (August 20 to 25, and September 3 to 8); "Tristan und Isolde" (August 29, September 17); "Tannhäuser" (September 1, 14, and 19). The series will conclude with a third complete representation of the "Nibelungen" Tetralogy, on September 24, 25, 27, and 29.

Anton Rubinstein is engaged upon a new Oratorio, to be entitled "Christus," for which Herr Bulthaupt, of Bremen, has furnished the libretto. The work, which the composer hopes to complete during the coming summer, will occupy two evenings in performance, and is to be produced for the first time by the Vienna Sing-Akademie.

A new opera, "Debora," the libretto of which is founded upon one of Mosenthal's novels, the composer being Herr J. B. Förster, was recently brought out with great success at the National Theatre, Prague, an excellent performance, it is said, contributing not a little towards this result.

At the annual Concert of the choristers of the Berlin Opera, given at that Institution on March 30 last, Anton Rubinstein conducted a performance of his Symphony in F major, and received a most flattering ovation from the audience. The first performance here of the Russian composer's ballet "Die Rebe," together with that of his one-act comic opera "Unter Räubern," was announced to take place some time last month.

The excellent Berlin Dom-Chor, or Cathedral Choir, has just celebrated, by a Concert performance and otherwise, the fiftieth anniversary of its foundation. Organised under the auspices of Mendelssohn and other eminent musicians, and definitely instituted on March 21, 1843, under the direction first of Grell, and later on of W. Dehn and F. Hertzberg, the Dom-Chor soon became justly famous, and to this day occupies a prominent position amongst the musical institutions of the German capital, under the present direction of Herr Albert Becker.

The Hamburg Philharmonic Society, after a more or less flourishing career extending over sixty-seven years, has just been dissolved. It is supposed that the orchestral Concerts established of recent years in the ancient Free Town, under the direction of Dr. von Bülow, had, as indeed they could scarcely fail to do, seriously compromised the interests of the older Institution.

A number of musical compositions by the ill-fated Sultan Mourad V., including, it is said, some very interesting songs, are shortly to be published at Constantinople.

Complete success attended the first performance, last month, at the Dresden Royal Opera, of an operatic work entitled "Zwei Komponisten," the music by Herr Hagen, one of the orchestral conductors at the Institution referred to. The libretto deals with an episode in the life of the composer Grétry.

In celebration of the sixtieth birthday of Johannes Brahms, a grand Concert is to be given on the 7th inst. in the Austrian capital, in which all the Viennese musical societies will take part.

A new opera upon a patriotic subject, "The deliverance of Leyden," the libretto by M. Van der Ven, the music by M. Van den Linden, met with a most favourable reception on its first performance last month at Amsterdam.

At the Imperial Opera, Vienna, the fiftieth performance of M. Massenet's opera "Manon" has recently been recorded.

Peter Cornelius's posthumous opera "Gunlöd," with the completed score by Herr Eduard Lassen, has just been produced for the first time at the Court Theatre of Mannheim, where it met with a very favourable reception.

"Schach dem König" (Check to the King) is the title of a new grand opera by Herr Ignaz Brüll, the successful composer of "Das goldene Kreuz," which is to be shortly brought out at the Royal Opera at Munich.

Weber's ever-green "Freischütz" has just been revived, with immense success, at the Berlin Royal Opera. The work has been entirely re-mounted, in accordance with modern requirements. Its first performance here was given seventy-two years ago.

The annual performance of Bach's "St. Matthew" Passion Music at St. Thomas's Church, Leipzig, took place on Good Friday last, under the direction of Professor Carl Reinecke. The solo parts were excellently interpreted by Fräulein B. Martini, Fräulein Helene Jordan, and HH. Dierich, Schelper, and Leideritz.

At one of the recent Subscription Concerts of the Court Orchestra at Meiningen, a Symphony in A major by the young Scottish composer, Mr. Frederic Lamond, was performed with much success, under the composer's direction.

A new opera, after the pattern of "Cavalleria Rusticana," entitled "Der Hochzeitmorgen," the music by Felix von Kaskel, has met with a most favourable reception on its recent first performance at the Hamburg Stadt-Theater.

Dr. Ludwig Rottenberg, of the Theatre at Brünn, has been appointed orchestral director at the Frankfurt Stadt-Theater, in succession to the late Otto Dessoff.

A new Mass by the veteran Viennese composer, Herr Anton Bruckner, has just been performed by the Vienna Philharmonic Society. The work produced a deep impression and is highly spoken of by the press.

A very successful first performance of Smetana's opera "Die verkaufte Braut," in the German version of the work by Herr Max Kalbeck, took place last month at the Theater an der Wien, Vienna. The interesting work by the deceased Czech composer is also to be shortly brought out at the Theater Unter den Linden, in Berlin, under the auspices of Herr Baumann, the Director of the Brünn Theatre.

A performance took place on the 9th ult. at the Berlin Sing-Akademie, before a private audience, of an attempted sequel or second part of "Die Zauberflöte," the subject immortalised by Mozart. The libretto as well as the music of the venture are from the pen of a medical man, Dr. Rintel, a grandson of Zelter, who made his musical studies under Dehn and Grell, in Berlin. The work is described as an able and musicianlike production, but devoid of real interest, and it met with little more than a *succès d'estime*.

It is announced in German papers that Herr Felix Weingartner, whose engagement as orchestral conductor with the Berlin Royal Opera expires in 1896, will at the end of that period become the successor of Herr Levi at the Munich Hof-Theater, upon the retirement of the latter from a post which he has occupied with so much distinction for a number of years.

Herr Felix Weingartner conducted two highly successful Orchestral Concerts at the La Scala, of Milan, last month, at the invitation of the Quartet Society of that place.

The Berlin journal *Der Klavierlehrer* has just opened a prize competition for the best essay on the somewhat curious question: "Can women become pianoforte tuners?" Whether the subject is to be treated from the point of view of expediency or of general ability is, however, not quite clear.

The monument erected to Friedrich Schneider, the distinguished organist, and composer of the once famous Oratorio "Das Weltgericht," is to be unveiled on Whitsunday next, at Dessau.

Gluck's "Orphée" has been revived with great success at the Théâtre de la Monnaie, Brussels. The work had not been performed here since 1808.

At the Teatro Regio, Turin, a most successful first performance took place recently of a new three-act opera, "Irma," by the Portuguese composer, Alfredo Keil.

Signor Leoncavallo is said to have completed a new opera, the libretto of which is founded upon Murger's well-known "La vie de la Bohême," but the date and locality of its *première* have not yet been settled. The same composer's "I Pagliacci" has just met with enormous success at the Royal Opera, Buda-Pesth.

The first performance in Rome of Signor Verdi's "Falstaff" took place on the 15th ult., at the Costanzi Theatre, amidst scenes of indescribable enthusiasm on the part of a crowded audience, including the King and Queen of Italy. After the termination of the second act the veteran Maëstro was seen to be in the King's box, the monarch advancing to receive him. The demonstration then became so overwhelming that the King stepped to the front of the box and, holding Verdi's hand, presented him to the people, amidst enthusiastic acclamations. A marble tablet, with a Latin inscription commemorative of the production of Verdi's latest work in Rome, will be inserted in the walls of the Costanzi Theatre.

Pietro Mascagni has directed a letter to Count Hochberg, the artistic director of the Berlin Royal Opera, thanking him in the warmest terms for the excellent way in which his new opera "I Rantzau" had been put upon the stage of that Institution, and expressing his hope of soon being able to bring out another new operatic work, under similar auspices, in the German capital.

"Festa a Marina" (by Signor Benvenuto Coronaro), the

successful opera in the third prize competition instituted by Signor Sonzogno, was brought out lately at the Theatre Fenice, of Venice, but met with a very cool reception. The score of the work is described as not deficient in melodiousness, but wanting in originality.

At Lemberg, in Galicia, an Opera-house is in course of construction which is to be devoted exclusively to the works of Polish composers. The house will be opened next year, and meanwhile a competition for a new opera is to be set on foot by the directors of the Institution amongst Polish composers, there being as yet no superabundance of operatic masterpieces by composers of that nationality.

The first performance took place last month, at Graz, of an opera, "Helfrid," by the young Bohemian composer Sigmund von Hausegger, who is also the author of the book. The opera is constructed upon the lines of the modern music-drama, and is said to be the work of a gifted musician, not wanting in originality. It met with a highly favourable reception.

The first performance in the French language of Wagner's "Tristan und Isolde," somewhat pompously announced as a "création en français" of the work, took place on March 22, at the Theatre in Monte Carlo, under the direction of M. Günzburg. The *Guide Musical*, in a detailed notice of the performance, describes it as an utter failure, and altogether unworthy of the work represented.

At a recent sale of the collection of autographs of the late Count Paar some interesting musical numbers were included and realised high prices. Amongst them may be mentioned three letters by Beethoven, which fetched 310, 289, and 200 marks respectively; a letter written by Leopold Mozart, announcing the birth of his son Wolfgang, for which 260 marks were paid; and a letter by Weber, directed to F. Kind, and referring to the successful first performance of "Der Freischütz," which realised 505 marks. Similarly good prices were paid for letters by Mozart, Schubert, and Wagner.

M. Gounod is stated to be actively engaged upon the completion of his new opera "Charlotte Corday," which is to be brought out next year at the Paris Grand Opéra.

M. Gailhard, formerly at the head of the management of the Paris Grand Opéra, has again been appointed a director of that Institution, in association with M. Bertrand, and in the room of M. Campo Casso. The appointment has caused considerable dissatisfaction in musical circles of the capital, where it is looked upon as little calculated to advance the artistic interests of the Académie Nationale de l'Opéra.

The first performance at the Paris Opéra of Wagner's "Die Walküre," with M. van Dyck in the part of *Siegmund*, is to take place in the first week of the present month.

At the Paris Opéra Comique the long-expected *première* of "Kassya," the posthumous opera by the late Léo Delibes, the libretto by MM. Meilhac and Ph. Gilles, founded upon a novel by Sacher-Masoch, took place on March 24. The work is in four acts, the orchestration having been skilfully completed by M. Massenet, and the performance was a very successful one, with Madame de Nuovino, MM. Gibert and Soulacroix in the principal parts. The favourable impression produced by "Kassya" on the occasion in question has been fully maintained in subsequent performances of the work.

The Association Artistique of Angers, an Institution which has rendered excellent service to musical art in France, has ceased to exist owing to the discontinuance of the small annual subvention hitherto granted it by the Municipality. The Society, which has been in existence sixteen years, gave its 443rd and last Concert on March 26.

The proposed tax upon pianofortes, sanctioned recently by the French Chamber of Deputies, has been very wisely abandoned by the members of the Senate.

All those who appreciate the great Tetralogy of the Bayreuth master will approve of the proceedings contemplated at the Paris Opéra, where portions of the "Rheingold" are to be given in concert form, accompanied by an explanatory Lecture of M. Catulle Mendés, on the eve of the first production of "Die Walküre" and of subsequent performances of that work. The vocal interpreters of the "Rheingold" portion will be MM. Renand, Fournets, and Vaguet; Mdlles. Richard, Bosman, and Mercy.

Mdlle. Janotha is writing a new biography of Chopin, in collaboration with the Princess Marceline Czartoryska, Chopin's pupil and friend. Mdlle. Janotha, assisted by the Countess Valda Gleichen, Signor Sgambati, and others, gave a most successful Concert last month in Rome, in the presence of the Queen of Italy, for the benefit of the Academy of St. Cecilia.

M. Michel Brenet, the well-known Belgian musical author, residing in Paris, has just published a very interesting essay, entitled "Jean de Ockeghem, maître de chapelle des rois Charles VII. et Louis XI.," which throws some new light upon the artistic career of one of the greatest musicians of the Flemish school, who flourished during the fifteenth century.

CORRESPONDENCE.

A CORRECTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In your issue of March 1 I am held responsible, in a quotation from "A musical contemporary," for the following statement:

"The opera overture has no longer a *raison d'être* in the scheme of dramatic music."

As a matter of fact, no remark bearing even a semblance to the above meaning has ever been made by me. My only reference to the opera overture is to be found in the fourth of a series of Lectures on "The Orchestra" (given at the Royal Institution), and, oddly enough, this Lecture will be published, by special request of the Editor, in the first number of the *New Quarterly Musical Review*.

Believe me, Sir, very faithfully yours,

Royal Academy of Music, A. C. Mackenzie.
April 14, 1893.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Henry Parker (Ipswich).—*H. C. Lincoln, the organ builder, was born in 1789 and died in 1864.*

New York.—"*The Law of Copyright*," *by Edward Cutler, Q.C. (price 3s. 6d.), will give the information you require. It is published by Cassell and Co.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberdeen.—Miss Christina Brumleu (violinist) gave a Concert in the Ball Room, Music Hall Buildings, on the 5th ult. Her pieces were received with hearty expressions of approbation, and she was several times recalled. The principal vocalist was Miss Norris Adams, and Mr. Ernest Brumleu acted as pianist and accompanist.

Abergavenny.—An Eisteddfod was held here on the 3rd ult., when thousands of visitors from all parts flocked to the town. The prizes given were for choral (male and mixed voices), quartet, and solo singing; brass band and violin and pianoforte solo playing. The usual enthusiasm was shown and much musical talent revealed; but it was a pity that nothing better had been chosen for the pianoforte solo competitors to play than Sydney Smith's "Harpe Æolienne." The vocal selections were on a much higher level. Mr. Riseley (of Bristol) was among the adjudicators.

ARBROATH.—On the 5th ult. the Choral Union gave its second Concert for the season before a large audience in the New Public Hall, the work selected being Haydn's *Seasons*. The vocalists were Miss Emily Davies, Mr. Iver McKay, and Mr. Dan Price. Mr. John Hartley presided at the organ with taste and ability, while the choir was under the efficient *bâton* of Mr. George Neale. The Concert was highly creditable both to the Conductor and to the Society.

BARNSTAPLE.—Under the able direction of Dr. H. J. Edwards one of the most successful Concerts ever held here was given on the 10th ult., in the Music Hall. The works performed were Dr. Edwards's Motet for soprano, chorus, and orchestra, "Praise to the Holiest," Stanford's *Revenge*, and Dr. C. H. Lloyd's *Hero and Leander*. The soloists were Miss Clara Leighton and Mr. Dan Price, and there was an efficient orchestra and chorus and a most enthusiastic audience.

BIGGLESWADE.—Stainer's *Crucifixion* was sung at the Parish Church by the choir on March 29. The soloists were the Rev. E. C. Alwyn Foster, Rev. R. S. Bagshaw, and Mr. F. Bonfield. Mr. J. G. Cooper presided at the organ.

BISHOP'S STORTFORD.—A very creditable performance of Mendelssohn's *Athalie* was given by the Choral Society here on the 5th ult., aided by an efficient little orchestra led by Mr. T. E. Gatehouse. The choruses were sung with spirit, under the careful direction of Mr. Philip Sharpe. The chief solo parts were sung with admirable dramatic effect by Miss Ethel Winn and Madame Florence Winn, while Mr. Charles Fry, who has so many times officiated as reciter in this work, was responsible for the delivery of the verses. A miscellaneous selection, in which the above-named artists all took part, formed the second part of the programme, Mr. Gatehouse winning special favour with his violin solos.

BODMIN.—An admirable rendering of Cowen's *St. John's Eve* was given in the New Public Rooms, by the Bodmin Choral Society, under the able direction of Mr. C. E. Juleff, Organist of the Parish Church. The soloists were Miss Laura Lyon, Madame Carr, Mr. Dean Trotter, and Mr. W. C. Hutchings. The Rev. C. H. Townsend proved an efficient accompanist, and Mr. R. Besley contributed two admirable flute solos. The choruses were rendered with exceptional precision, due light and shade being observed.

BRIGHTON.—The Sacred Harmonic Society gave *The Messiah* on Good Friday evening, at the Dome, the principal artists being Miss Kate Erskine, Miss Edith Hands, Mr. J. Gawthrop, and Mr. Frank Ward; Mr. Starnes was at the organ, and Mr. R. Taylor conducted. The Dome was packed by an appreciative audience, and an excellent performance was given.

BROADSTAIRS.—A performance of Handel's *Judas Maccabæus* was given by the Broadstairs and St. Peter's Choral Society in St. Mary's Home, Broadstairs, on Monday, the 10th ult. The principals were Miss Florence Monk (soprano), Miss Helen Saunders (contralto), Mr. T. Oldroyd (tenor), and Mr. Alfred B. Osmond (bass). A small but very efficient orchestra was employed for the occasion. Mr. Harold B. Osmond conducted, and Messrs. Donald Lott and T. Russe presided at the pianoforte and harmonium respectively.

BROCKLEY.—At St. Peter's Church, Gaul's "Passion" Music was sung for the third time on Wednesday in Passion Week, and Sir John Stainer's *Crucifixion* for the fourth time on Good Friday evening, by the regular choir of the church, which numbered fifty voices. Dr. C. J. Frost, the Organist and Choirmaster, accompanied on the organ. The services were much appreciated, and the congregation joined heartily in the hymns.——The third Concert of the present season was given on Tuesday, the 11th ult., by the St. Peter's Choral Society, when John Francis Barnett's Cantata *The Ancient Mariner* was performed. It was most favourably received, several numbers being re-demanded. The principals were Miss Annie Swinfen, Miss Susetta Fenn, Mr. James Leyland, and Mr. R. E. Miles. Dr. C. J. Frost conducted and Mr. J. Curran accompanied at the pianoforte.

CARDIFF.—The third Concert of the season given by the Musical Society, on the 20th ult., was a conspicuous success. Sir Joseph Barnby conducted an admirable performance of his *Rebekah*, and fine renderings were given, under the Hon. Conductor of the Society, Mr. T. E. Aylward, of Stanford's *Revenge*, the *Figaro* and *Jubilee* Overtures of Mozart and Weber, and the *Finale* of Mendelssohn's *Lorelei*. The soloists were Miss Medora Henson, Mr. Henry Piercy, and Mr. Andrew Black. An enthusiastic audience showed that the efforts of those concerned had not been thrown away.

CHEPSTOW.—Two sacred Concerts were given in the Parish Church on Wednesday, 12th ult., by the Chepstow Choral Society, with full band and organ accompaniment. The works selected were Mendelssohn's *Hymn of Praise* and Haydn's *Creation* (Parts I. and II.), the soloists being Miss Beatrice Gough and Miss A. Dewdney, and Messrs. Oldroyd and Holliday. The band and chorus discharged their duties in a very efficient manner, as did also Mr. A. E. Kingsford, the Organist of the Parish Church, who presided at the organ on both occasions, and Mr. E. G. R. Richards, the Conductor of the Society. It is a matter for regret that the performances were not better attended, as the admission throughout the day was free.

CHIGWELL.—An exceedingly impressive rendering of Stainer's *Crucifixion* was given, under the conductorship of Mr. Henry Riding, in the Parish Church on March 27. The voices, numbering 100 in all, were selected from the local church choirs, and included Mr. Riding's Ladies' Choir and some members of the Loughton Choral Society. Mr. E. Cuthbert Nunn was the Organist, and the solos were excellently sung by Messrs. H. Clinch, Charles Ackerman, and H. E. Grout.

COCKERMOUTH.—A fine performance of Handel's *Acis and Galatea* formed the first part of an excellent Concert given in the large Drill Hall, under the conductorship of Mr. P. T. Freeman, of Keswick, on the 19th ult. The second part was miscellaneous. The chorus consisted of 200 voices, being the Keswick and Cockermouth Societies united. The principals were Miss Jennie Sadler, Mr. Tom Buckland, Mr. Joseph Hunter, and Mr. H. Rickard. The band consisted chiefly of members of Sir Charles Hallé's orchestra, ably led by Mr. F. W. Schofield. Miss H. M. Freeman presided at the pianoforte.

DEMERARA.—The fine organ, built by Messrs. Bevington and Sons, of London, for the New Cathedral, was opened on Wednesday evening, March 22, by Mr. G. W. Nusum, the Organist. The instrument, a three-manual, contains forty-three stops, and is on a combined system of tracker and vacuum-pneumatic. The vocalists were Mrs Wight and Mr. Bye; Mr. Hemery played a solo on the violoncello in his usual finished style. Gounod's "Jesu, word of God incarnate" (unaccompanied) was exceedingly well rendered by the Cathedral choir, and one of the pieces on the programme was a March, written for the occasion by the Organist. The Recital was a decided success.

DENBIGH.—The members of the Philharmonic Society gave their last Concert of the season in the Drill Hall on the 20th ult., under the conductorship of Mr. Felix C. Watkins (St. Asaph). The works given were Mendelssohn's *Hear my Prayer* and *As the hart pants*. Miss Lucie Jones (of Liverpool) took the solos, which were sung with great feeling and expression.

DOVER.—The second Concert of the newly-formed Choral Union took place on Thursday, the 6th ult. The principals were Miss Nancy McIntosh, Miss Dora Barnard, Mr. C. W. Fredericks, and Mr. Henry Sunman. The band and chorus, which numbered upwards of 100 performers, was conducted by Mr. H. J. Taylor, Bennett's *May Queen* and a miscellaneous selection forming the programme. The Concert was a thorough success in every way.

DUDLEY.—The last of the series of six Sunday Afternoon Musical Services, for extra expenses incurred by the choir, took place on the 16th ult., when nearly the whole of the first and second parts of Handel's *Messiah* was given by an augmented choir, assisted by some brass instruments. The principal vocalists were Mrs. Mason, Mrs. Bird, Mr. J. H. Round, and Mr. W. H. Smith. Mr. W. Stansfield presided at the organ with conspicuous ability, and Mr. G. H. Mainwaring conducted. The congregation was a very large one, and the collection amounted to nearly £10.

ERITH.—Mr. Richard Lemaire gave his annual evening Concert at the Public Hall, on the 10th ult. The artists were Madame Isabel George, Madame Marian McKenzie, and Mr. Franklin Clive. Mrs. Jocelyn Thomson and Mr. Dawson Milward appeared in a humorous Sketch; and the latter gentleman also gave two recitations. Captain Barlow, R.A., gave two excellent songs; and Mr. Edwin H. Lemaire, of Holy Trinity, Chelsea, acted as accompanist conjointly with the *bénéficiaire*. There was a large and fashionable audience.

EVESHAM.—The Choral Society, under the management of Miss Myra Taylor and Miss Gill Smith, gave its fourth Concert, in the Town Hall, on the 5th ult. The programme consisted of Parts 1 and 2 of Haydn's *Creation* and a miscellaneous selection. The soloists were Miss Gill Smith (soprano), Mr. Hamlyn Crimp (tenor), Mr. Fritz Manton (bass). Instrumentalists: Mrs. Leslie Sherwood (pianoforte) and Mr. A. W. Smith (organ). Miss Myra Taylor conducted. Conductor, soloists, chorus, and accompanists alike did their work admirably, and had the satisfaction of performing to an overflowing audience, whose hearty appreciation was ungrudgingly given.

GREAT BERKHAMPSTEAD.—The Church Choral Society performed Lee Williams's *Last Night at Bethany* in the Parish Church in Holy Week. The Society also gave a Concert in aid of the Mechanics' Institute on the 12th ult., the programme including Aspa's "Gipsies"; Tartini's "Il Trillo del Diavolo" (Rev. C. J. Langley); Beethoven's "Kreutzer" Sonata (Mr. F. Whatmoor and Rev. C. J. Langley); songs by Spohr, Sterndale Bennett, M. V. White, &c. Mr. F. Whatmoor acted as accompanist.——Mr. Frank Gatward, for eleven years the Organist and Director of the Parish Church Choir, was presented with a handsome *bâton* and a purse from the choir and congregation, on the eve of his departure for Halifax Cathedral, Canada; also with a despatch box in Russia leather, suitably inscribed, from the members of the Hemel-Hempstead Choral Society, of which Mr. Gatward had been Conductor for five years.

IPSWICH.—On March 27 a Concert was given in the Lecture Hall by Miss A. L. Poole, who played in excellent style Chopin's Ballade in A flat and "Rhapsodie Hongroise" by Liszt. She was assisted by the Misses Lee, Harvey, and Jennie Podd; Messrs. Wigg, Hindes, London, Rice, and Bicker. Miss Sleightholme played Handel's Sonata in A for violin, and Mr. G. F. Abbott gave two flute solos. Miss Poole accompanied most efficiently.

KESWICK.—A capital performance of Handel's *Acis and Galatea* and a miscellaneous selection was given in the Drill Hall, on Thursday evening, the 20th ult., by the Choral Society, assisted by a few select voices from the Cockermouth Society, numbering 120. The principals were Miss Sadler, Mr. T. Buckland, Mr. J. Hunter, and Mr. H. Rickard. The band consisted for the most part of members of Sir Charles Hallé's orchestra, ably led by Mr. F. W. Schofield. Miss H. M. Freeman presided at the pianoforte and Mr. P. T. Freeman was the Conductor.

LIVERPOOL.—The Committee of the Welsh Presbyterian Church, Princes' Road, having decided upon the admission into the Church of an organ, a fine instrument has been designed by Mr. W. A. Roberts (of Liverpool), and Messrs. Norman Bros. and Beard (of Norwich) have been selected to build it.

LONGWOOD.—The new organ at the Parish Church was inaugurated, on the 6th ult., by Mr. J. H. Pearson. Pieces by Mendelssohn, Merkel, Morandi, Smart, and Turpin were performed with much skill and taste, and the capabilities of the new instrument admirably shown.

Martock.—The Choral Society gave its last Concert of the season on Thursday, the 6th ult., when Gaul's *Holy City* formed the first part of the programme. The soloists were Mrs. Kitchen, Miss Southcombe, Mr. Ross, and Mr. Southcombe. Miss Sylvester presided at the pianoforte, and Mr. G. H. F. Sharpe at the organ. Mr. C. W. Drew conducted. The second part consisted of a miscellaneous selection, including "Crossing the bar" (Kelling), "In Native worth" (Haydn), "Lord, at all times" (Mendelssohn), "Arm, arm, ye brave" (Handel), and "Fix'd in His everlasting seat" (Handel).

Milford Haven.—On the evening of Maundy Thursday, Stainer's *Crucifixion* was given in St. Catherine's Church. Miss Johnson presided at the organ and brought out with telling effect the several passages in which the accompaniment is especially prominent. The bass and tenor solos were admirably taken by members of the choir and the choruses were rendered with great precision, every attention being given to light and shade. The services at this church on Easter Day were of the usual festal character, the anthem being "Christ our Passover is sacrificed for us," by Goss.

Newry.—A Concert was given by the Choral Society, at the Town Hall, on the 11th ult., under the conductorship of Mr. Barry M. Gilholy. The performance included a Trio by Sullivan, choruses from *The Messiah*, *The Redemption*, *Naaman*, and *The Hymn of Praise*, and pianoforte and vocal soli. In addition to local talent the Society was assisted by Mr. Rennie, Mr. Victor Sylvester, and Mrs. Mary Smith. The Rev. Mr. McClintock gave a finished interpretation on the pianoforte of selections from Beethoven, Liszt, Gluck, and Schubert. The hall was crowded and each piece much applauded.

Norwich.—A very fine performance of the first and second parts of Gounod's *Redemption* took place in the Cathedral on the 20th ult., under the conductorship of Dr. Bates, who had under his *bâton* a force of 200 voices and a band numbering fifty performers. The chorus consisted of the following Church choirs: St. Michael Coslany and St. Saviour, Norwich; St. Mary-le-Tower and St. Matthew, Ipswich; St. Nicholas and St. Margaret, Lynn; Downham Market, Beccles, and Woodbridge. The solos were sung by members of the Cathedral choir and Mr. Smith, of Peterborough Cathedral; while the instrumentalists were drawn from Norwich and the neighbourhood. A short but eloquent address by the Very Reverend the Dean preceded the Oratorio, which was listened to by a congregation which filled every available part of the building.

Oundle.—A very successful Concert was given by the Choral Society on the 7th ult. Smart's *Bride of Dunkerron* was given, followed by a miscellaneous programme. Mr. Borrows, Mr. J. J. Simpson, and Mr. J. B. Smith were the solo vocalists. Mr. W. H. Squire contributed violoncello solos. The hon. Conductor, Mr. Clement M. Spurling, directed the Concert with ability.

Ramsgate.—An Orchestral Concert was given on the 4th ult., at St. George's Hall. Beethoven's Symphony in C, Meyerbeer's "Coronation" March, the Overture to *Semiramide*, and other pieces were well played. Mrs. Henniker, Miss Foxcroft, and Mr. Walter North sang, and Miss Bertha Henniker showed great promise in her violin solos. Mr. P. Vincent Henniker conducted, and deserves cordial praise for his ability and energy.

Rhyl.—The Choral Society gave a Concert in the Grand Pavilion, on Thursday, the 6th ult. The programme consisted of Mendelssohn's 95th Psalm and the *Hymn of Praise*. The soloists were Miss Gosnell, Miss Townshend, and Mr. Greenwood (Chester Cathedral), who sang their parts admirably, and the performance reflected great credit upon the Conductor, Mr. Felix Watkins (St. Asaph).

Ryde.—The Choral Union, founded in 1874 by Miss Margaret Fowles, its present Conductor, gave an excellent performance of "Elijah," on the 6th ult. The soloists were Madame Emily Spada, Miss Ethel Bevans, Mr. Philip Newbury, and Mr. Charles Copland. The additional parts in the quartets, &c., were taken by members of the Society. The chorus had evidently been well trained, and sang with much expression. The orchestra, unfortunately, was not complete, most of the wind parts being played on an American organ—otherwise it did fairly well. To Miss Fowles as a conductor, and more especially as a choir trainer, much praise is due.

Shrewsbury.—The Orchestral Society's Concert, which took place, under the direction of Mr. W. C. Hay, in the Music Hall, on the 11th ult., in the presence of a large audience, was a great success. The programme included Haydn's "Clock" Symphony, which was admirably performed; Hans Sitt's Concerto for violin (Op. 32), well played by Mr. Hubert Salt; Edward German's Dances from *Henry VIII*, and Auber's Overture to *Marco Spada*. Mr. Byolin was the vocalist.

St. Albans, Cheetwood, Manchester.—A most successful performance of Locke's celebrated music to *Macbeth* (with scenic effects), was given on the 11th and 12th ult., by Mr. Yardley and friends. Mr. Cunnington's bass voice was heard to advantage in the music allotted to Hecate, and Miss Carrie Locke as the First Witch, both vocally and dramatically, delighted the audience. The choruses of the Witches were ably rendered by a number of ladies and gentlemen, under the conductorship of Mr. D. H. Hallett, Organist and Choirmaster of the Church.

Stamford.—A Concert was held in the Corn Exchange, on the 6th ult., when the members of the Stamford, Oakham, Bourn, and Ketton Musical Societies (united) performed *The Messiah* before a large and appreciative audience. Miss Monk (soprano, who was much liked at a Concert here last year), Miss Eleanor Rees, Mr. Banks (Hereford Cathedral), and Mr. Grice were the soloists. The choruses were, on the whole, very well rendered. The orchestra (about forty) deserves a special word for the way in which it accompanied the solos. Mr. Haydon Hare conducted, and Mr. Allan Rippon was leader.

Suva, Fiji Islands.—On January 12 Gilbert and Sullivan's Opera *H.M.S. Pinafore* was performed here before a crowded and appreciative audience, the performance being honoured by the presence of His Excellency the Administrator. Mr. A. Griffiths as Dead-eye, Mr. McOwen as the Captain, Mr. R. Griffiths as the Boatswain, Mr. Scott as the First Lord, Mr. Martin as Ralph Rackstraw, Miss Money as Josephine, Mrs. Collet as Hebe, and, above all, Mrs. Stuart as Buttercup were all deservedly well received. Mr. F. J. Barnett's scene representing the ship was much admired. The whole was under the direction of Mr. Wilfred Collet. Mr. Ralph accompanied the Opera on the pianoforte.

Swaffham, Norfolk.—Mr. Newman H. Athoe, Organist of the Parish Church, gave his Annual Concert in the Assembly Rooms on the 6th ult. The soloists, Miss A. M. Smith (harp), Miss Ellen Childs, Mr. John Bartlett, Mr. J. J. Armes, Mr. Highe, and Mr. Athoe, were all well received. A male-voice quartet contributed "The Chapel" (Kreutzer) and "Departure" (Franz Abt) in a thoroughly praiseworthy manner, and a select choir of twenty voices gave "Lullaby of Life" (Leslie) and "Good night, beloved" (Pinsuti) with great precision.

Trent College, Notts.—A very successful Organ Recital was given by Mr. George H. Fox on March 28, in the College Chapel. The composers drawn upon were Salomé, Guilmant, Lemmens, Saint-Saëns, Gounod, and Dr. Rea.

Wimborne.—The Choral Society gave a highly successful Concert at the Victoria Hall, before a large audience, on the 6th ult. The programme consisted of Mendelssohn's *Lauda Sion*, Cowen's popular Cantata *The Rose Maiden*, and instrumental and vocal selections of a high class. The principal vocalists were Miss Elsie Mackenzie, Mr. T. Lloyd, and Mr. T. D. Joyce. Mr. Lloyd took the place, at very short notice, of Mr. McWilliam. The quartets were rendered very creditably by the Misses Legge, Messrs. C. P. Turle and F. Hoff (bass). Mr. Whitehead-Smith conducted with ability, and Mr. Alfred Foley, an able violinist, acted as leader. Mr. J. T. Randall efficiently accompanied upon the pianoforte.

Worcester.—On the 18th ult. the Festival Choral Society gave a Concert, the interest of which centred in Mr. Edward Elgar's new Cantata *The Black Knight*, then given for the first time, and received with great enthusiasm by a large audience. The work is a setting of Longfellow's translation of Uhland's weird poem, and reveals qualities in the composer which are bound to bring him rapidly to the front. His themes are striking and picturesque, and his command of the means whereby they can be made the most of is very considerable. The result is a work displaying power, charm, and musicianship in a high degree. Its orchestration also is excellent, and abounds in judiciously contrasted effects. Chorus and orchestra did their best for this the most ambitious work of the clever composer (who is a local man) and a performance of exceptional merit was the result. The remainder of the Concert, conducted by Mr. Blair, contained several classical works, but was so long that portions had to be omitted.

Worthing.—A successful Vocal and Dramatic Recital was given at the Literary Institute, on the 19th ult., by Miss Aubrey and Mr. W. J. Denniss. Miss Denniss and Mr. A. Fisher contributed pianoforte solos at the commencement of each part.

Wrexham.—On the 10th ult. the Musical Society gave its last Concert of the season. The programme consisted of Macfarren's *May Day* (solo, Madame Clara Samuell) and Stanford's *Revenge*, Weber's *Oberon* Overture, Mendelssohn's Pianoforte Concerto in G minor (played by Mr. C. Morton Bailey), Handel's Violin Sonata in E (Mr. Carl Courvoisier), and songs by Madame Samuell. Mr. Courvoisier led an excellent band, and Mr. C. Morton Bailey conducted. The accompanist was Mr. G. A. Barnes, who also conducted the Concerto.

Organ Appointments.—Mr. Harry J. Dickinson, Organist and Choirmaster to Kirkcudbright Parish Church.—Mr. A. J. Hawkins, Organist and Musical Director to the City Temple.—Mr. Francis Gardner Highe, to Parish Church, Castle-Acre.—Mr. A. G. Iggulden, Organist and Choirmaster to Hawarden Parish Church.—Mr. Frederick G. Shinn, Organist and Choirmaster to Sydenham Parish Church.—Mr. R. Henderson Johnston, Organist and Choirmaster to St. Paul's Church (Anglican), Ipswich, Queensland.

Choir Appointments.—Mr. Charles Griffiths (Alto), to Allhallows', Barking.—Mr. A. Barclay Jones (Musical Director), to the Oratory, Brompton.—Mr. R. Leaman (Choirmaster), to the Parish Church, Castle-Acre.—Mr. James Kent (Leading Tenor), to St. Paul's Church, Park Lane, Tottenham.—Mr. Walter W. Sadler (Tenor), to St. Peter's Church, Cranley Gardens.—Mr. Lyon Ferrand (Tenor), to St. Peter's, Belsize Square.—Mr. Ernest Wood (Conductor), to the Royal Metropolitan Liedertafel, Melbourne.

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DAILY TELEGRAPH.

There are no serious difficulties for executants to surmount, while the expression of the music is so plain and direct that it can be felt and appreciated by all. For the result last named it may be that we have to thank the conditions under which the work was written. The unfettered Dvorák, as a composer of sacred music, appears in the Birmingham Requiem, with which simplicity is not even on speaking terms. Here, on the other hand, comparative simplicity was essential, and in the result we have that which will rank as an exemplification of high art in a form generally attractive. . . . We welcome this Mass with peculiar pleasure. It is a most useful work, and will be everywhere a pleader, eloquent and intelligible, not only for the solemnities of religion, but for the beauty and sufficiency of pure art.

STANDARD.

Naturally, the Mass is not planned on the same extensive scale as the "Stabat Mater" and the Requiem, being, indeed, studiously non-pretentious throughout, and occupying less than an hour in performance; but it is in no sense unworthy of the gifted Bohemian composer. . . . There are many passages of marked originality and beauty, the composer being invariably at his best when he is concerned with the most mysterious dogmas of the Catholic Church.

DAILY NEWS.

The Mass is perhaps hardly so characteristic of its composer as his larger sacred compositions; but, on the other hand, being written for a comparatively small church, it is more concise, and presents fewer choral difficulties. It is therefore likely to become popular with ordinary choirs, the more especially as, if desirable, the services of expensive soloists may be dispensed with altogether, their parts being sung by a semi-chorus. Some portions of the music are more or less conventional, but this cannot be said of the setting of the Nicene Creed, parts of which are almost secular in character, while frequently—at the "Crucifixus," for example—the master-touch is obvious.

DAILY CHRONICLE.

The Mass in D is concise and free from commonplace motives and effects tending to detract from its religious object. . . . The final Agnus Dei peacefully brings to a close a work that is marked by sincere devotional feeling rather than by power, and as executive difficulties are throughout absent, there is nothing to stand in the way of its adoption by choral associations with limited means. Taken as a whole, the work is certainly worthy of Dvorák.

GLOBE.

The new work was heartily welcomed, and proved worthy of its able composer, by whom it was last year re-written, so far as concerned the instrumentation. It cannot be said that the Mass presents any novel features, but the score contains many passages worthy of praise. The music is always in character with the words to which it is attached, and the Credo (notably the "Incarnatus" section) and the Agnus Dei may rank among the best efforts of the gifted composer.

SUNDAY TIMES.

The Mass, which is its composer's Opus 86, bears evidence throughout of an endeavour to avoid technical difficulties such as might place it beyond the reach of an executive body of limited resources. This is unusual with Dvorák, and it may explain in a measure the absence of certain features that characterise his choral writing as a rule. The progressions are comparatively simple; sudden modulations are rare; the development of the subjects is seldom extended to half Dvorák's usual length, and certain portions of the setting are treated with a brevity which for him is altogether remarkable. Hence a work which a child could follow with ease on first hearing. But it is not on that account less interesting, nor, we may add, is it less charged with the individuality of style and the beauty and appropriateness of sentiment that Dvorák has taught us to look for in all his religious works, from the "Stabat Mater" downwards. . . . The charm of the whole is irresistible, and we think that the latest is destined to be among the most popular of the choral works that have emanated from the pen of the Bohemian genius.

ATHENÆUM.

Having regard to the special object for which it was composed, it is not surprising to find the Mass concise, unpretentious, and far less arduous for the executants than the "Stabat Mater" or the Requiem; but it is not less characteristic of Dvorák, several of the simplest passages being remarkable as displaying alike his musical idiosyncrasies and his religious fervour.

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To describe the numberless changes of time, rhythm, and manner would be impossible, the music sometimes rising almost to fury, and then quieting down with sobbing accents as the mood of the afflicted Patriarch changes. Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence; it is an honour to English art, lofty in conception, and masterly in execution.

MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. The succeeding scene, in which the answer of God from the whirlwind is set for the full chorus, is also portentous in length, but in this the picturesqueness and variety of the words have helped the composer immensely. They would indeed inspire any musician, and in Dr. Parry's hands the form the text of the most remarkable piece of writing that he has yet given us. It is impossible within the limits of a brief and hurried notice to do justice to this astonishing chorus. The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis." . . . The ballad in the second scene is preluded by a charming solo for clarinet, and breathes throughout a spirit of exquisite freshness and simplicity. . . . One of the most effective passages in the work is the interview between the messenger and *Job*, which Dr. Parry has set to music of the rarest tenderness. . . . *Satan's* invocation of the winds is a brilliant declamatory solo, admirably orchestrated; but an even higher level is reached in the noble chorus that concludes the second scene, "See the clouds that sweep o'er the heavens." . . . Those wonderful "lamentations," in which the speaker sounds the very depths of heroic despair, have inspired the composer with a chain of musical phrases invariably dignified and at times rising to heights of real tragic grandeur and lofty ecstasy. . . . Very powerful and impressive again is the long chorus in the last scene, in which the unfailing picturesqueness and variety of the orchestration shows a decided advance on any of Dr. Parry's previous works. The great sombre chords which follow the words "The waters are hid as with a stone, and the face of the deep is frozen," are a veritable inspiration, while the passage, "Hast thou given the horse strength?" is treated with intrepid and irresistible vigour.

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For further particulars see the new Calendar and *Church Musician*; or, apply to the Warden.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1893.

MUSIC AT THE CHICAGO EXHIBITION.

THE World's Fair, on the shore of Lake Michigan, is as yet young and not full grown; but, whatever it may become—whether it realise the intentions of its promoters or disappoint their hopes; whether it turn out to be a financial success or a monetary failure, one thing is assured—namely, that the Exhibition will stand in history as the first which paid proper attention to music. Throughout the long series from the Hyde Park show in 1851 to that of New Orleans in 1885, music has been to each merely an adjunct, a kind of ceremonial item; but at Chicago it is raised to the rank of an "exhibit," systematically and amply displayed, not merely to entertain but to instruct. We congratulate the promoters upon the course they have taken and the precedent they have established, and we shall be prepared to do the same by Theodore Thomas, Musical Director; W. L. Tomlins, Choral Director; and G. H. Wilson, Secretary, when we hear, at the close of the enterprise, that they are alive and well. The task to which these gentlemen have addressed themselves is a tremendous one—vast in its scope, infinite in its details, and not to be estimated without concern for those upon whom it presses. Our wish is that they may have a safe deliverance.

The Directors take care to supply European journals with full information as to prospective doings, and before us now lie a number of sheets of type-written programmes issued by them. From these we propose to extract particulars which will give English readers a fair idea of what visitors to the Show have enjoyed, and may expect to enjoy, in the way of music. Let us premise that there are three concert-rooms in the Exhibition—Music Hall, for orchestral performances; Festival Hall, for choral concerts; and Recital Hall, for chamber music. The first accommodates 2,000 people, the second 4,500 auditors and 2,000 performers, the third can seat an audience of 600. All places are numbered, and there is a uniform charge of one dollar for admission.

Passing over the "Inaugural" Concert, about which enough has been said, we find that, during the month of May, three series of performances were entered upon—the Orchestral on the 3rd ult., the Chamber Music on the 22nd ult., and the Choral on the 24th ult. Let us look at what has been done in each department.

The Orchestral Concerts were of two kinds—first, those having miscellaneous selections; second, those devoted to the works of particular composers. At the head of the former class stood a programme thus made up: "Eroica" Symphony (first *Allegro* and slow movement), Beethoven; Schumann's Pianoforte Concerto (Mr. Paderewski); Symphonic Variations, Dvorák; Overture, "Romeo and Juliet," Tschaikowsky; pianoforte solos. The foregoing may be taken as a sample "scheme" of its kind. Following it came Concerts respectively devoted to Schubert, Brahms, and Beethoven. At all the foregoing, we understand, Theodore Thomas's "Exposition Festival Orchestra" (150 strong) appeared. On the 15th ult. the Boston Symphony Orchestra (Conductor, Frank Kneisel) took up the running, and gave two performances, the selection in each case being miscellaneous. These artists were relieved, on the 19th ult., by the New York Symphony Orchestra (Conductor, Walter Damrosch), who also performed twice, with "assorted" programmes. Only three other Concerts of this class were given during the rest of the month. Festival Hall was "inaugurated" on the 22nd ult., when Theodore Thomas took his orchestra through a Wagnerian programme; American music ruled on the following day; and, on the 26th ult., there was a Raff selection.

The Choral Concerts, beginning, as already stated, on the 24th ult., included the following works: "Elijah" (Chicago Apollo Club), "Creation" (Chicago Columbian Chorus), and some Wagner selections, with Amalia Materna as soloist.

Four performances took place in Recital Hall, the artists in each case being the Kneisel Quartet of Boston. Works by some of the great masters of chamber music, together with others by native composers—Mr. Chadwick and Mr. Foote—were performed. In all we count nineteen Concerts—by no means a bad beginning under the conditions of an incomplete show, and resultant scanty attendances of the public. Before dismissing the May proceedings, let us make a remark of a character saving to ourselves. We have assumed that all the arrangements for the entire month were duly carried out. There may, of course, have been changes.

Turning to arrangements for the present month, we find a long array of choral concerts. On the 9th inst. the orchestra will perform a Schumann selection, and, next in order, the Max Bendix String Quartet will twice appear. Then the choral displays begin with the following works: "Messiah" and Bach's "Passion" (Chicago Apollo Club); the St. Paul and Minneapolis Choral Associations have a miscellaneous programme, and after them comes the "first section of representative choral societies of the Western States," numbering 1,500 voices and 200 instruments. These hold the field for three days, during which time they will perform Handel's "Utrecht" Jubilate, the first part of "St. Paul," Bach's "A stronghold sure," selections from "Lohengrin," "Judas Maccabæus," and Berlioz's "Requiem." The Cincinnnatti Festival Association comes next with the "German Requiem" of Brahms, and four days are given to representatives of "Women Amateur Musical Clubs." A Concert by the Arion Society of Brooklyn, and repetitions of "The Messiah" and Bach's "Passion" end the June music.

Proceedings in July will be as varied and important as those just detailed. Two Concerts by the New York Liederkranz head the list, after which the second section of Western Choral Societies will, in three consecutive days, go through the programme executed in June by the first section. It should be said here that each section will have the advantage of Edward Lloyd's co-operation. Provision has been made for the remainder of July in the shape of Symphony Concerts (with Beethoven's No. 9), a Concert by the Junger Männerchor of Philadelphia, and a Festival performance by the American Union of Swedish Societies and United Scandinavian Societies.

Concerning the arrangements for August no information is at present to hand, and it may be that the musical department will "stand easy," or, at any rate, show less activity during that month of fierce heats. The indications for September we will quote in full:—

"Mr. Camille Saint-Saëns, of Paris, and Dr. A. C. Mackenzie, of London, will be the guests of the Exposition during this month. Concerts under the direction of Dr. Mackenzie will be given during a period of two weeks from Monday, September 11. The programmes will include a first performance of his new Oratorio "Bethlehem." Soloists already engaged for this event are Madame Nordica (soprano)

and Mr. Ben Davies (tenor). Concerts under the direction of Mr. Saint-Saëns will continue during three weeks from Monday, September 25. The programmes will include choral and orchestral works. Mr. Saint-Saëns will also take part in Chamber Music Concerts, and will also give Organ Recitals."

As addenda to the foregoing the Directors announce the engagement of a Russian Choir, to appear during the present month, and of the band of the Paris Garde Républicaine, which will play during August. Lastly, we have the following postscript:—

"NOTE.—The above list represents that portion of the special musical demonstrations for which dates are absolutely fixed. Regular musical features of the entire Exposition period include semi-weekly Orchestral Concerts in Music Hall, daily popular Orchestral Concerts in Festival Hall, and Organ Recitals. The daily popular Orchestral Concerts, free to the public, will begin Tuesday, May 2."

The foregoing details may be dry reading to many, but not to those who, looking through them, see the immense activity, the wide scope, and the all-embracing eclecticism of the Directors' labours. May success be proportionate to deserts.

DR. MACKENZIE ON "FALSTAFF."

THE first of a series of three Lectures, which the learned Principal of the Royal Academy of Music has undertaken to deliver at the Royal Institution on "'Falstaff,' a Lyric Comedy by Boïto and Verdi"—the prominence given to the librettist is significant—was announced to take place on the 27th ult., too late for actual notice in our present issue. By the courtesy of Dr. Mackenzie, however, we are enabled to present our readers with copious extracts from his Lecture. It is unnecessary to vindicate the appropriateness of its subject: "Falstaff," beyond all question, has proved the great musical sensation of the year in the domain of opera, and, according to the deliberately expressed opinion of a multitude of accomplished critics, is an even more beautiful fruit of the wonderful Indian summer of Verdi's genius than its predecessor "Otello." The production of "Falstaff" on the English boards is only a matter of time. It is still within the bounds of possibility that the Scala troupe may pay us a visit in the course of the summer, and these lectures are calculated at once to stimulate the anticipations and heighten the appreciation of those who have not yet seen it on the boards. Verdi's music does not call for the same amount of preparation and education as Wagner's; but in the case of "Falstaff," the rapidity and complexity of the opera render such preliminary assistance, as will be afforded by Dr. Mackenzie, of the highest value. If the choice of the subject be appropriate, not less so is the choice of the lecturer. By his residence in Italy, as well as by his intimate sympathy with, and exhaustive knowledge of dramatic music, Dr. Mackenzie is peculiarly well-fitted for such a task. His clear and incisive delivery never leaves his hearers in doubt as to his meaning, while, thanks to his sense of humour—an indispensable essential in dealing with such a work as "Falstaff"—he never fails to enliven his discourse, should occasion arise, with fanciful or playful touches. Before proceeding to give extracts from the introductory passages of the Lecture, we may notice that the musical illustrations with which it is freely enriched were to be provided by a number of distinguished artists, including Miss Medora Henson, Mr. William Nicholl, Mr. Herbert Thorndike, Mr. Watkin Mills, and Mr. David Bispham, under the direction of Signor Randegger.

After dwelling on Verdi's extraordinary elasticity, and the difficulty of attempting any satisfactory classification of his works, Dr. Mackenzie continues:

Verdi's last four works have been somewhat of a puzzle, as well as a surprise, especially to those who avowedly feel little or no sympathy with the operas which gained him the undoubted popularity which he enjoys; not only because of the remarkable development of his own early method, but also on account of the qualities which distinguished them one from another. I say development, because I am unable to share the opinion that his latest manner presents any sudden or radical change whatever, or that there is even the slightest relationship between Verdi and his great German colleague, Wagner.

At the time when "Aïda" and "The Requiem" saw the light Wagner's music-dramas and operas were considered (as they to a *waning* extent still are), by a proportion of *conoscenti*, to constitute the only standard of measurement; and the most prominent composers had to suffer not only the "measuring" process, but the seemingly inevitable comparisons which were as freely, as I am bound to say unjustly, made. Both the necessity and the value of such comparisons are decidedly questionable. As a matter of fact, Verdi has lived long enough to prove clearly that while he, like most intelligent musicians, has been a keen student and observer of the gradually altering tendencies and methods of the end of this century, he could remain absolutely true to himself—preserve his own musical entity without allowing even a trace of the individuality of another to attach itself to him. The perfectly unique stream (if we regard the quantity alone) of original melody which has never failed him for over fifty years is flowing still. His harmonies are richer, his accompaniments (if the term is admissible at all now-a-days) are much more polyphonic and exhibit greater variety; moreover, he has become a master in the art of modern instrumentation. But he is his own pupil, and remains Verdi to the last; only like Byron's *Astarte*, "softened all and tempered into beauty."

Without touching on "Aïda" or "Otello," but solely in connection with the present opera, let me say that it is very evident that both the composer and his librettist have studied the works of their great sometime-contemporary, Wagner, and to some purpose. And I will frankly say why I think so, for a definite conclusion on that head has forced itself upon me after a tolerably exhaustive study of "Falstaff." Of course, no one ever expected to find the Italian Maëstro adopting the system of *Leitmotive*, for instance; indeed "Otello," and more particularly "Falstaff," read like very direct protests against its use. Here (in "Falstaff") we find certain recurring points, such as *Anne Page* and *Fenton's* little love-phrase, *Falstaff's* ludicrously expansive and effusive greeting "Caro Signor Fontana" (*Master Brook*), *Mrs. Quickly's* hypocritically polite "Reverenza," for instance. But these phrases re-appear on each needful occasion almost unchanged, almost as they came originally from the egg.

Little suggestive points, such as the hour of meeting, "Dalle due alle tre," or say the very opening group of semiquavers, are developed and extended as orchestral figures while the particular phase of the dramatic situation lasts—not to re-appear again in any shape or form. But no one can fail to be struck with the evident application of a wisely-adopted system of *compression* and *concentration*, which is one of the *pointed* lessons of the opera. If ever there was a manifesto issued by a composer of music against "linked sweetness *too* long drawn out," or against the stoppage, even for a second, of the action on the stage, we have it in these pages. The stage manager or conductor who attempts to apply the scissors to either libretto or music must make up his mind to face a difficulty, for not a single brick may be displaced or removed without real damage to the entire structure. Let the "wish" be ever so much "father to the thought," the desire to prove Verdi's indebtedness will be found, on dispassionate inspection, to take a purely negative form.

"Falstaff" has been, by this time, subjected to the critical microscope, and, as a natural result, widely differing opinions have been expressed. Some see reflections of *Mozart*, some even of *Beethoven*, and others, of course, *Wagner*.

If melodic charm and an occasional dip into positive simplicity means *Mozart*, then, certainly, we meet him here. If the logical developments of, perhaps, insignificant looking groups of notes—without which, by the way, any serious composition is impossible—means *Beethoven*, why, yes, we have him here. If the absence of detached pieces, or cohesion between words, action, and music, mean *Wagner*, we have him, certainly, here. In my own opinion, this opera is nothing more than a compendium of the accumulated experience of one of the most gifted musical dramatists of this or any other time.

Those who are unable to listen to "Ernani," "Rigoletto," or "Il Ballo," without deploring that the "superabundance" of melody detracts from their pre-conceived notions of dramatic truth, should remember that Verdi is the possessor of a gift which seems to be bestowed by Mother Nature upon musical composers more rarely now than ever. The productions of Bellini and Donizetti, threadbare though they may be, will ever remain grapes which many foxes will continue to eye with envy.

Melody is *the* one musical factor which ages least. Melody has always been the mode of expression natural to the Southern, and I venture to think that, compared even with Rossini, Bellini, and Donizetti, Verdi's purely melodic period (if I may so distinguish it from his present attitude), shows more variety, vigour, and breadth than do any of the works of his *then* contemporaries, Donizetti, perhaps, alone excepted. Donizetti's "Lucrezia Borgia" is, perhaps, the most Italian of Italian operas, and its dramatic expression is a purely melodic one. The same composer proved the adaptability, the elasticity of his race when he wrote "La Figlia del' Reggimento," which opera, written for the French stage, is almost as different in style from the first-mentioned one as "Il Ballo" is from "Falstaff." It seems as absurd as it is aggressive to attempt to lay down canons, to endeavour to impose laws as to what really shall constitute dramatic expression in music; and such attempts argue that the would-be law-givers are devoid of the essential quality which makes music what it is—viz., sympathy.

The futility of these continued and obtrusive efforts to compel the Wagnerian system upon the nations has never been proved so effectively as just at the present moment. It might be reasonably expected that thirty years of steady pamphleteering and sermonising on every available opportunity would have produced some fruit, some practical effect upon an opera-loving public. Yet what is the result of it all *even*—I might say *chiefly*—in the land from whence the reformatory principles originally proceeded? Not long since the theatres of all its cities were filled by some of the weakest comic operas ever written, such as the "Rattentänger von Hameln" or the "Trompeter von Säkkingen," and at the present hour these theatres are now filled to overflowing whenever the operas of Mascagni or Leoncavallo are given—precisely in the same manner in which Verdi filled them thirty-five years ago with his "Trovatore." In fact, we have returned precisely to the same point.

After some judicious remarks on the advisability of accepting the music of nations "as it comes," Dr. Mackenzie proceeds to observe of the opera under consideration:

So far from casting a single inch of his skin, the chord progressions and the melodies remain purely Verdian. He has not even made the slightest attempt to shake off, or modify, a certain abruptness, a characteristic roughness of modulation and chord-succession which is observable more or less in every "period" into which his life-work is divisible. Indeed, in none of the operas belonging to his latest period has he given us so much of the *familiar* and popular Verdi.

An unexpected turn to the right or left, a certain lately-acquired trick of playing in, out, and between major and minor, may perhaps alter the *complexion*, but not the *face* of our old familiar friends. And further, a positive fondness for what musicians term "false relation" (which made its *début* in "Aïda" and was forcibly accentuated in "The Requiem") is in full vigour here.

In making these preliminary remarks I have not been dealing with Verdi's *past* position. It is his *present* place in the world of art, with special reference to the newer dramatic methods which have appeared during his lifetime, which has occupied me. It is difficult to attach much importance to the somewhat obsequious, if tardy, acknowledgments of his genius which are now being freely bestowed upon him. For it must be remembered that when "Rigoletto" and "Il Ballo," &c., were making their triumphant round of Europe, the adherents of the strictly classical, as well as the "Neu Deutsche Schule," uttered the name Verdi with something like a tolerably good imitation of a sneer. And for a long time the critical attitude remained unchanged. Came "Aïda" and "The Requiem," and an elevation of the eyebrows indicated attention and surprise. With "Otello" and "Falstaff" came recognition.

As regards Verdi's indebtedness to others, Dr. Mackenzie goes on to say:

It is very unsafe to assume that Verdi owes his crowning successes to anyone but himself. The last shaft levelled, takes the shape of a mild suggestion that his "complete" reformation is due to the influence of his present collaborateur, Signor Boïto. The collaboration of the two men is most certainly a happy one, for Boïto is one of Italy's most cultured sons. One who presents in himself the rare spectacle of a highly polished poet, gifted with a pronounced dramatic instinct. He is, moreover, a musician who has written a successful opera. Judging from the fact, however, that his own opera, written on the very newest lines, had to be compressed and re-written into reasonable limits before it found acceptance; and further that in his subsequent libretti (particularly in that of "Falstaff") he has departed from most of the very features which distinguish the new method, one is naturally driven to the conclusion that his more experienced partner may have influenced *him*. Be this as it may; whether we view this libretto in the light of a clever opera book, or whether we study it for the sake of its elegant and poetic language (for it is "written in very choice Italian" indeed), we can only give it the greatest praise. Clearly Boïto understands what is required on the modern operatic stage, and this is perhaps the best-arranged book ever presented to a composer. Apart altogether from its literary merits (which are not few), we have an abnormally rapid action on the stage; directness carried to the utmost limit; a remarkable knowledge of stagecraft and effect, and, in spite of a few trifling defects, the whole is thoroughly Shakespearian.

FROM MY STUDY.

THE late John Addington Symonds's "Walt Whitman: a Study," comes to us sad of aspect. Its accomplished author, having written the last word, laid down his pen to die—to pass from a life of struggle against physical weakness into the "sure-enwinding arms of cool-enfolding death." Our regrets follow the writer; our admiration gathers around his book, and we rejoice in a clear and lucid exposition of the great theses which the voice of the "good grey poet" propounded in the name of the New World, and of much else that was and is new. There are yet people who deny that Walt Whitman was a poet at all. I well remember how, when Villiers Stanford's "Elegiac Ode" was produced, some musical critics received the glorious, glowing words with ridicule. This was, perhaps, to be expected, for a judge of music is not necessarily competent to give an authoritative opinion in matters concerning the sister art. But even poets differ about Whitman, and there is one who differs with himself. Some time ago, the voice of Swinburne was heard, saying—

> O strong-winged soul, with prophetic
> Lips hot with the blood-beats of song
> With tremor of heart-strings magnetic,
> With thoughts as thunders in throng,
> With consonant ardours of chords
> That pierce men's souls as with swords
> And hale them hearing along.

At another time came, from the same source, a comparison of Whitman's muse with a drunken apple-woman reeling in a gutter. What shall I say in the controversy? This, first: That if poetry be metre and rhyme, then, certainly, Whitman was no poet, seeing that, apart from one or two exceptional cases, he never used either. "But," asks Mr. Symonds, "is there no poetry outside the region of rhyme and verse? Was Sir Philip Sidney, the first accomplished critic in our language, so far wrong in his contention that 'apparelled verse is but an ornament, and no cause to poetry; since there have been many most excellent poets that have never versified, and now swarm many versifiers who need never answer to the name of poets'? Are we all wrong in thinking that when we read Job, the Psalms, the Song of Solomon in our English version, we are reading the sublimest, the sweetest, the strongest, the most sensuous poetry that was ever written?" Whitman would have none of metre and rhyme. He, the new voice of a young nation, prophesying of times yet to come, put aside old rules, as David put off from his youthful, agile form the hindering armour of Saul. He must be judged by results, and let those who would know what, under these conditions, he could achieve, turn to the infinitely touching "When Lilacs last in the Dooryard bloomed," and feel, as they must, the contact of a true poet.

Whitman's poems contain numerous passing references to music; but there is one, "Proud Music of the Storm," which masses in one tremendous chorus all the voices of the universe. It is night; the poet sleeps and dreams, and, in his dream, sees the great singers of Nature and Art enter his chamber. He apostrophises them—

You undertone of rivers, roar of pouring cataracts,
You sounds from distant guns, with galloping cavalry,
Echoes of camps, with all the different bugle calls,
Trooping tumultuous, filling the midnight late, bending me powerless,
Entering my lonesome slumber-chamber, why have you seized me?

The poet calls upon his soul to heed—

Listen, lose not, it is toward thee they tend,
Parting the midnight, entering my slumber-chamber,
For thee they sing and dance, O soul.

Now the mighty concert begins; the performers pass in long procession, and, first, the duet of the bridegroom and the bride—

. . . . a marriage march
. . . . .
To flutes' clear notes and sounding harps' cantabile.

Now "loud approaching drums," at the head of a conquering army; now "airs antique and mediæval"—

I hear the minnesingers singing their lays of love,
I hear the minstrels, glee-men, troubadours of the middle ages.

and now the organ, which inspires a glowing and splendid passage—

Now the great organ sounds,
Tremulous, while underneath (as the hid footholds of the earth,
On which, arising, rest, and, leaping forth, depend
All shapes of beauty, grace and strength, all hues we know,
Green blades of grass and warbling birds, children that gambol and play, the clouds of heaven above)
The strong base stands, and its pulsations intermits not,
Bathing, supporting, merging all the rest, maternity of all the rest,
And with it every instrument in multitudes;
The players playing, all the world's musicians,
The solemn hymns and masses rousing adoration,
All passionate heart-chants, sorrowful appeals,
The measureless sweet vocalists of ages,
And for their solvent setting earth's own diapason
Of winds and woods and mighty ocean waves,
new composite orchestra, binder of years and climes, ten-fold renewer,
As of the far-back days the poets tell, the Paradiso;
The straying thence, the separation long, but now the wandering done,
The journey done, the journeyman come home,
And man and art with Nature fused again.

After this sonorous *crescendo*, inspired by a thought almost too great for utterance, the poet reminds his soul that, from a little child, all sounds had been to him as music—

My mother's voice in lullaby or hymn,
(The voice, O tender voices, memory's loving voices,
Lost miracle of all, O dearest mother's, sister's, voices)
The rain, the growing corn, the breeze among the long-leaved corn,
The measured sea-surf beating on the sand,
The twittering bird, the hawk's sharp scream,
The wild-fowl's notes at night as flying low, migrating north or south,
The psalm in the country church, or 'mid the clustering trees, the open air camp meeting,
The fiddler in the tavern, the glee, the long-strung sailor-song,
The lowing cattle, bleating sheep, the crowing cock at dawn.

Now come sounding round the poet "all songs of current lands." Across the stage stalks *Norma* brandishing her dagger.

I see where Ernani walking the bridal garden,
Amid the scent of night roses, radiant, holding his bride by the hand,
Hears the infernal call, the death-pledge of the horn.

The "Puritani," *Fernando's* "wailing song"; *Amina*—"copious as stars and glad as morning light the torrents of her joy"; odes, symphonies, operas; the music of Roman festivals, and of Corybantian dances; the strong stern hymns of Luther, the sensuous strains of the Rossinian "Stabat Mater"—all flow in upon the poet's soul, till he exclaims exultant—

Give me to hold all sounds . . . .
Fill me with all the voices of the universe,
Endow me with their throbbings, Nature's also,
The tempests, waters, winds, operas and chants, marches and dances,
Utter, pour in, for I would take them all.

The dream passes, and the dreamer wakes to recall his vision—

I said to my silent curious soul out of the bed of the slumber-chamber,
Come, for I have found the clue that I sought so long;
Let us go forth refreshed amid the day,
Cheerfully tallying life, walking the world, the real,
Nourished henceforth by our celestial dream.

Another American poet (Willis) learned the same lesson, and found the secret of human satisfaction in the "broad book of nature"—the manifest, multiform God. With him 'twas happiness—

To love the voice of waters and the sheen
Of silver fountains leaping to the sea;
To thrill with the rich melody of birds
Living their life of music; to be glad
In the gay sunshine, reverent in the storm;
To see a beauty in the stirring leaf,
And find calm thoughts beneath the whispering tree.

Walt Whitman's poem ends with a subtle thought giving us a glimpse of those things beyond which only the poet's eye can see in fulness. Again speaking to his soul, he questions if the music of the dream was really what it seemed and not something else of infinitely greater moment—

Haply what thou hast heard, O soul, was not the sound of winds,
. . . . . .
But, to a new rhythmus fitted for thee,
Poems bridging the way from Life to Death, vaguely wafted in night-air, uncaught, unwritten,
Which let us go forth in the bold day and write.

This the grey poet did, proclaiming the beauty of the world and of life, putting to open shame the feeble carping of puny pessimists, and looking forward even to old age and death as to a crown and consummation—

Youth, large, lusty, loving—youth full of grace, force, fascination,
Do you know that Old Age may come after you with equal grace, force, fascination?
Day full blown and splendid—day of the immense sun, action, ambition, laughter,
The Night follows close with millions of suns, and sleep, and restoring darkness.

Between this day and this night is a space which the poet saw bridged by the sound-poems of music.

Not long ago I gave some interesting extracts from the famous "Northumberland Household Book," showing the provision made for music in a great nobleman's establishment when the eighth Harry was King. Since then I have whiled away a few leisure hours in examining the privy purse expenses of

Elizabeth, wife of Edward IV.* The accounts, as published, cover a period of somewhat less than a year—that is to say, from March 24, 1502, to the Queen's death in February, 1503. They are very carefully kept, and were regularly examined and signed by her Grace. As a matter of course, they are full of curious information; but here I must confine myself to such entries as possess an interest for musicians.

One of the first items shows how the Court composers of the day were paid. It runs thus—

"Item the same day to Robert Fayrfax for setting an Anthem of oure lady and Saint Elizabeth—20s."

The remuneration was by no means contemptible. From various entries I find that the highest salary paid to the Queen's ladies was £33 6s. 8d. a year; that 13s. 4d. weekly was allowed for the support of the Queen's two nephews and niece; that a priest doing vicarious pilgrimage for her Grace had 10d. a day; and that a London surgeon's fee for attending the Queen at Richmond amounted to no more than 13s. 4d. For his 20s. Master Robert Fayrfax could have bought eight barrels of beer, or hired a horse from Easthampstead to London fifteen times, or gone down to Greenwich by boat from London no fewer than sixty times.

Another entry is much to the same effect:

"Item to Cornishe for setting of a caralle upon Christmas-day in reward—13s. 4d."

Particulars are extant with regard to both Fairfax and Cornish. Fuller states that the first-named was "a Doctor of Music of Cambridge and incorporated of Oxford in 1511." He is mentioned by Bishop Tanner, Hawkins, and Wood ("Fasti Oxonienses"). According to Tanner, Fairfax died at St. Albans—a statement considered by Hawkins as very probable, "for he was either organist or chanter of the Abbey Church there, and lies buried therein." Burney (Vol. 3, p. 539 *et seq.*) mentions the preservation of a very curious and valuable MS., "which once appertained to Dr. Robert Fayrfax, an eminent English composer during the reigns of Henry VII. and Henry VIII.; it was afterwards in the possession of General Fayrfax, and upon his demise made part of the Thoresby Collection. It consists of a number of the most ancient English songs to which the music has been preserved." Of these Burney reprints three, one of them is the composition of Fairfax himself. For other particulars see Grove's Dictionary. The earliest reference to this old English master appears to be that quoted from the "Privy Purse Expenses."

Cornish, a less eminent man than his contemporary, was attached to Henry the Seventh's Chapel. To biographers he is best known by a poem (much of it reprinted by Hawkins) having as its full title the following: "In the Flete made by me, William Cornishe, otherwise called Nyshewete, chapelman with the most famous and noble King Henry the VII., his reign the XIX. year the moneth of July. A Treatise between Trouth and Informacion." In his valuable "Musical Bibliography," Mr. Andrew Deakin says: "Were the substance of the whole rendered into modern prose, it would furnish an instructive essay on early sixteenth century music."

Under date August 19, the following entry appears:

"Item the same day to Hugh Denys for money by him delivered to a straungier that gave the Quene a pair of clavycordes in crowns for his reward—£4." The "straungier" was presumably a foreigner also, and in that character particularly well treated, or it may be that the instrument he brought had some special qualities. For an instrument of the same class, purchased by Henry VII., only 10s. was paid. But the royal Welshman was not a liberal man.

On July 5, 10s. was paid to "Giles lewter for stringes for the Queen of Scottes lewte." Master Giles is by no means free from suspicion of overcharge in this transaction. A complete lute, bought for the Princess Mary in 1504, cost but 13s. 4d., and in the "Hengrave Household Expenses" (1573) there is an entry: "For stringing, tuning, and fretting my mistresses lute—2s. 6d." Fie, Master Giles, so to treat your sovereign lady. The particular Queen of Scots referred to was, of course, the Princess Margaret, wife of James IV., through whom the Stuarts derived their title to the English throne.

In January, 1503, the Queen's New Year's gifts were presented and duly set down in the expense account. Some of these are interesting. Her Majesty gave "to the Kinges mynstrelles with the shalmewes (shawms)—40s." "To the Quenes mynstrells—26s. 8d." In the wages list are entries of 66s. 8d. paid to Marques Loryden, mynstrelle," and the same sum to each of his fellow artists, Janyn Marcazin and Richard Denouse. These gentlemen were bravely decked out at the Court "disguisings" and the like, and it seems that on special occasions their number was increased by borrowing from the musical strength of other great households. The subjoined entry goes to show this:

"Item the same day to Robert Machene taillour for making of four coots of white and green sarcenet for four of the Kinges mynstrelles against the dysguysing in the yere last passed at two shillings the cote—8s. Item for making of four cootes of white and green sarcenet for four of the Kinges trumpettes at two shillings the cote—8s. And for making of three cotes of sarcenet for three mynstrelles oon of my Lord Princes, an othere of my Lord of Yorkes and the third of the Duke of Bukkingham at two shillings the cote—6s. In all—22s."

The "Privy Purse Expenses" of Henry VIII., as edited by Harris Nicolas and published by Pickering, begins in 1529, ending in 1532. This record does not contain so many musical entries as might be expected considering the monarch's love for and proficiency in the art. There are, however, some worth pointing out. On November 9, 1531, 8s. 4d. was "paied to Antony the Sagbut for his costs going to Southampton with the new sagbutts." Mention is elsewhere made of the sackbut. Thus, under date November 5, 1530:

"Item, paied to Phillip of the pryvat chambre for 2 sagbutts, 2 tenor shalmes and 2 trebull shalmesse—£10 10s." John Bolenger was one of the sackbut players, and he, on April 24, 1531, received 15s. "in rewarde" of service not specified; perhaps for an exceptionally good performance. In November, same year, there was a break up of the King's band as regards the sackbut part thereof. Two consecutive entries run thus:—

"Item, the 8th day, paied to Barba John and Peter Maria shackbutts at ther departing into ther contreys—£20."

"Item, the same daye paied to an other of the sagbutts at his lyke departing—£6 13s. 4d."

Two days later, as shown above, "Antony the Sagbut" went to Southampton "with the new sagbutts." It is not, I imagine, that Antony took new instruments with him to the seaport town, but that he journeyed there to meet the performers engaged on the Continent to fill the places of those who left on November 8. At this time the French Queen appears to have had some distinguished sackbutists in her service. There is an entry concerning them:—

* "Privy Purse Expenses of Elizabeth of York: Wardrobe Accounts of Edward the Fourth. With a Memoir of Elizabeth of York, and Notes. By Nicolas Harris Nicolas, Esq. London: William Pickering. 1830."

"Item, paied to the frenche quene sacbutts in Rewarde by the king's commaundement—28s."

At the date of this entry Henry was in England; hence it may be that the French artists came over specially to perform before the King's Grace.

In March, 1530, three other members of the Royal band packed up and went home—these also being foreigners. John Droyt, John Blanche, and Ipolite received £10 "in rewarde going into ther country." There is evidence to show that the King had some sort of drum and fife band in his service—

"Item (May 13, 1532) paied to hans pyper and Bartholomew his ffellawe Dromslades for their lyverayes—45s."

A like amount was expended in September of the same year, when it was the turn of "Christopher Drombeslade and his fellawe" to have new uniforms. According to Dr. Burney a dromslade was a species of drum. It is mentioned in one of the Cotton MSS.: "And there they were set forth be five in a ray with standards born afore them and drounslats playing afore them alle the way." In October, 1531, the sum of 7s. 6d. was given by the King's command "to a blynde woman being a harper." Somewhat earlier, one Caundisshe received 40s. for "bringing Instruments to the King's grace," and "Phillip of the pryvay chambre" received 26s. 8d. for a "shalme." In April, 1532, Henry commanded payment of 40s. "to one that gave the Kings grace an Instrument."

From an entry dated October, 1532, it appears that among the attendants of the French King, when he and Henry met at Calais, was Cardinal de Larena (the Cardinal of Lorraine), who took with him not only the capacity of winning money at tennis and dice from the English Sovereign, but also a company of singers who, there is reason to fear, did not perform church music only. Henry treated these artists handsomely, giving them "20 corons," or, in English money, £4 13s. 4d. By the way, he gave twice as much to the French King's Jester. Twenty shillings was the price of a lute in those days, and "Arthur the luter" received that sum for an instrument given by Henry to the Duke of Richmond. In July, 1532, the King had quite a large deal with the same maker. Particulars are not given, but Master Arthur received £3 6s. 2d. There is an entry, about the same time, of 20s. paid to "Sir John, the organ maker," who was, no doubt, a priest. A subsequent item shows that 40s. was paid to him "in rewarde." The King had in his employ a fiddler, mentioned as "great guilliam," not on account of special talent, but to distinguish him from "litle guilliam," who served, perhaps, in the same capacity. For great William a "rebecke" was bought in 1531, at the cost of 20s. Several entries refer to viols and virginals or to the performers upon those instruments. The King bought several virginals in one day, and note is thus made of it:—

"Item, paied to William lewis for 2 payer of virginalls in one coffer with 4 stoppes brought to Grenewiche, £3. And for 2 payer of virginalls in one coffer brought to the More other £3. And for a little payer of virginalls brought to the more 20s."

In October, 1532, the King was at Canterbury, on his journey to Calais, and paid 7s. 6d. to the "waytes" there. This is supposed to be the oldest use of the word to describe nocturnal musicians, but the entry does not state that the Canterbury waits performed at night, and it is just as probable that, in their capacity as city minstrels, they regaled the King in the daytime.

I have yet to deal with the "Privy Purse Expenses" of Queen Mary, but, as the entries there are numerous, that task must be reserved.

X.

FURTHER ON MUSIC AND MANNERS.

We regret that *Musical News* has not recognised the almost paternal spirit of the counsel we tendered to that paper last month. Had it done so, our contemporary would have shown the meekness which is the best promise of amendment, and we, on our part, should have dismissed all fear of seeing *Musical News* again opening its columns to insulting and calumnious remarks upon the Editor of this or any other journal. But instead of decent submission to a chastening yet benevolent rod, our contemporary tries to defend itself, and, in the process, executes a wriggling movement which is not only ungraceful but futile. We regret the necessity of again putting *Musical News* on the punishment block.

"Following the custom in America, Mr. Wysham addressed the editor by name; this seems to have given offence to the proprietors of our monthly contemporary." Thus does *Musical News* put the original grievance. It says nothing about the insults heaped upon our Editor.

"Still, on reflection it (that is, addressing the Editor by name) seemed a breach of journalistic etiquette." *Musical News* has to reflect before it can distinguish a breach of elementary Press law, and, even then, can only make out a semblance of fact.

"Of late, the new editor of The Musical Times . . . . has shown a tendency toward what is known as 'smart writing.'" This is carrying the war into the enemy's country. We are not concerned to defend ourselves, but, whatever the sins of this journal, no one can say that its orthography is at fault, or that its English is flagrantly offensive to men of taste.

"The Musical Times now affects indignation because (without making any comments of our own) we reprinted a letter in which the writer is angry at its 'offensive editorship' and tells its Editor 'You are simply mean and malicious,'" &c. No; we do not *affect* indignation, having just cause of offence. The parenthetical words in the foregoing extract are delicious in their childish simplicity. *Musical News* does not seem to know that when an editor reprints calumny he makes it in effect his own. There was no need for our contemporary to add any comments. The Californian "professor" is sufficient unto himself in the matter of abuse. *Musical News* had only to act as a conduit pipe—which duty it is quite capable of discharging.

"We are indifferent to the quarrel between an American writer and a writer on the staff of our English contemporary." If that be so, why does *Musical News* act as "bottle-holder" to the Californian combatant? An odd kind of neutrality, indeed!

"'A quadruped known as Old Abraham,' *anglice* an ass!" No, no, dear contemporary. Old Abraham is Far Western for the grizzly bear, which quadruped is not an ass by any means.

We come now to the pith and marrow of our contemporary's defence of its wholly indefensible behaviour. Readers of The Musical Times do not need telling that, recognising the utter absurdity and folly of the Californian professor's abuse of ourselves, we quoted the choicest samples of his vituperative insolence and exposed them to merited ridicule. The editor of *Musical News*, not doing us the honour of perusing these columns attentively, missed the paragraphs in which we dealt with our far-off assailant; he may therefore have thought that in the professor's letter he possessed some new "copy," and was thus tempted, perhaps, to the indiscreet act of which we complain. The point is not of much consequence now; the really important matter being that, having

discovered our paragraphs at a late period of the controversy, *Musical News* tries to shelter itself behind them, on the principle, we suppose, of "any port in a storm." "It is surely unreasoning childishness," we are told, "to complain of a reprint of words which *they have themselves already given* to the world." Here we have a crowning example of the fatuous simplicity which seems to guide our contemporary's action. Unless *Musical News* entrusted its defence to the office boy, we now see a man—or should we say a syndicate?—gravely propounding that because a person against whom insult is directed chooses to repeat and ridicule the words used, another may also repeat them without a syllable of censure or contemptuous deprecation—may, in fact, seriously adopt them and give them currency. The argument is so extraordinary that we should be astounded to hear it from the lips of one wholly destitute of mental training. It only shows the desperate shifts to which offenders are sometimes driven when they would "make the worse appear the better reason." We now leave our disingenuous contemporary in the predicament of one who, instead of abandoning a false position, manfully admitting its untenableness, holds on and finds his last state worse than his first.

M. LEGOUVÉ'S REMINISCENCES OF MALIBRAN.

NOT the least interesting chapter in the attractive "Sixty Years of Recollections," recently published by the venerable M. Ernest Legouvé, is that devoted to Malibran. M. Legouvé, who was born in 1807, was eighty years of age when he wrote these Reminiscences, and in view of the facts that Malibran died in 1836, and that M. Legouvé is a man distinguished for his imaginative writings, it is advisable to check his anecdotes where possible by referring to unimpeachable contemporary authorities. Much of what he has to tell us is at second-hand, and here the application of the test indicated above proves his contributions to the Malibran literature to be absolutely valueless. For example, his version of her last appearance, her collapse, and her death is singularly inaccurate and incomplete at every point. To take only one detail, he states that she died thirty-six hours after the breakdown at the Manchester Festival, whereas her illness lasted for more than a week. More interesting and valuable, however, are M. Legouvé's personal recollections of the great *prima donna* in Paris and Italy, where he met and heard her frequently. Finally, and most important of all, he gives us several extracts from a number of most characteristic letters which she wrote to him in the last few years of her life—letters illustrating in the most striking way the energy, the versatility, and the courage of this extraordinary woman.

His picture of her personal appearance when she first sang in Paris is worth quoting: "In her small, mauve bonnet, which nevertheless hid half of her features, she gave one the impression of an English girl who had not long left boarding-school." M. Legouvé is apparently ignorant that before visiting America she spent more than two years in England, and was educated in a convent school at Hammersmith. According to M. Legouvé, her chief attraction resided in her wonderful eyes. "The like of them had not been seen since the days of Talma; they had 'an atmosphere of their own.' Virgil said, *natantia lumina somno*. Well, Maria had eyes like Talma's, floating in some indescribable electrical fluid, the glance of which was both luminous and veiled at the same time, like a sunbeam piercing a cloud." Through his guardian, who was on intimate terms with the Garcias, M. Legouvé was soon introduced to the new star, and enjoyed the privilege of her friendship to the close of her short life. She came to Paris, as he notes, at a moment when the revolution in art, literature, the drama and music was at its height. It was the epoch of Hernani, the "Freischütz," and of Beethoven's Symphonies, and she was in her way one of the hierophants of the romantic movement. As an attempt to solve her artistic equation the following passage is well worth quoting:—

"Her genius owed everything to its spontaneity, to inspiration, to its effervescence, though at the same time, and this is one of the most characteristic aspects of that very complex organisation, nature condemned her to incessantly renewed attempts, to strenuous and assiduous labour. The mysterious fairy that had presided at her birth had granted her all the gifts of a great dramatic songstress save one—a complete vocal instrument. Alfred de Musset said—

Ainsi nous consolait sa voix fraîche et sonore,

and further on—

Où sont ils, ces accents
Qui voltigeaient le soir sur la lèvre inspirée,
Comme un parfum léger sur l'aubépine en fleur?

Well, with all deference, Malibran's voice did not flutter or skip; Malibran's voice was not at all like a subtle perfume; Malibran's voice was not at all a fresh and ringing voice. Her vocal organ, pathetic and powerful, without a doubt, was hard and rebellious. When Sontag sang, her notes were so limpid and brilliant that one might have compared them to a sudden flood of pure light. Malibran's voice was like that most precious of all metals; it was like gold, but, like gold, it had to be dug from the bowels of the earth; it had to be separated from the ore; it had to be forged and beaten, and made pliable like metal under the hammer."

In evidence of this M. Legouvé tells us how he once heard her, while practising a difficult air, stopping every now and again to angrily apostrophise her voice: "I'll see whether I cannot make you obey me." And he contends, not without justice, that this perpetual struggle "invested her talent with a much more powerful and original character than the poet has described." At the same time, in her acting, some of her finest effects were absolutely unpremeditated. She was not one of those actresses who die night after night on exactly the same spot. "Often, when on the stage, she carried out the strangest inspirations with a boldness which stood her in the stead of skill. For instance: One day, in the second act of 'Otello,' in that grand scene so full of anguish, where *Desdemona* is awaiting the issue of the duel, she suddenly bethought herself to single out from the group of 'supers' a poor wretch whom she had not warned of her intention, and dragged him to the footlights, where, in a burst of despair and passion which narrowly missed arousing the laughter of the audience, she asked him for news of the encounter. Well, the spontaneity of the thing and her evident sincerity carried everything before them. The poor 'super' felt so utterly terror-stricken as to be perfectly motionless, and his immobility served him admirably under the circumstances. What would have been ridiculous with anyone else became sublime in her case." The word "impossible" did not exist in her vocabulary. If her voice was out of order, or her throat relaxed, instead of yielding to the inevitable, she preferred to triumph over physical weakness by sheer force of will. "The word 'limit' was unbearable to her; she found it impossible to grasp the fact that she could not do what anybody else in her profession did. . . . One day, to our great

astonishment, she executed a shake on the top note [*sic*] of the soprano register. 'You seem astonished,' she said, laughing, 'that brute of a note has given me no end of trouble, I can tell you. I have been trying to get at it for the last month; I tried while dressing, while doing my hair, I tried while taking my walks, and when out riding. At last I got hold of it this morning while tying my shoe-strings.' 'And where did you find it, Madame?' 'There,' she answered, laughing, putting her finger to her forehead with a charming gesture, for one of the characteristic traits of that strange creature was to refer to her boldest attempts with a light, airy, and natural grace."

In illustration of her contempt for, or rather love of danger, M. Legouvé tells us that the first day she ever went out on horseback, he being her companion, she put her horse at a ditch and got over without mishap. And he tells an even more extraordinary story of her plunging into the sea in the Bay of Naples, although she could not swim, in the serene confidence that her friends would not let her drown. Of her readiness in retort he gives the following sample. Lamartine had been complimenting her on her gift of languages—she spoke four with equal facility. "'Yes,' she replied, 'it's very convenient. It enables me to clothe my ideas in my own way. When I am at a loss for a word in one language, I take it from another; I borrow a sleeve from the English, a collar from the German, a bodice from the Spanish'—'Which makes, in all, a charming harlequin's dress'—'A harlequin's dress, if you like, but the harlequin never wears a mask.'" On another occasion when someone was praising a poet whose poverty of ideas was only surpassed by his magnificent style, "Don't talk to me of his talent," said Malibran, "he produces a vapour bath with a drop of water." It is interesting to learn on the authority of M. Legouvé that Malibran shared her father's belief in the genius of her younger sister. "That little girl," she said once to M. Legouvé, "will simply eclipse all of us."

As for her letters to M. Legouvé, they prove in the main the truth of his assertion that both her glory and her art sat lightly on her. In illustration of her characteristic fondness for whimsical expression, we may quote a sentence from a letter written at Naples in 1834: "My voice is *stentoresque*, my body *falstaffique*, my appetite cannibalian." She regretted bitterly that she was not in Paris in the revolution of July, 1830. "I, a woman, am regretting every hour of the day that I had not a leg broken in the fray for that cause which belongs to the golden age." But perhaps the most characteristic, though the saddest, letter of all is that which bears date April, 1831: "There are, no doubt, many women who envy me. I fail to see what there is to arouse their envy. I suppose it is that unfortunate happiness of mine. Do you know what my happiness is like? It is like *Juliet*, and like *Juliet* stark dead; while I—well, I am *Romeo*, and weeping like him. My heart is filled to overflowing with tears, the source of which is pure; they shall water the flowers on my grave when I shall have departed this world. The next, perhaps, will give me my reward above. Away with these lugubrious, I might say cadaverous ideas, for just now they are cadaverous. Death stalks at their head; it will soon strike at mine." These gloomy forebodings seem constantly to have obtruded themselves on her imagination. And, on the whole, we cannot help thinking that M. Legouvé is right in his view that, in the interests of poetic justice, her early death was the best thing that could have befallen her. Her voice could never have endured the strain to which she habitually subjected it, and without her voice she would have been the mere ghost of that radiant and incomparable artist whose immortality was secured by her premature death.

We seem likely to be afflicted with a recurrence of the plague of prodigies. Raoul Koczalski, the redoubtable Polish infant virtuoso who, at the age of eight, has already reached his Op. 46, has been giving recitals, and young Miss Simonson's *début* is fixed for the 6th inst. Whatever may be the responsibility of the public, at least it cannot be said that the Metropolitan press have extended an unqualified welcome to these exhibitions. While recognising the great ability of young Koczalski, for example, they have, in the main, done their best to discourage the forcing system of which he is so conspicuous an example. And in taking this line they have been fully backed up by the leading medical paper. In a remarkable article on "The Pathology of the Prodigy," the *Lancet*, after admitting that the boy's parents and guardians treat him with every indulgence, points out that the real question is, "Can any indulgence or any amount of applause render such an exhibition reasonable or even humane?" This question it answers at considerable length, but in the negative. To begin with, the writer shows that if a brain is forced to a greater size than belongs to its age the condition is pathological, not physiological, and thwarts the designs of nature. Finally, the article concludes with the following weighty words: "It is a canon in animal physics that no single organ of the body can be forced without causing undue vibration and pathological change in other organs essential to life. We have, therefore, the physical health of the child before us as a subject for consideration. The strain to which the brain of a child under exhibit is subjected tells upon the heart, the respiration, the digestion, and the nutrition generally. With the increased vibration through the nervous system all the active organs of the body are driven sensitively into quickened pace, and the additional vibration produced by encouraging applause is a further cause of danger. Thus, on the purest grounds of humanity, to say nothing of utility, it is the falsest of false systems to magnify the prodigy at the expense of the developed man or woman. We believe there is not an instance on record in which true greatness has been attained by the forcing system now brought so strikingly before our eyes, and we should be altogether failing in our duty if we did not implore the sensible members of the community to make themselves conspicuous by their absence at all performances leading to the production of the pathological prodigy. At the best, the gifts that make the prodigy are exceptional in the highest degree. They indicate the existence of a hypersensitive organisation, an organisation that requires special protection from all the natural shocks 'flesh is heir to.'" We wish that this article could be distributed in leaflet form outside the door at every Concert given by a prodigy. The *Lancet* is, however, mistaken in one particular. There is no need to implore sensible people to stay away. The real difficulty is to bring the inhumanity of these exhibitions home to the foolish women who are their chief patrons.

Wagner's "Walküre" has met, on the whole, with such unanimous appreciation from the Parisian press and public that even the most austere devotees of the Master can afford to look leniently on the amusing squib perpetrated by "Frimousse," of the *Gaulois*, on the recent production at the Opéra of the masterpiece in question. It is headed "Opening of the Walhalla," and

runs as follows :—"The Walhalla, which was opened last night, is an establishment full of special features and attractions, suggested partly by the London Alhambra or the Olympia of the Boulevard des Capucines, without, however, resembling either. Imagine a sort of palace, constructed in accordance with the rules of Scandinavian architecture. A long passage painted with the colours of the rainbow leads down to the body of the house, which is exceedingly comfortable and brilliantly lighted. A select audience had assembled to witness the performance, and we noticed in the stalls MM. Siegmund, Wotan, and Hunding; and in the boxes Mesdames Sieglinde, Brünnhilde, Fricka, Ortlinde, Waltraute, Schwertleite, &c., all members of the world of *la haute finance*. The Director of the Walhalla has evidently thought that it was not enough merely to offer the Parisian public a sumptuously appointed hall, but that it was advisable to retain them by an attractive programme. Of the numerous 'turns' which especially attracted our notice we must specially mention the Strong Man Van Dyck, who, with bare arms and making splendid play with his superb biceps, carried off without the slightest effort a charming *blonde* answering to the name of Rose Caron. We subsequently witnessed the comic contests between the dwarfs, or Niblungs, imported from Germany, where they have met with the greatest success. The exhibition of giants, also, was much admired. Then the Walkyrie family, composed of eight handsome young women, singing the airs of their country, met with deserved applause. However, the great feature of the entertainment was the Incombustible Woman, Mdlle. Bréval. This accomplished young lady walks, sings, and goes to sleep in the midst of the flames with a truly astonishing facility. Throughout the performance an excellent orchestra never ceased playing a series of excellent leading motives, which caused the public the liveliest satisfaction, and were hummed by every one on going out. A new pastime, which is destined to become the rage, is that of the Sword. The weapon is planted in the trunk of a large tree, and the object of the game is to pull it out, by no means an easy task. Only very strong persons succeed. This ingenious and healthy exercise forms an excellent substitute for the old Turk's Head, which was becoming rather played out."

The contempt with which most men of letters treat musical subjects is so well known that it is gratifying to note that the pages of two of the leading monthlies have recently contained articles on Verdi's "Falstaff." In the *Fortnightly Review* for April Professor Stanford leads the way, and in the *Nineteenth Century* for last month Mr. Fuller-Maitland, at greater length, deals with the new work and with certain recent developments of Italian Opera. A comparison of the two articles shows a curious divergence of opinion in approaching the subject, though both writers are unanimous in their admiration of the merits of "Falstaff," and both do not hesitate to prophesy its enduring success. Mr. Fuller-Maitland sees in the Verdi of "Il Trovatore" and "La Traviata" "the man who had brought things to their lowest," while Professor Stanford finds that even the worst passages in his operas of this period "possess in the very outspokenness of their vulgarity a certain genuine ring, a spontaneity of expression which cannot fail to bring home to the listener that the composer is an honest man doing his best according to his lights." Similarly the critic of *The Times* adopts the prevalent idea that Boïto's "Mefistofele" "is indisputably the channel by which the Wagnerian reforms were conveyed to Italy," and that "Aïda" was strongly influenced by the Bayreuth master's work; whereas the Cambridge Professor declares that the styles of Verdi and Wagner differ so completely "that it seems impossible to assert that the Italian learnt from the German. It would be fairer to say, as perhaps posterity will say, that the immense development of opera in the latter half of the nineteenth century was rather the result of a natural process than the work of any one man; that 'Tristan,' 'Carmen,' and 'Otello' are only so many landmarks on the road of progress which each country was making in its own way." It is rather curious that both writers, differing so much as they do in their estimate of the origin of the new Italian school, should have overlooked the influence of the late Franco Faccio, whose "Amleto," produced so far back as 1865, is really the earliest work which shows a decided tendency to change from the old to the new methods. How much Faccio owed to his librettist, Arrigo Boïto, is difficult to decide; but it is certain that it was this work which set the composer of "Mefistofele" upon the series of Shakespearian libretti of which his "Falstaff" is the latest example. Writing under the influence of the excitement of the first performance of Verdi's new "lyrical drama" at Milan, both writers, as was to be expected, are enthusiastic over its merits. To one who only knows "Falstaff" from the pianoforte score, one of its most striking and curious features is the subservience of the music to the libretto. The mere number of words set is so great that the effect is almost that of a play with orchestral accompaniment. This apparent subordination of the composer to the librettist is a point which neither Professor Stanford nor Mr. Fuller-Maitland fully deals with, though it is one which touches a vital point in the whole structure of the lyric drama. If the book of "Falstaff" is to be accepted as a model to be imitated in the opera of the future, it must have an even stronger effect in changing accepted operatic forms than has been the case with the music-dramas of Wagner. This is a subject which either Professor Stanford or Mr. Fuller-Maitland might profitably discuss on a future occasion; both of their articles are so interesting that further contributions from them should be welcomed by either Mr. Harris or Mr. Knowles.

An interesting work has recently been published by Doctor Paul Blocq, a distinguished pathological anatomist at the Salpétrière, entitled "Voix parlée et chantée," in which he gives the results of long researches in the domain of those disorders of the musical faculty known as *amusia*. The conclusion to which he is brought is summed up in the following sentence: "The autonomy of the musical faculty cannot be contested, any more than the reality of the existence of different forms of *amusia*." Some of the cases mentioned by M. Blocq may be recorded. For example, the sufferer may lose the faculty of singing or humming airs, or may become incapable of playing them on an instrument. In one case, a man suffering from *aphasia*, and unable to speak, could yet sing the "Marseillaise" with the aid of the only monosyllable which he could articulate. *Per contra*, instances are recorded of persons who have lost the faculty of understanding the music performed in their presence, although they are able to answer correctly questions put to them. Thus a tenor, in the middle of a performance, suddenly lost all consciousness of what his colleagues were singing, and could not utter a note himself, although he perfectly understood what was said to him and was able to reply coherently. Similarly, a pianist, in the course

of a concert, found himself unable to read a note of music or to understand what the orchestra was playing, or to play himself, although he was not affected by verbal *aphasia*. In a word, these performers were reduced in a moment to the condition of those persons to whom all music is mere "sound and fury signifying nothing." On this point, however, there is some difference of opinion. Anyhow, cases of persons suffering from congenital *amusia* are very rare. It is more probable that the condition is the result of atrophy or lack of cultivation. This is often the case with men of letters, or persons entirely absorbed in industrial or commercial occupations. As a writer in the *Temps* remarks, commenting upon M. Blocq's book: "The mathematician who, on leaving a theatre, asked 'What on earth does all that prove?' showed that in him the artistic sense was absolutely obliterated."

THE Directors of the Philharmonic Society, being mortal, have not always found themselves able to achieve the difficult feat of pleasing everybody; but we fancy they have seldom made a nearer approach to that enviable result than by the revival, at their fourth Concert, of Professor Stanford's "Irish" Symphony. There be some, indeed, who have even asked why a work of such power and beauty—one, too, which met with such marked and instant success on its production in 1887, should have had to wait six years for the honour of a place in the Philharmonic Society's *répertoire;* but these persons betray an unholy desire for esoteric knowledge which is by no means to be encouraged, and, moreover, forget that when justice is done to a native composer

The proper attitude
Is that of gratitude

with which, we need hardly say, the practice of propounding inconvenient questions is quite incompatible. Gratitude—that of the audience more especially—by no means exhausted itself on the directors, however; Dr. Mackenzie, by reason of a magnificent performance of his *confrère's* genial work, came in for a very large share. The Scottish composer's admiration for the "Irish" Symphony has never been concealed, and its adequate presentment had evidently been undertaken as a labour of love, which, no doubt, racial affinities helped considerably to lighten. Had Mr. Pepys been present, his diary would have assuredly contained some such entry as "It was pretty to see the greatest composer of Scotland conduct the finest instrumental work ever written by an Irishman, and I wished in my heart it might bind the nations still closer together."

IT is the privilege of greatness to protect the interests of art, and right nobly did Lord Chief Justice Coleridge perform this onerous duty in proposing the toast of the evening at the recent annual dinner of the Finsbury Choral Association and Metropolitan College of Music. Lord Coleridge claimed for music a unique position amongst the arts, inasmuch as only by extreme ingenuity could it be made detrimental to mankind. "Who had ever had a bad thought suggested by Mozart's music or had been depraved by listening to Beethoven's writings?" Music, too, was peculiar in that it only spoke to its votaries, and that the works of its greatest masters would be unknown were it not for the loving care and efforts of their interpreters. The responsibility devolving on executants was thus happily impressed, and graceful reference made to the good work done by the Choral Association and the Metropolitan School. Referring to the present flourishing condition of these Institutions, Lord Coleridge said they afforded another example of how all great works had arisen from small beginnings and owed their development to conscientious work. They also afforded another proof of the fact that although in such matters success was attained by the devotion of many, the chief cause was always found to be the energy of one person—in this instance, Mr. C. J. Dale. Some suggestive remarks were also made by Mr. Hoddinott, who proposed the somewhat novel toast at a musical dinner of "The legislature of our land," which, however, he justified by commenting on the great influence which the present inclination for local government would have on all such Institutions as their own. The time may be distant when politicians will consider musicians worthy of political consideration, but the period would seem to be fast approaching when musicians will find it advantageous to give some attention to politics.

FACTS, RUMOURS, AND REMARKS

AN interesting libel case was decided at Clerkenwell County Court recently. It appears that Miss Edith McAlpine took part in a Concert at Leamington Spa on February 7, the advertisements describing her as "late *prima donna* of Mr. D'Oyly Carte's Opera Company." The performance was attended, on behalf of the *Leamington Spa Courier*, by the wife of the proprietor— Mrs. Glover, better known to London musical society as Miss Ethel Harraden. In the course of her criticism, Mrs. Glover referred to Miss McAlpine and said: "We would recommend this lady not to permit herself to be advertised as late *prima donna* of Mr. D'Oyly Carte's Opera Company, for reasons which must have been too obvious to her last Tuesday. Such advertisements are often misleading and disappointing." There was the usual conflict of evidence. Plaintiff admitted that she did not sing well, being hoarse and suffering from cold; but Mr. Cellier testified that she had satisfactorily discharged her duties in the Opera Company. Other witnesses gave evidence in favour of her capacity, while rebutting statements were made on behalf of the defendant. In such cases juries rarely favour the press, and Miss McAlpine obtained £50 as damages. Perhaps the jury thought that the words quoted above were adapted to throw discredit upon the asserted position of the plaintiff, and we are bound to say that no experienced critic would have used them.

THE following is taken from the *Leeds Mercury*, with reference to the Musical Festival of 1895: "Sir Arthur Sullivan has shown himself very willing again to undertake the conductorship, and has likewise consented, if required, to give the Committee the benefit of his advice in the selection of new works, and the whole conception of the musical programme. It will also be a matter of gratification to all who may compose the chorus to know that he has volunteered a desire to attend some of the sectional chorus rehearsals which usually take place at the different towns during the earlier part of the year of the Festival. With regard to the novelties of 1895, Sir Arthur strongly hopes to write a work which shall be produced at the next Festival; but, so far, he has had great difficulty in meeting with a libretto with which he can find himself in sympathy. He has examined a considerable number of poems and other writings in the hope of coming across the needed subject, but, as yet, has not satisfied himself. Mr. Spark also mentioned that Sir Arthur was much pleased to know that Dr. C. Hubert Parry had promised to write a secular

cantata for the Festival, and agreed with the suggestion that two new orchestral works should be provided as well as two new choral works."

IN anticipating the musical Festivals of the present year, we read of that to be given in Cheltenham on October 16 and the three following days: "The engagements already made by the Musical Director, Mr. J. A. Matthews, show that the Festival will reach a level of artistic excellence quite equal to that of many Festivals of older establishment and pretensions. They include, for the Oratorios, irrespective of some artists who will be added for the miscellaneous selections, Madame Nordica, Miss Maggie Davies, Miss Medora Henson, Miss Hilda Wilson, Miss Jessie King, Madame Hope Glenn, Mr. Edward Lloyd, Mr. Edwin Houghton, Mr. Henry Piercy, Mr. W. H. Brereton, Mr. Bantock Pierpoint, and Mr. Watkin Mills. The chorus and orchestra will number five hundred performers, and a special festival organ will be erected for the occasion. New choral works will be contributed by Mr. C. Lee Williams, of Gloucester Cathedral, and Dr. F. Iliffe, of Oxford; and orchestral music, by Sir Herbert Oakeley and other composers, will be given for the first time."

AT the annual general meeting of the Nottingham Sacred Harmonic Society it was announced that the reserve fund now amounts to over £600. Congratulations. The scheme of next season's Concerts was also made known, and the statements put forward that the Society would commence with "Cavalleria Rusticana," by Mascagni, which was so popular, and would, it was thought, be looked forward to with very considerable interest in Nottingham; that the opera would be followed by a miscellaneous second part; and that "The Messiah" would be performed at Christmas, with Miss Lucille Hill, Madame Marian McKenzie, Mr. Houghton, and Mr. Brereton, who had not sung in Nottingham for some years. On January 25 what might be called a Beethoven night would be given. The season would finish with Mendelssohn's "St. Paul," March 15, and the artists on that occasion would be Madame Fanny Moody, Mr. Ben Davies, and Mr. Charles Manners.

IN his speech on taking the chair at a meeting of Festival Stewards, the Mayor of Worcester said:—"He thought it was a great pity in Festivals of that kind so much money should have to be spent in the payment of the principal singers. (Hear, hear.) He hoped the time was not far distant when they would emerge from that chaotic confusion of mind wherein it seemed to be necessary to have some stars, whose voices were going, to head the list of singers. (Laughter.)" The last sentence is hardly in the best taste. His Worship, proceeding, came very near reviving, and certainly recalled, an old and, we had hoped, forgotten controversy: "With regard to the proposed platform, it might be presumption on his part, but he hoped that the time was not far distant when a little less secular arrangement might be possible. (Applause.)" "The platform," no doubt, means the orchestra, which we never heard described as a "secular arrangement" before. Worcester once tried a magnified choir in stalls, that being, we presume, a sacred arrangement. Does the Mayor wish to repeat the experiment?

THERE is a stupendous critic on the *Grimsby News*. In the course of half-a-column or so about a Concert of chamber music, he contrived to mention Hazlitt, Cavanagh (champion fives player), Wordsworth, Coleridge, Brougham, Canning, the *Quarterly Review*, *Edinburgh Review*, Borrow and his "Bible in Spain," the King of Saxony, Shelley, the Rhine, Dante's Hell, Joachim, Apollo's lute, Lewis Morris and his "Epic of Hades," the Fatherland, the Frank, the Moslem, the Leipsic Conservatorium, and football. Never was the extraneous so heavily laid under contribution in a criticism. Speaking of a lady violinist, the writer goes off at score: "She has perfected her favourite art as few do, and has a wonderful freedom with her skill few cultivate. Her violin is made to do what she wills, there is neither sparing of instrument nor self. It is coaxed, it is scolded, it is thrashed, and from it issue sounds as different as those made by the still flowing of the sleepy Rhine and the awful brook that ran its way through the seventh circle of Dante's Hell. We know not how to describe such music, but we have faith that soon our town will boast a violin player equal to the celebrated Dr. Joachim of Presburg." Wonderful!

A CORRESPONDENT sends us a copy of the *Surrey Gazette* in which appears a notice of a Concert recently given at Redhill. The critic on this occasion showed some promising qualities, and bids fair to rank high among those who supply us with curious examples of workmanship in his department. We are told that the programme opened with a "seystet from Dancla," and that the "soft harmony of the rendition" (blessed word, rendition!) "was in keeping with the small dimensions of the hall." The critic is at his best in noticing a violin solo by a lady: "Her manipulation of the almost human instrument captivated one and all of her hearers. Her touch was delicate, and her movements rapid and accurate, though her frequent oblique lowing somewhat militated the beauty of her play." The critic doubtless wrote bowing, not lowing, but he is responsible for the statement that frequent oblique bowing somewhat militated the beauty of her play.

NOT long ago we mentioned the case of Mr. Chuter, Organist and Choirmaster of Andover Parish Church, and also Mayor of that borough. Our attention has since been called to a yet more striking example of success in the winning, by musicians, of municipal honours. Mr. A. G. Leigh, a well-known and eminent professor, resident in Chorley, Lancashire, began serving his town thirteen years ago as commissioner. Since then he has risen through the grades of councillor and alderman to the mayoral chair, which has been twice occupied by him. At a meeting of the Town Council held for the purpose of installing a successor, it was said, in discussing a vote of thanks to the retiring Mayor: "Mr. Leigh has been a Mayor such as has not been excelled, or even equalled, since the town of Chorley was incorporated."

THE Conductor of a recent Concert in Rugby gave late-comers a severe lesson. "Punctually at eight o'clock," says a local paper, "he took up his position as Conductor, and signalled to the door-keepers to close the doors. The orchestra being ready, away they went into the celebrated Concerto of Beethoven, and the doors were not opened again till the first movement of about twenty minutes' duration had been completed. Upwards of forty persons then streamed in, and probably they were not a little annoyed at being kept waiting outside; indeed, we learn that some ticket-holders went away feeling that they had been insulted." This seems to us an extreme measure and we do not wonder if the unpunctual were angry. A short overture would have taught the same lesson at less expense of temper.

NEWS of the retirement of Sir William Cusins from the post of "Master of the Musick to her Majesty the Queen" came suddenly, and the secret of his purpose was very well kept. Sooner or later all work has to be laid down, and our hope is that Sir William—by no means an old man—will enjoy many years of repose. It is reported, we know not how truly, that Sir Arthur Sullivan succeeds to the direction of the State Concerts, and Sir Walter Parratt to the conductorship of the Queen's private band.

ANY stick seems good enough to beat the London County Council with. We see that the *Globe* assails our metropolitan parliament for stopping a brass band from playing hymn-tunes in Victoria Park on Sundays, and suggests, by way of explanation, that the L.C.C. can bear the sound of no trumpets but their own. The *Globe* does not state that the band in question had been complained of as drowning the voices of persons conducting open-air services in the Park. There are times when, and places where, even music is out of season.

FAITHFUL service of fifty years had due recognition (which sometimes is the best reward) when the jubilee of Dr. Hopkins as Temple Organist was solemnly kept in the ancient church, and when, some days later, various "testimonials" were given to him by the Benchers, the choirboys, and others. We desire to join in the congratulations, and trust that Dr. Hopkins will long live to enjoy happy memories of an interesting occasion.

A CORRESPONDENT writes from Canonbury: "A card reached me the other day setting forth that at a certain establishment instruction in pianoforte playing could be obtained at the following *moderate* charges: 'Terms, 9d. weekly (two lessons), or 9s. per quarter.' Surely the bottom has now been reached!! Perhaps this may interest some of your professional readers." They would certainly like to know how it is done.

THE first number of the *New Quarterly Musical Review* has seen the light since our last issue. The aim which the directors have set before them is defined in their introductory remarks as the attempt "to judge sympathetically, looking more eagerly for beauty than for faults." We are always glad to welcome new musical periodicals which, if judiciously carried out, can but advance the interests of our art.

ACCORDING to a report of his speech at the Finsbury Choral Society's dinner, Lord Coleridge said that "as an old man he craved for tune" in musical compositions. This may be because old men's memories go back to an era of melody, cherishing which they distrust modern developments?

> But cautious age suspects the flattering form,
> And only credits what experience tells.

JOHANNES BRAHMS celebrated his sixtieth birthday on the 7th ult., or rather fled to Sicily to avoid its celebration, as he has an inherent dislike to public notice of any kind. A congratulatory telegram, which was dispatched to Palermo, returned the next day undelivered, with the official remark "Brahms inconno!"

RUSSIAN policy being intensely national, it is now proposed to establish a chair of national popular music in each University. Precisely the right thing to do. Countries farther West would do well to imitate the empire which they persist in denouncing as semi-barbarous.

ANOTHER case of English music on the Continent! Mackenzie's "La Belle Dame sans Merci" will be performed in the course of the present month at Cologne, under the direction of Franz Wüllner.

THE *St. James's Gazette* tripped the other day in an article on the Duke of Edinburgh as a musician. It credited Dr. Parry with the "Dream of Jubal."

ROYAL OPERA, COVENT GARDEN.

SIR AUGUSTUS HARRIS's "grand" season began on the 15th ult., under prosperous conditions—that is to say, with a large company of good artists and a proportionately big subscription list. Whatever may be this manager's best claim to remembrance when his stage knows him no more, it will stand on record, to his credit, that he succeeded in making the lyric stage fashionable, and revived therewith the glories of a past time.

The first work performed (15th ult.) was "Lohengrin," which attracted a large, though not crowded, audience, and also a box full of royalty, including the Princess May and the Duke of York, who, it is needless to mention, were formidable rivals of the stage for the attention of the house. There is not much to say about the performance, the characters being, for the most part, in familiar hands—Melba, Dufriche, Castelmary, &c. The *title-rôle*, however, was entrusted to Mr. Vignas, the tenor who made so great an effect at the first performance of "Cavalleria" in this country. He scarcely came up to expectation. In the larger house his voice made less effect than before, and he appeared somewhat ill at ease amid his new surroundings. Nevertheless, this singer will do when he has had time to settle down. He is an artist, which means not only something, but a great deal. Mr. Mancinelli, who conducted, was not, we should say, quite content with his orchestra, and the large infusion into it of imported Germans, more or less cheap, for whom tried and capable Englishmen had to make way. Indifferent attack and other forms of raggedness should not be found at Covent Garden.

"Orfeo" and the "Cavalleria" were in the bill of the second night. The Ravogli sisters played in Gluck's opera in the now familiar manner. They were welcomed back. Vignas, of course, had the *rôle* of *Turiddu* in Mascagni's work, doing better with it than with *Lohengrin*, though not creating the enthusiasm so easily raised in Mr. Lalo's smaller house. The chief attraction of the performance was due to Madame Calvé, who acted and sang as *Santuzza* with the greatest possible effect. Of all the representatives of the Sicilian heroine known to us, Madame Calvé is far and away the best. She has a stage genius in alliance with the skill and feeling of a vocalist, and in her hands *Santuzza* became what the Americans would call a "live woman," with all the passion of the South throbbing at her heart. The audience acclaimed Madame Calvé. They could do no less and be just. On this occasion the Conductor's duties were shared by Mr. Bevignani and Mr. Mancinelli.

The French lady was to have appeared in "Carmen" on the 18th ult., but illness prevented her, and the part was handed over to Miss Arnoldson, who could make little of it, but sang prettily enough. Miss Arnoldson is a *prima donna* for light opera, to which, in her own interest, she should limit her efforts. We had a new *Don Jose* in Mr. Alvarez, a tenor of Continental, especially of Parisian fame. He was somewhat of a disappointment—that is to say, he failed in making the expected sensation. We have since discovered that the part is by no means his best. He should have made his *début* in "Roméo et Juliette."

With regard to "I Pagliacci," produced on the 19th ult. with very great success, we shall here simply record the fact, basing an examination of the work—which is one of

much significance as respects the present condition of opera—till our next number appears. There is no doubt that in "Pagliacci" and "Cavalleria" we see the opera of the immediate and, perhaps, of a long extended future. For this reason it is worth while to study the less known of the two. Much curiosity was felt about the work, the strength of which, aided by a good performance, with Melba, De Lucia, Richard Green, Ancona, and Bonnard as principals, commanded a brilliant result. Rarely has an opera audience been more enthusiastic. The composer was present and was cheered to the echo.

"Roméo et Juliette" had a hearing on the 25th ult., when Alvarez made his deferred mark, and justified to a considerable extent his Continental fame. He sang expressively and acted with entire propriety. Madame Melba, the *Juliette*, was better vocally than dramatically.

ROYAL CHORAL SOCIETY.

THE performance of "Elijah," with which the season closed on the 10th ult., was preceded by Professor Villiers Stanford's setting of Mr. A. C. Swinburne's American Ode "East to West." It cannot be said that the words of this poem directly invite musical treatment. Such lines as: "But America, daughter and sister of England, is praised of them, far as they flow: Atlantic responds to Pacific the praise of her days that have been and shall be," are scarcely euphonious, whatever may be their poetic significance. It says much therefore for the talent and skill of the composer that he has produced a little work at once bright, broad, and dignified, the music increasing in interest until the impressive climax, where the voices are divided into eight parts at the words: "And the sons of the lords of the world-wide seas be one till the world's life die." The work is choral throughout, but there is no sense of monotony, the composer frequently changing the key and the rhythm; and though the music cannot be said to err on the side of complexity and difficulty, the voice parts are treated independently, the interest being fairly distributed between the several sections. Sung with admirable precision and spirit by Sir Joseph Barnby's choir, the Ode was very favourably received and Professor Stanford had to bow his acknowledgments from the platform. In the rendering of "Elijah," Mr. Andrew Black sustained the principal part with marked success, singing throughout with fine expression and emphasis, and enunciating his words with commendable clearness. Miss Esther Palliser was praiseworthy if not impressive in the soprano solos, and Madame Belle Cole and Mr. Edward Lloyd sustained their respective reputations. The subsidiary parts all received justice from Miss Annie Swinfen, Mr. and Madame Emlyn Jones, and Mr. John Woodley.

PHILHARMONIC SOCIETY.

SINCE our last notice of this Society's doings two Concerts have been given—4th and 18th ult. The first derived its special interest from a revival of Stanford's "Irish" Symphony, which is not so often heard as, with advantage to both composer and public, it might be. Nevertheless, we cannot here treat the Symphony as though it were an unfamiliar and faintly remembered thing. Whatever may be the case with others, musical readers, at any rate, know the work, and regard it as among the finest examples of a class in which popular music is treated in classic forms. A re-hearing of the "Irish" confirmed this view, greatly impressing the audience with cleverness of treatment, and, hardly less, with beauty of theme. By the way, should not the national melodies introduced be identified by the names of the original songs, and not by those of Tom Moore's effusions. It is true that the tunes are best known in connection with Moore's lyrics, but as this Symphony is, in some sort, a national work, the ancient titles would be, we think, in better keeping. Dr. Mackenzie conducted a very good performance and, at its close, the composer was twice "called" to receive the plaudits of his admirers. The Concerto on this occasion was one rarely heard at present, though familiar years ago. A dozen seasons have passed since "Hiller in F sharp minor" last challenged attention, and, as the work belongs to an order now out of fashion, Miss Kleeberg should be credited with considerable boldness in reviving it. We wish other pianists had equal courage, instead of being, as they mostly are, a timid and unenterprising race, who go round and round in their own footsteps like the water-drawing donkey at Carisbrooke Castle. The solo part of the Concerto is brilliant, and grateful to the performer. Taking advantage of the fact, Miss Kleeberg achieved an executive success of marked distinction. The orchestral work, moreover, was admirably done; yet we question whether the undeniable merit of the Concerto obtained much recognition, so well have the public learned from their teachers that music not of the day is worthy only to be received with half contemptuous tolerance at best. For some reason or other, Mr. Willy Hess was not greatly successful in his performance of Beethoven's Violin Concerto, and the distinction of the second part in the programme lay wholly with the Prelude and Ballet Music from Dr. Mackenzie's "Colomba"—an opera in which so much good music suffers suspended animation. The thoughtful, well-written, and effective pieces made their mark, and probably suggested a question whether something cannot be done with "Colomba" so as to give it another and better chance of active life.

At the second of the Concerts under review, the chief object of interest was Mr. Erskine Allon's setting, for solo, chorus, and orchestra, of the Scottish traditional Ballad "Annie of Lochroyan." The composer, who is a young man, should esteem himself fortunate in being thus taken up by the most famous of our musical societies—the more because, while his Ballad is a meritorious achievement and full of promise, it hardly reaches the high level on which the Philharmonic directors usually find works for performance. It is well sometimes to stoop a little in order to give aspiring merit a helping hand, only we must always be sure that the climber has merit. In Mr. Allon's case there is no doubt that the qualification exists. The Scottish musical idiom is largely used in this case, and the composer shows judgment beyond his years in making a certain simplicity combined with warm expression the leading characteristic. Music and words thus happily accord, and as "Annie of Lochroyan" is a moving tale, Mr. Allon had no difficulty in scoring a success, which, we trust, will stimulate him to further and better efforts. Mr. Otto Hegner, the ex-prodigy, played an uninteresting Concerto by his master, Huber, who gives to virtuosity what was meant for art. Mr. Julius Klengel was heard to advantage in a Violoncello Concerto by Piatti, and Rheinberger's "Demetrius" Overture, with Beethoven's Second Symphony, made up the balance of a programme which presented by no means the greatest conceivable attraction.

THE BACH CHOIR.

IT has become a praiseworthy custom of this Association to form one of the programmes of its Concerts each season of unaccompanied part-music, chiefly of an antiquarian nature. The performance this year took place on the 16th ult., and was full of interest. The principal piece was a Mass, "O admirabile commercium," by Palestrina, which has been recently edited by Mr. W. S. Rockstro. Originally in the Mixo-Lydian mode (G without F sharp), the editor has lowered the pitch a tone, has allotted certain portions to solo voices, and has added marks of expression. No artistic wrong is done by emendations of this nature, for those who do not like them need not observe them. The Mass is based on four subjects, the most important being derived from the *canto fermo* of the Antiphon. It is a remarkably fine example of the great reformer of ecclesiastical music, and by some will be placed above the celebrated "Missa Papæ Marcelli." In order to study the traditional method of rendering Palestrina's music, it is necessary to visit Rome; but in a general sense, the Bach Choir acquitted itself creditably, though, in spite of the transposition, there was a constant tendency to sink in pitch. The programme likewise contained Marenzio's Magnificat for double chorus, Eccard's six-part Motet "When to the Temple Mary went," and a quaint dialogue in seven parts, "Phyllis, I fain would die now," by Thomas Morley. To these were added two of Professor Villiers Stanford's delightful Elizabethan Pastorals, recently

reviewed in THE MUSICAL TIMES, the examples selected being "Corydon, arise," and "Diaphenia." They were capitally sung, and the audience would gladly have heard both a second time. Mr. Leonard Borwick gave a beautifully finished performance of Bach's Suite Anglaise in G minor, and also played Brahms's Ballade in D (Op. 10, No. 2) and Variations on a Theme by Paganini (Op. 35, No. 2) in his best manner. Professor Stanford conducted the Concert in his usual able manner.

MIDDLESEX CHORAL UNION.

THE appearance of a new large choral society in central London should be warmly welcomed by all lovers of Oratorio, and when the above-named Society is able to give its performances in the new Victoria Hall they should prove successful in a substantial as well as an artistic sense. Although we regret that so far the working has resulted in loss there is no cause for discouragement, as experience has shown that Oratorio performances cannot be made to pay in St. James's Hall. The more thanks are due to the Middlesex Choral Union for affording amateurs a hearing of Dr. Hubert Parry's masterpiece, "Job," and they responded in large numbers on April 26, just one day too late for notice in our last issue. Not a word need be added to what has been already said concerning one of the most remarkable Oratorios of modern times, and we are glad to be able to speak in favourable terms concerning the performance. The composer conducted, and the occasional hesitation in the attack was probably due to a feeling of uncertainty concerning his beat. But the rendering of the difficult choruses was, on the whole, characterised by abundant spirit and the voices were excellent in quality. If the list of soloists was not the strongest imaginable, all the parts had capable representatives. Mr. Robert Newman sang the extraordinary monologue in the leading *rôle* with much earnestness and expression, and, save for one unfortunate slip, was wholly commendable. Miss Esther Palliser was agreeable in the song of the *Shepherd lad*, and Mr. Henry Piercy and Mr. Bantock Pierpoint were fully competent as *Satan* and the *Narrator* respectively. Mendelssohn's ever-welcome "Hymn of Praise," conducted by Mr. James Shaw, formed the second part of the Concert.

CRYSTAL PALACE.—MR. MANNS'S BENEFIT CONCERT.

THE veteran Conductor of the Crystal Palace Concerts took his benefit on April 29, on which occasion a long and interesting programme was executed in the presence of a large and appreciative audience. The list of performers included one new-comer, Mdlle. Frida Scotta, a young Danish violinist, who met with a very hearty reception for her clever performance of Mendelssohn's Concerto. She plays with great dexterity and neatness, the coldness of her style and the occasional uncertainty of her intonation being, perhaps, attributable to nervousness. Mdlle. Kleeberg gave a brilliant rendering of Beethoven's Pianoforte Concerto in G (No. 4); while the band distinguished themselves by masterly performances of the "Tannhäuser" and "Zauberflöte" Overtures, and, above all, of the "Unfinished" Symphony of Schubert. Mr. Santley contributed "O Ruddier than the Cherry" in his incomparable style, and joined Miss Macintyre in "La ci darem." The last-named artist also gave a vigorous rendering of the air "Plus grand dans son obscurité," from Gounod's "Reine de Saba." The programme was completed by Mr. Hamish MacCunn's Ballad for chorus and orchestra "Lord Ullin's Daughter." Mr. Manns, who conducted with unfailing animation and skill throughout, was loudly applauded and presented with several imposing floral tributes by his admirers.

AMATEUR ORCHESTRAL SOCIETIES.

SEVERAL of these industrious bodies have given their final performances for the season during the last month. On the 6th ult. the Society known as the Royal gave a Concert at St. James's Hall before an exceptionally crowded audience. A programme that included Mendelssohn's "Midsummer Night's Dream" Overture, Dvorák's Slavonic Rhapsody (No. 2), Wagner's Overture to "Die Meistersinger," and the Prelude to Moszkowski's opera "Boabdil" cannot be regarded as wanting in variety; but the playing of Mr. George Mount's large force was rather dull and spiritless, and lacking in homogeneity. The audience seemed to care more for the violin playing of Miss Mary Cardew and the songs contributed by Miss Alice Schidrowetz and Miss Estréla Belinfonte.

The Strolling Players for once shifted their quarters from St. James's to the Princes' Hall, for their Concert on the 15th ult. An excellent programme was provided, including Gade's concise and genial Symphony in B flat (No. 4), Grieg's second "Peer Gynt" Suite, Mendelssohn's Overture to "Athalie," a new and pleasantly-written Scherzetto by Mr. Edward Cutler, and pieces by Mr. Edward German and Max Bruch. Madame Valda being unable to appear, Madame Emily Spada took her place; and songs were also rendered with acceptance by Miss Anna Gutjahr. The Concert was skilfully conducted by Mr. Norfolk Megone.

The Concert of the Westminster Orchestral Society at the Westminster Town Hall, on the 3rd ult., may be passed over, as nothing was done of a nature to command interest; but on the 17th ult. an extra performance was given at St. James's Hall as a compliment to the Society's accomplished Conductor, Mr. Stewart Macpherson, at which an interesting programme was presented—the Streatham Choral Society, of which Mr. Macpherson is also Conductor, taking part in the performance. Since its foundation, eight years ago, the Westminster Society has rendered excellent service to English music, and on the present occasion two of the principal pieces were new compositions by native writers. The first was Dr. A. C. Mackenzie's Highland Ballad for violin, the first of a set of pieces recently published as Op. 47. It is less elaborate than the composer's Pibroch, and no use is made of traditional Scottish airs; but it may be regarded as a companion to that work. It is in the form of a romance, or rather a *scena*, the several sections being well contrasted and full of poetic feeling and rich harmony. New violin music of so high a stamp does not frequently appear. Mr. Hans Wessely played the solo part capitally, and with the composer, who conducted, was warmly recalled to the platform. The other novelty was a Concertstück in A for pianoforte and orchestra, by Mr. Macpherson, composed expressly for the occasion. It consists of an *Andante* in A, leading to an *Allegro appassionata*, the *Andante* recurring later on, though the climax is brisk and animated. Though not, perhaps, remarkable for individuality, the piece is written with musicianly feeling and the solo part is even brilliant. Mr. Macpherson, at the keyboard, proved himself as much at home as he is at the conductor's desk. His technique and execution were admirable. The rest of the programme may be lightly passed over. It included Sir George Macfarren's bright and vigorous Overture to "Don Quixote," an opera produced in 1846; Schubert's "Unfinished" Symphony in B minor, Mr. Macpherson's charming Nocturne in E flat, and Professor Bridge's picturesque cantata "The Inchcape Rock." This last-named work was conducted by the composer, and it enabled the Streatham Choral Society to prove itself a very capable body of singers. Some well chosen songs, effectively rendered by Mrs. Helen Trust and Mr. Santley, gave further variety to the programme. The orchestra was increased for this occasion, but the Society has no intention of giving its Concerts in future at St. James's Hall. It will resume its labours next season at its old quarters in the Westminster Town Hall.

The newly formed Irving Amateur Orchestral Society commenced its rehearsals at the College of Organists on the 25th ult., under the direction of Mr. Arnold Dolmetsch. A large number of members have been already enrolled.

MR. MOBERLY'S STRING ORCHESTRA.

THE annual visit to London of the Rev. E. H. Moberly's string orchestra of ladies is now awaited with interest and pleasure, and since last year the force has undergone a further increase in numbers and efficiency. For the first time, therefore, the Concert was given at St. James's Hall, nearly

100 ladies facing the audience on the 12th ult., five out of the eight double-basses, however, being male performers. A highly interesting programme had been prepared, and it is not too much to say that even to musicians present most of the pieces were new. The Introduction and Fugue from Handel's Concerto Grosso in B flat (No. 7) was followed by Robert Volkmann's Serenade in C (Op. 62), a work of less pretentions than the more familiar Serenade in G (Op. 63), all the brief movements blending together without break. The music is straightforward and genial, without elaboration of any sort. The same cannot be said of Dvorák's Serenade in E (Op. 22), though from its opus number this must be an early work. It consists of five movements, all light and cheerful, but full of masterly touches in the constructive details, though not so full of Slavonic characteristics as usual. It is curious that the Suite appears to have been generally overlooked until now. At the end of the programme were placed an Introduction, Fugue, and Waltz, from a Suite in C, by Alexandre Glazounow (Op. 35). The composer is Russian by birth and is about thirty years old. He devotes himself entirely to composition, and does not hold a post of any kind. The example of his ability presented on this occasion is full of interesting points and vigour. The purely orchestral portion of the programme was completed by Saint-Saëns's sombre Prelude to "Le Déluge." The second and third movements of Mendelssohn's Violin Concerto were excellently played by Miss Mary Cardew, and Mrs. Hutchinson contributed some well-selected songs. Throughout the evening the orchestra played with abundant spirit, the tone being first-rate and the attack and phrasing beyond reproach. Mr. Moberly conducted with the utmost care and judgment.

THE NEW OPERA AT THE SAVOY.

LIGHTNESS seems to have been the primary consideration in the score of "Jane Annie; or, The Good Conduct Prize," produced by Mr. D'Oyly Carte on the 13th ult. With what success Mr. Ernest Ford can grapple with really dramatic incidents remains to be seen, inasmuch as no scope for the musical illustration of passion attending highly-wrought situation was provided him by Messrs. J. M. Barrie and Conan Doyle. The work is not deficient in bright, fluent melody, and the instrumentation is entirely free from vulgarity; but evidence of the possession of more elevated gifts are, in "Jane Annie," looked for in vain. What, indeed, could be expected from a schoolgirl elopement, the romantic features of which are altogether subordinated to the humorous element? The chief comedian must apparently have his comic airs with catching burthens, and there must be the usual provision for supplementary dances. With such hindrances to imagination few composers could combat, and Mr. Ernest Ford does not attempt to do so. The point on which he may be congratulated is the justice done to his music by Miss Rosina Brandram, as an elderly schoolmistress, with the one genuinely sentimental song in the piece; by the Misses Dorothy Vane and Decima Moore, as juvenile heroines; and by Messrs. C. Kenningham and Scott Fishe, as persevering swains, the latter having a quaint military ditty "An officer I." The trouble taken with his words by Mr. Rutland Barrington as an eccentric *Proctor* might be advantageously copied by one or two of his companions, and the cast can scarcely be dismissed without reference to the clever drollery of Master Harry Rignold as an officious *Page*.

TWO GERMAN MUSICAL FESTIVALS.

(FROM OUR SPECIAL CORRESPONDENT.)

THOUGH it has always been a well ascertained fact that Beethoven was born at Bonn, the particular roof under which he saw the light was at one time a matter of serious dispute. The rival claims of the houses in the Bonngasse and the Rheingasse, amusingly commemorated in an old picture in the Beethoven House, have now been finally settled in favour of the former, and a mendacious tablet on the latter has been exchanged for one preferring the more modest inscription: "Beethoven *lived* here." There was room for some doubt, however, whether the good people of Bonn thoroughly appreciated the value of the shrine to which the Beethoven-worshipper made his pilgrimage. Four years back it was chiefly devoted to the vending of stale biscuits and highly-flavoured cheese, which even the most fervent Beethoven-worshipper found difficult of digestion, and the most diligent search from shop to shop for a photograph of so world-famed a building was fruitless. Since that date, however, things have altered. The whole house is now in the possession of the "Beethoven-Verein," who have turned it into a Museum of Beethoveniana, very much after the fashion of the Mozart House in Salzburg. To accomplish this funds were required, and to procure them, as well as to inaugurate the Museum, a series of Concerts of Beethoven's Chamber Music were given in 1890, the result of which was satisfactory enough to induce the committee to repeat the experiment this year and to contemplate the periodical recurrence of the Festival. A suitable Concert-room was at hand in the "Beethoven-Halle," which was built for the centenary performances of 1870, when, as may be easily understood, money was not easily procurable, a fact which may account for the temporary and somewhat cheap appearance of the building. Whatever may be said of its outward aspect, it is practically well suited for performances of chamber music, and accommodates about 1,800 people very comfortably. Its most peculiar feature is the "Podium," corresponding to our orchestra, but sloping very gradually. As it extends over more than a third of the area, the performers are in the midst of their audience, very much as was the case at Mr. Ella's Musical Union Concerts. The Beethoven-Verein has in Dr. Joachim an ideal President. No living musician has shown himself in more complete sympathy with the Bonn master—to mention Beethoven's Violin Concerto is to at once conjure up the image of the great Hungarian violinist; but beyond this there is a consideration of a more practical character, and it is in all probability not rash to assume that one reason why so many musicians of the highest eminence have given their services at these Festivals is that an artist of such repute as Dr. Joachim is at the head of affairs. It may soothe our national pride that of the four pianists who appeared at the Festival last month two were English. Though Mr. Eugen d'Albert may have cut off the last letter of his Christian name and added a cubit unto his locks as a sign of his voluntary expatriation, he cannot alter the awkward fact that "in spite of inclinations he remains an Englishman" by parentage and birth. Miss Fanny Davies was to have played but once, and that in concerted music; but the indisposition of Madame Carreño (now Mrs. d'Albert, by the way), who was to have played two of the Sonatas, proved Miss Davies's opportunity, and she availed herself of it by playing the Sonata in A flat (Op. 110) in a manner which won for her the warm approval of the audience—an audience, it may be added, of exceptionally critical powers. Instead of describing the five Concerts *seriatim*, it may be more interesting if, on the principle of *ex uno disce omnes*, one be taken with greater detail than would otherwise be possible. That which took place on the third of the five days (10th to 14th ult.) may serve, as being one of the most generally interesting programmes. Having strolled through the gaily decorated streets, through the Münsterplatz, where Beethoven's bronze counterfeit is surrounded by flowers and wreaths, jealously guarded by a policeman of more than average fierceness, we arrive at the Beethoven Hall in good time, and experience a mild excitement in watching the audience arrive. English people are hardly as numerous as might have been expected, probably because this is the height of the London season; but our bosoms swell with pride as we notice that with characteristic assertiveness a party of British amateurs have secured the most prominent position on the before-described Podium. The Concert is to begin at 6.30, by which wholesome hour a goodly audience is assembled. The appearance of Herr d'Albert (a profane person suggests "Hair d'Albert" as the more correct reading) reduces the chatterers to silence, and he plays the "Waldstein" in a way which delights all, and surprises not a few who were under the impression that he had gone over to the thumping league. His reading is indeed most thoughtful and refined, and there are moments of genuine inspiration in it. In front of the orchestra stands a bust of Beethoven, and it

requires no exceptionally vivid imagination to fancy that it takes an intelligent interest in the proceedings. It seems satisfied with the "Waldstein" performance, and would no doubt say, had it the gift of speech: "Though it is now nearly a century since I wrote that little work, I don't see any signs that pianoforte music will go much farther!" Next comes the third of the Rasoumoffsky Quartets (in C), and now we are to learn why, independently of the "Stimmung" which permeates the event, it is worth while to undergo the perils of the sea to assist at a Beethoven-Feier in Bonn. The performers are the Viennese quartet party led by Herr Rosé, and their superb *ensemble* and perfect balance of parts show what can be done by artists who are in the habit of constantly playing in company. They are recalled with enthusiasm, Joachim leading the applause, and the bust is triumphant. After this we are allowed a "pause" of thirty minutes, during which most of the company promenade and refresh in the garden of a restaurant adjoining the hall. After the manner of Bayreuth, we are called back from this interlude by a trumpet call, the celebrated fanfare from "Fidelio" serving the purpose admirably. The Clarinet Trio in B flat (Op. 11) is next played with perfect finish and sympathy by Miss Fanny Davies and Messrs. Mühlfeld and Klengel. As the former of these gentlemen is now well known to the frequenters of St. James's Hall, his marvellously artistic and pure style need not be insisted on. The bust is most complacent, but rather deprecatory: "Not one of my best things, by any means; but I'm glad it pleases you." Last in this short but rich programme comes the brilliant and popular "Kreutzer" Sonata, in which Joachim and D'Albert take part. No sooner do we hear the silvery tone of the preliminary flourish behind the scenes in which the veteran is wont to indulge than we are inclined to exclaim, "There is but one Beethoven, and Joachim is his prophet!" It must be admitted, however, that both performers have been heard to greater advantage than on this particular occasion; still, the shout of applause which greets this favourite work is well deserved, and we come away, well satisfied, at an hour at which London audiences are just settling down for their evening's amusement. Among the other features of the Festival which deserve mention is the programme of the fourth day, which consisted of three of the Quartets—Rasoumoffsky, No. 2, and Op. 131 and 135, superbly played by Dr. Joachim's "own" Berlin quartet. The appearance of the veteran pianist Carl Reinecke, whose face, by the way, reminds one of a "blend" of Sir George Grove with the Bishop of Durham, was another matter of interest, as was the charming singing by Fräulein Leisinger of several little known songs, including Beethoven's arrangement of "Sally in our Alley," which is, singularly enough, among his Scottish (!) songs. The Festival was brought to a close with a very fine performance of the evergreen Septet, which attracted an enormous audience. It did not, however, seem to please the bust as much as the stronger meat of the "posthumous" Quartets the day before.

If the Beethoven Festival at Bonn be novel in style and young in years, the Lower Rhine Festival is, on the other hand, much more akin to our own English musical celebrations. With the Festival which took place at Düsseldorf last Whitsuntide the Institution has achieved its threescore years and ten, and, to judge by the interest the event excites, seems likely to emulate Tennyson's brook, and "go on for ever." Though our best provincial Festivals, those of Birmingham and Leeds, for instance, have little or nothing to fear from a comparison with the Düsseldorf meeting, in one respect, at least, the last affords a wholesome example. In England the amount of full rehearsal is notoriously insufficient. In Düsseldorf not only were two days given over to full rehearsals, but the morning of each of the three Festival days was occupied with going through the whole of the evening's programme. This is characteristic of German thoroughness, and if the result did not always attain the perfection which might fairly have been anticipated, this may be accounted for in more than one way. In the first place, the choral material was by no means satisfactory. The male-voice sections of the chorus were sadly wanting in sonority and precision. This is perhaps hardly to be wondered at when it is considered that, out of a chorus numbering altogether 566 voices, there were but 126 basses and seventy-four tenors, these latter of a quality which would have made Birmingham weep. Again, the Conductor, Herr Julius Buths, though evidently a musician of ability and undoubted energy, seemed unaccustomed to deal with such large forces as were, nominally at least, under his control, and his fidgetty beat proved frequently very difficult of comprehension. The fine band of 132 performers, on the other hand, left nothing to be desired, save perhaps a little more reticence on the part of the energetic gentleman who manipulated the kettle-drums. The twelve double basses, all, be it observed, four-stringed instruments, and one at least with five strings, were remarkable for their splendid sonority, and the strings generally, though not equal in refinement of tone to the better equipped players of a first-rate English orchestra, had a vigour and "go" not always to be found in our own bands. One respect in which Düsseldorf has an unquestionable advantage over any English festival town is the building where the Concerts take place. The "Tonhalle" belonging to the municipality is not only an excellent concert-room, both as regards appearance and acoustics, but it is not as cramped as are nearly all English buildings of the kind. Under the same roof are ample foyers, cloak-rooms, and the like. On one side of the concert-room a courtyard removes it from the noise of the street; on the other is a large and leafy garden in which the audience can refresh mind and body during the interval, while an open-air orchestra indicates that music *al fresco* is indulged in by the people of Düsseldorf during the summer months. The programme of the Festival contained but one work of importance not familiar to London audiences, a Te Deum by the Austrian composer Anton Bruckner, first performed in Berlin in the spring of 1891. Herr Bruckner, whose music has been brought under the notice of an English audience at the Richter Concerts, is undoubtedly a musician of great ability, and distinguished by a noble ambition; but whether he is in fact the genius his admirers believe him to be is a debatable point which the Te Deum, fine as it is in many parts, leaves unsolved. If the grandeur of the first movement were sustained, it would not be difficult to regard the work as an effort of genius, as distinguished from merely good taste and clever musicianship. As it is, it was impossible for an Englishman to restrain a patriotic desire that such a work as, let us say, the "De Profundis" of Dr. Parry could be introduced to the audience of a Lower Rhine Festival as an example of what our English School of to-day can do in the way of sacred music. Herr Bruckner's Te Deum opened the Festival, and was followed by Handel's "Israel in Egypt," the performance of which left a good deal to be desired. To begin with, Handel's score had obviously been tampered with by a succession of conductors until the original was disguised and vulgarised by what might be termed a brazen superstructure. There seemed to be some mystery as to the perpetrators of this enormity, but it was surmised by some musicians who were in a position to be acquainted with the facts of the case that Lindpaintner and Rietz were among the culprits, their additions being made on the basis of Mendelssohn's organ part. Moreover, the *tempi* adopted by Herr Buths were frequently so quick as to destroy the sense of dignity which is so characteristic of nearly all Handel's choruses. This, and the want of balance in the choir, deprived the "Hailstone" chorus of much of the effect it should have had. The adoption of a short Introduction in G minor, stated to have been composed by Handel expressly for the Oratorio, was a notable feature of the performance, as was the interpolation of a soprano air from Handel's 27th Psalm, the appropriateness of which, as regards both words and music, cannot be denied, though the principle of such importations may be questionable, even if Handel himself set the example. The second day's Concert left no room for unpleasant reflections. Berlioz's "Faust" was admirably done, the choruses of soldiers and students being the only weak feature of the performance; while the band was excellent from beginning to end, though it was even better in Beethoven's Fifth Symphony, the vigorous and masculine rendering of which did honour to all concerned. The third day's Concert afforded, according to the custom prevalent here, an opportunity for the soloists,

whose names may here appropriately be mentioned. Frau Sucher, whose name has been familiar to the musical public of London ever since her memorable performances at Drury Lane in 1882, appeared at this Concert solely for the purpose of taking part in the last scene from Wagner's "Siegfried," the Waking of *Brünnhilde*. As the great Wagnerian artist was in splendid voice, it need not be added that her performance was worthy of this truly inspired creation. Had she been seconded by a more experienced tenor, the result would not have been far from perfection; but certainly Herr Birrenkoven did his best, and his best was very far from bad. Fräulein Leisinger, of the Berlin opera, who was the principal soprano of the Festival, showed that her strength lay in the rendering of *Lieder*, her polished performance of songs by Brahms, Schubert, Schumann, and Weber being of the very first order, and such as should commend her to the notice of Concert-givers in England.

The other principal vocalists were Fräulein Huhn, an excellent mezzo-soprano; Herr Messchaert (of Amsterdam), a thoroughly artistic and "safe" baritone; and Herr Staudigl, a Berlin bass not unworthy of the distinguished name he bears. The performance of Beethoven's Violin Concerto by Herr Heermann (who is not unknown in London) was a notable feature of this Concert, and his vigorous style and technical ability were displayed to advantage in Beethoven's music, and in the difficult cadenza he introduced into the first movement. The programme had distinction given it by the fine performance of Brahms's Fourth Symphony, with which it opened, and the event was brought to a brilliant conclusion with Schumann's "Rheinweinlied" Overture and Chorus, written for the Düsseldorf Festival of 1853.

THE LAISTNER CHOIR.

Choral societies are ever on the increase, and the more the better, provided the aim be to advance the interests of true art, and provided conductors of ability be selected. On Tuesday evening, the 16th ult., a new choir, under the direction of Herr Max Laistner, made its first public appearance at the Princes' Hall. The programme opened with Cherubini's "Medea" Overture. This was followed by Hermann Goetz's setting of Schiller's "Nœnia," a short cantata full of soul and beauty. It is difficult to single out any portion for special mention, for every page presents some feature of interest. It was performed a good many years ago at one of the Hackney Choral Association Concerts, under Mr. E. Prout's direction; but we cannot recall any subsequent performance of the work in London. And yet it ought not to be thus neglected. It is, we believe, the laudable intention of this new Society to introduce novelties, or works seldom heard. The performance of the cantata was commendable. The choir contains about seventy members, who all sang with vigour—in fact, at times, with too much vigour. This, however, is a fault which practice and experience will remove; one may even say that, at first, it is a good fault. The programme included Schumann's "Pilgrimage of the Rose," with Miss Marie Fillunger, Miss Helene Mearns, Miss A. Wheelwright, and Messrs. R. Hensler and Bispham. The orchestra, under the intelligent direction of Herr Max Laistner, gave a very fair rendering of Schubert's "Unfinished" Symphony.

PIANOFORTE RECITALS.

There has been such a profusion of pianists, male and female, during the past month that it is impossible to give more than summary notes on their various performances; and that indeed is all that is required, as, with one exception, to be noted presently, the exhibition of talent has not been phenomenal. Taking the Recitals as nearly as may be chronologically, the first to be mentioned is that of Mr. Ralph Stuart at the Steinway Hall, on April 29. This very young executant has unquestionable ability, and it is giving him special praise to say that he was at his best in some excerpts of Chopin, including the Fantasia in F minor and the Ballade in G minor. He was joined by Miss Clara Fisher, an equally young and equally talented violinist, in Grieg's favourite Sonata in F, of which an excellent performance was secured, and Mr. W. H. Webb contributed some songs, unnamed in the programme.

Madame Essipoff has been a favourite with amateurs for nearly twenty years, and they mustered in considerable numbers at St. James's Hall at the first of three Recitals on the 3rd ult. The principal piece in the programme was Schumann's vigorous Sonata in G minor (Op. 22), a work exactly suited to the Russian pianist's style, and an exceptionally brilliant rendering was secured. Very fine execution was also displayed in Brahms's elaborate Variations and Fugue on a theme by Handel, and there was much to admire in Madame Essipoff's treatment of a selection of Chopin's minor pieces, which concluded the programme. At the second Recital, on the 9th ult., she brought forward a Sonata by L. Schytté, a Danish composer as yet but little known in this country. The work is in three movements, of which the first, which is decidedly Chopinesque, is the best. The second is virtually a song without words, and the third is trivial. On the whole, it cannot be said that Schytté's music is marked by much individuality. The remainder of the programme consisted of more or less trifling pieces, a few of which, and notably Tausig's derangement of a Toccata by Bach, might well have been spared. The third Recital, on the 15th ult., opened with Beethoven's so-called Sonata Appassionata, of which a very forcible rendering was given, and other noteworthy pieces were Mendelssohn's Prelude and Fugue in E minor and Schumann's "Papillons," the latter being played with much spirit. Of the remainder of the programme it is unnecessary to speak.

On the 3rd ult., at the Steinway Hall, Mr. Lennart Lundberg, a new-comer, gave the first of two Recitals, and proved himself a very neat, refined executant in various minor pieces by Handel, Mendelssohn, Grieg, and Chopin; but his style is too delicate—we had almost said ladylike—for Beethoven's "Waldstein" Sonata. The second Recital, which must pass with merely formal record, took place on the 12th ult., the principal pieces in the programme being Beethoven's Thirty-two Variations in C minor and Chopin's Sonata in B flat minor, with the Funeral March, both of which might be accorded a well-earned rest.

On the 4th ult., at the Princes' Hall, a Recital was given by Miss Madeline Payne, described as a "child pianiste." The little girl, who might perhaps number ten summers, is a pupil of Mr. J. Baptiste Calkin at the Guildhall School of Music, and the object of her public appearance was, we understand, that she might be enabled to continue her studies at that Institution. That object having been gained, she will be withdrawn from the public platform. This is wise, for Miss Payne is not in any sense a wonder-child; she has unmistakable ability, as evinced by her execution of a lengthy selection of pieces by various composers, perhaps her best effort being in Bach's Prelude and Fugue in D, from the first set of "Das wohltemperirte Clavier." There was a too strongly marked tendency to indulge in the *tempo rubato;* and wrong notes, chiefly in the left hand, were unpleasantly frequent. Miss Payne, however, has the making of a good pianist.

On the same afternoon Mr. Isidor Cohn, who made one or two appearances last year, gave a Recital before a sparse audience at St. James's Hall. He played Beethoven's Sonata in A (Op. 101) and Schumann's Fantasia in C (Op. 17) in a somewhat hard and unsympathetic manner, but he displayed welcome delicacy of touch and accuracy of mechanism in some sketches by Hiller, Mendelssohn, Moszkowski, and Dvorák.

On the next afternoon, at the Princes' Hall, a Recital was given by Miss Margarethe Eussert, a young German aspirant, at present little more than a child. It is understood that she comes of humble parentage and has undergone almost incredible privations in order that she might have the advantage of instruction from Mr. Klindworth at Berlin, from whom, however, together with his amiable wife, she has since received substantial assistance. She is certainly a gifted girl and her rendering of an arduous programme, more particularly of Mendelssohn's Variations Sérieuses, a Nocturne by Chopin, Rubinstein's Staccato Study, and minor pieces by Liszt, Raff, and Grieg was noteworthy for true artistic feeling and intelligence. Miss Eussert's future will be watched with interest.

Concerning the Recital of Madame Grimaldi at the Princes' Hall, on the evening of the 9th ult., it will be advisable to say but little. The lady attempted Schumann's Carnaval, and various pieces by Chopin, Schubert, Brahms, and Liszt, with more or less indifferent results. The songs contributed by Miss Elena Leila gave some variety to the programme.

On every ground the exhibition of musical "prodigies" is to be deprecated, but when a genuine "wonder-child" calls for notice there is a strong temptation to exchange the terms of judicial condemnation for those of astonishment and admiration. Such a child is Raoul Koczalski, who made his bow before a London audience at the Princes' Hall on the 10th ult. Born at Warsaw in January, 1885, this heaven-endowed infant commenced his public career at the age of four, and it is said that within the last three years he has given five hundred Recitals. This sounds like abominable cruelty, but the appearance and manner of the little fellow are calculated to disarm adverse criticism of this sort. He is chubby-faced and bright-looking, and he plays with as much absence of effort as if he were merely engaging in a game of tops or marbles. Indeed it is said that he is only happy when he has a pianoforte in front of him. His first programme was admirably selected, among the pieces being Mozart's Fantasia in D minor, which he played with exquisite sensibility; an arrangement of the middle movement of Chopin's Concerto in F minor, Liszt's Rhapsody (No. 13), a Mazurka by B. Godard, and two little pieces from his own pen. In everything he attempted there was the evidence of genius; even his principal fault, that of lingering over phrases as if he loved them, showing that he played from the heart rather than the head. His touch is delightfully pure and crisp, and not once in the course of the Recital was there the slightest suspicion of undue effort or forcing. The second Recital, on the 19th ult., was not so artistically successful, though it was evident that the fame of Koczalski had been already noised abroad, for there was a greatly increased attendance. It was a mistake, however, to perform Beethoven's Concerto in G and Liszt's Hungarian Fantasia in E with the accompaniments on a second pianoforte, and, moreover, Mr. Martinus Sieveking was not particularly happy in his execution of an ungrateful task. However, the manner in which both works were rendered by the infant artist was nothing short of prodigious; he was heard to even greater advantage in Chopin's Prelude in D flat and the Waltz in E minor. Koczalski is a phenomenon, and those responsible for his guardianship should exercise the utmost care over their precious charge.

The last Recital we can notice this month is that of Miss Muriel Elliot, at St. James's Hall, on the 24th ult. This was a marked success, the young artist playing Bach's Suite in A minor and the Chromatic Fantasia and Fugue with singular purity and taste. She was scarcely less successful in Beethoven's Sonata in E flat (Op. 27, No. 1) and some pieces by Chopin. Miss Elliot is a pianist of exceptional promise, and, unlike many others who have appeared this season, she will be heard again with pleasure.

THE GUILDHALL SCHOOL OPERATIC STUDENTS.

THE operatic aspirants at the School on the Embankment are determined not to be left in the rear by their rivals in Tenterden Street and at South Kensington, lately seen in Lortzing's "Czar und Zimmermann" and Gluck's "Orfeo" respectively. In view of the frequency with which Gounod's "Faust" is sustained in London by eminent artists, it certainly savoured of rashness for the Guildhall authorities to select this work for performance at the Lyceum, on the 3rd ult. The issue, however, demonstrated that the qualifications of the students for the work undertaken had not been over-rated. Except for occasional weakness and hesitation—quite pardonable under the circumstances—in histrionic details, not much fault could be found with the representation. Sir Joseph Barnby had his band—for the most part amateurs—well in hand, and the chorus were equally regardful of their Principal's clear and decisive beat. Even to those who had already heard her on the platform, the able manner in which Miss Jessie Hudleston sang the music of *Marguerite* must have been a surprise. This young lady's sympathetic voice and excellent style were set off by a reading of the character that combined tenderness and spirit. Mr. Edward Epstein, as *Mephistopheles*, sang with judgment, keeping well within his means throughout, and Miss Jessie Browning was an agreeable *Siebel*. The *Faust* of Mr. Bates Maddison and the *Valentine* of Mr. F. Stuart Hyatt were also praiseworthy. Altogether, the performance of the well-known work was highly creditable to the students.

THE MUSICAL ARTISTS' SOCIETY.

THE interest of the Concert given by the above excellent Society at St. Martin's Hall, Trafalgar Square, on the 8th ult., centred in a Violin and Pianoforte Sonata in E (Op. 38), by Mr. Algernon Ashton, for both as regards aim and achievement it towered head and shoulders above the other novelties in the programme. Of the various chamber works from Mr. Ashton's pen with which we are acquainted, none can boast of a finer first movement than the Sonata under notice. The subjects are excellent, melodious, clear-cut, and rhythmical; and their treatment, as is generally the case with this earnest and gifted musician, ingenious and effective. The slow movement, *Larghetto con gran espressione*, though full of interesting, and even original points, suffers through over-elaboration; but a tuneful, genial *Allegro commodo* winds up the work in a thoroughly satisfactory and enjoyable manner. It was splendidly played by Mr. Gompertz and the composer. Mr. Herbert Thorndike sang in his usual finished style a very melodious and expressive song by Mr. Gerard F. Cobb, entitled "Song and silence." It has an accompaniment for pianoforte and horn obbligato, an unusual, but exceedingly effective combination, which we should be glad to see more frequently employed. Mr. Walter Blandford played the horn part with much beauty of tone. Two very elegant and artistic songs by Mr. Walter Macfarren, "The Linnet Song" and "Awake, my heart," were so charmingly sung by Miss Kate Cove, that she had to repeat the first-named for an encore. Messrs. Buziau, Harry Lee, Wright, and B. Albert played two movements for String Quartet by Mr. Alfred Gilbert—viz., a pensive Pastorale and a bustling Scherzo, entitled "La Sera" and "Il Mattino" respectively. The remaining novelties were a pretty Chanson for violoncello and pianoforte, by Ernest Harcourt, and two love songs with violoncello obbligato, by Noel Johnson. Beethoven's Trio in B flat (Op. 11) for pianoforte, clarinet, and violoncello, and Mozart's Clarinet Quintet completed the programme. In these two works the clarinet part was played by a lady, Miss Frances Thomas, in a thoroughly competent manner.

MUSICAL GUILD.

THE ninth season of these enjoyable Concerts began on the 3rd ult., at the Kensington Town Hall, with an admirable programme, which, we were pleased to observe, attracted a numerous audience. No more appropriate work could have been chosen to inaugurate the season than Brahms's wonderful Clarinet Quintet, for the more frequently it is heard the higher it appears to tower above all other chamber music compositions produced since Beethoven's last Quartets. The performance, by Messrs. W. H. Hall, Bent, Stephenson, Kreuz, and Paul Ludwig, was most creditable. Mr. Hall, the clarinettist, was equal to all the difficulties of his part except those of the *più lento* in the indescribably beautiful slow movement. It would seem as if none of our native players had the requisite mastery over their instruments to render this portion of the work with the dash and finish of Herr Mühlfeld. Miss Annie Grimson played Chopin's Polonaise in A flat, but without displaying the breadth and power which this titanic piece so imperatively demands. Mr. Peter Musson sang Mendelssohn's "It is enough" and Brahms's "Verrath," in the curious English version by Mrs. Morgan, "of New York." His voice is of good quality, but it is not yet under perfect control, and he lacks the dramatic accents required for the interpretation of Brahms's splendid song, which in consequence fell quite flat. Beethoven's E minor Quartet completed the programme.

At the second Concert Brahms's Pianoforte Quartet in G minor (Op. 25) and Schumann's String Quartet in A (Op. 41, No. 3) received exceptionally good renderings. In fact, that of Brahms's work, by Miss Ethel Sharpe (who has returned from Vienna with ripened technical and intellectual powers), Miss Isabella Donkersley, Mr. Alfred Hobday, and Miss Maud Fletcher, was, on the whole, the one most nearly approaching perfection which we have heard at these Concerts. Mr. Hobday played an Elégie for viola by Vieuxtemps with quite exceptional beauty of tone and artistic finish. Mr. Magrath, whose fine bass voice seems to be developing into something almost phenomenal as regards resonance and power, sang Brahms's pathetic "Klage" (Op. 105, No. 3) very expressively; while for vigorous declamation and impulse nothing could have been better than his singing of an appropriately spirited, virile, and exhilarating setting, by S. P. Waddington, of Browning's Cavalier tune, "Kentish Sir Byng." For an encore he gave a very dramatic but, as regards the pronunciation of the German text, somewhat unsatisfactory rendering of Brahms's "Verrath."

ROYAL COLLEGE OF MUSIC.

The Students' Concerts were resumed on the 25th ult., at the Concert Hall, Alexandra House. Miss Lilian Wright and Mr. Claude Hunter gave a finished rendering of the first of Joseph Rheinberger's Six Pieces for violin and organ (Op. 150), an effective set of variations on a charming theme. The young lady also took part, with Messrs. L. Fowles and Thos. Hill, in a capital performance of Beethoven's delightful Serenade Trio (Op. 8). Two promising singers, Mr. E. G. Cleather, a sonorous baritone, and Mr. J. Willey, whose voice is of genuine tenor quality, were heard in songs by Gounod and Ambroise Thomas respectively, and Miss Fanny Goldhill displayed a flexible light soprano in Handel's "Lusinghe più care." Liszt's pianoforte arrangement of Bach's great G minor Fugue was played with fluency and considerable freedom by Miss Louisa E. Parker; Miss Ada Walter and Mr. Thomas Hill gave a commendable performance of Beethoven's Pianoforte and Violoncello Sonata (Op. 69), and Mr. W. Ackroyd of two Hungarian Dances (Brahms-Joachim).

WOODSIDE PARK MUSICAL SOCIETY.

When the above Society decided on performing a work of the calibre of Dr. Mackenzie's "Rose of Sharon," there may have been those who doubted the wisdom of attempting the task, or the possibility of succeeding in the face of such undoubted drawbacks as the absence of a full orchestra, and the heavy demands which the music makes on the chorus. The performance at Woodside Hall, on April 27, proved, however, that even with a small choir, and an accompaniment of only a pianoforte and a quintet of strings, a great measure of justice can be done to this greatest of English oratorios, and most of the manifold beauties and subtleties of Dr. Mackenzie's splendid score can be revealed. If the Conductor, Mr. Alfred J. Dye, had availed himself of Mr. King Hall's arrangement of the accompaniments for harmonium and pianoforte, the "colour" thus supplied would have greatly added to the effect of the performance. Nor might it then have been considered necessary to cut the most inspired portion of the work—viz., the Sulamite's Dream, because the delicious effects produced by the wind instruments in this scene can be very well suggested, if they cannot be actually realised, by a good harmonium. The choir, numbering about eighty voices, sang with considerable intelligence and care, and evidently appreciated the great qualities of the work. A few more rehearsals would no doubt have supplied the confidence and the precision of attack which were occasionally wanting. The delightful opening chorus, so redolent of the very breath of a fresh Spring morning; the magnificent chain of wonderfully contrasted choruses in the Procession of the Ark, and the massive *Finale* all made a great effect and were much applauded. Of the soloists, Miss Teresa Blamy deserves unqualified praise for her very artistic rendering of the beautiful part of the *Sulamite*. Her voice, a fresh soprano of extensive range and excellent quality, was equal to every demand of the music, and the fervour which she threw into the passionate utterances and touching appeals of the Sulamite maiden was remarkable in so young a singer. Mr. E. Branscombe was thoroughly efficient as *The Beloved*, and Miss Bessie Dore was commendable in the alto music. Mr. Dye's enterprise and pluck, and the artistic discrimination which prompted him to give a hearing to one of the finest specimens of modern oratorio music, are worthy of all praise, and to those conductors of efficient, albeit small choral societies, with whom admiration of the classics does not imply depreciation of what is new, we would say—Go ye and do likewise. No similar work of modern times more fully repays careful and patient study, and if the task be not an easy one, remember Liszt's words to Wagner: "Difficulties there *must* be, that they may be overcome."

GRESHAM COLLEGE.

Owing to the inadequacy of accommodation at Gresham College during Professor Bridge's musical lectures, the authorities obtained for the Easter-term series the use of the Great Hall belonging to the City of London School, an arrangement of which the public testified its appreciation by attending in still larger numbers than hitherto. The first Lecture had for its subject "The music of the pageant and the play," and contained much that was instructive and interesting. The origin of all dramatic entertainments was traced to religious observances. "Mysteries" were shown to be dramatised Biblical incidents, "Miracles" to be based on legends of the Saints, and "Moralities" the allegorical personification of virtues and vices. The following passage, written by an eye-witness of one of these performances at Chester, proved the word pageant to have been derived from the vehicle in which the company of players were wont to travel: "The manner of these players weare, every company had his pageant, which pageants weare a high scaffold with two roomes, a higher and a lower, upon four wheels. In the lower they apparelled themselves, and in the higher roome they played, being all open on the tope, that all behouldes might heare and see them." There was more dramatic perception displayed in "Moralities," which contained some attempt at a plot. Miracle plays were performed in this country in the twelfth century. In 1391 the Parish Clerks had a play at Skinners' Well, Smithfield, which lasted three days; and in 1407 they represented the Creation of the World, which occupied them eight days, a day more than stated in the Bible. York, Chester, and Coventry were famous for such performances. The pageant, as we now regarded it, was the peaceful outcome of the tournament. A notable pageant was enacted on the occasion of Henry V. and the city returning thanks after the battle of Agincourt; and one of the most elaborate was exhibited at the coronation of Queen Anne Boleyn. Music, although of a rude kind, evidently played an important part in the pageant. In an account of a Coventry pageant were found charges "for mendying the trumpet" and "fechying a peare of horgens and the carrege of them home"; also for playing on the "Rygalls."

The musical examples of this Lecture, interpreted by Mr. W. Fell, Mr. Dan Price, and Westminster choristerboys, included three charming songs written for three voices for a Coventry pageant in the fourteenth century, entitled "The Birth of Christ"; a spirited song on the victory of Agincourt; and a dramatically-conceived duet dating from the time of James I., by R. Johnson, for Middleton's tragi-comedy "The Witch"—the last-named being of special interest as having apparently formed the basis of Locke's "Witch" music in Shakespeare's "Macbeth."

At the second Lecture Professor Bridge treated of the "Masque," the first historical mention of which in England, the Professor said, was in 1512, when a masque was acted which Shakespeare subsequently introduced in his "Henry VIII." The gradual development of the masque, which originally came from Italy, was traced until it attained its perfection in Milton's "Comus." Ben Jonson invented the "Anti-Masque," an introductory interlude played before the more serious portions of the masque proper. The harlequinade at the modern pantomime might be regarded as the remains of the anti-masque.

The illustrations on this occasion, drawn from the music performed at celebrated masques, were supplied by Mr. Avalon Collard and some Westminster boys.

The third Lecture was entitled "Some elements of musical form." Professor Bridge is never more happy as a lecturer than when he has to explain the intricacies of a technical matter, and on this occasion the subject was dealt with in a most lucid and genial manner. Musical notes and rests were compared to words of a language, which, placed in proper succession, formed an intelligible sentence; and musical phrases, sections, and cadences were aptly likened to the use of commas, semicolons, and full stops in literature. The more complex peculiarities of form were explained with similar helpful similes, the whole tendency of the Lecture inculcating the valuable lesson of the coherency and reasonableness permeating all truly great music.

The educational value of this discourse was much enhanced by the clever pianoforte playing of the Misses Annie and Jessie Grimson.

On the last evening the Professor concluded his "Talks about the orchestra," attention on this occasion being devoted to the strings. The information given was far-reaching, extending from the early types of viols to their latest developments found in the modern orchestra. The important influence exercised by the improvements effected in the bow was also commented upon, and an admirable series of illustrations played by Miss Lilian Wright, Messrs. E. Hopkinson, A. and C. Hobday, and T. E. Hill, under the direction of Mr. J. E. Borland.

MUSICAL ASSOCIATION.

Dr. Charles Vincent, on the 9th ult., brought forward "A suggested method for teaching elementary harmony," the result, he said, of his endeavours to facilitate and make of greater practical benefit the early studies of students of harmony. Dr. Vincent maintained that, although we now possessed many valuable text-books on harmony, the systems pursued with young pupils was not altogether satisfactory to either teacher or learner; and that too frequently the chief result of a twelvemonth's study was to excite a distaste for the subject. He attributed this, in great measure, to the students being unduly hurried into the treatment of discords before they had mastered the use of triads, and to their not being taught to make their own basses before being introduced to the harmonisation of melodies and the laws of part-writing. Dr. Vincent then submitted and explained his new method, which consisted of a highly ingenious table, by reference to which the student saw at a glance what triads could, with good effect, follow each other. It was claimed that by this means the interest of the pupil was aroused, that he was prevented from writing crude progressions, and that a foundation was laid for the subsequent rational harmonisation of melodies.

In the somewhat lengthy discussion which followed the reading of the paper, Mr. E. Prout, who occupied the chair, favourably reviewed the scheme, which he considered would facilitate the progress of beginners. Mr. Banister and Mr. Wesché, however, criticised the method adversely, as tending to induce mechanical work.

COLLEGE OF ORGANISTS.

Sir George Grove, in fulfilment of the duties of Chairman, at the Annual Dinner of the College of Organists, which took place on the 8th ult., at the Holborn Restaurant, called attention to the fact of how greatly the musical profession was at the present moment indebted to the sympathy of the Queen and Royal Family with the art of music, and specially dwelt upon the value of the Prince of Wales's favourable countenance of the Associated Board of the R.A.M. and R.C.M., through which channel those two Institutions had acquired the invaluable opportunity of working together and practically showing the unity of purpose by which they were animated. Referring to musical examinations, Sir George Grove said they were as characteristic of this generation as madrigals were of the seventeenth century or glees of the beginning of this. He thought the cause was to be found in that peculiarity which, of all others, characterised the English temperament—viz., the extraordinary energy with which they pursued whatever they took up. Of late years our attention had been attracted to the art of music, with the result of another display of our remarkable vigour and earnestness of purpose, and an immense increase in the number of pupils under musical tuition and examination. With the creative branch of music all this activity had, however, little or nothing to do; but it formed intelligent performers and listeners, and so far prepared the ground for the great genius when he should appear.

After eulogistically referring to the College of Organists' examinations, which, he said, had always excited his admiration from their business-like character, high standard, and great practical value, Sir George remarked that while some of the examinations concerned in all this teaching were honest and efficient, others could hardly be so styled. He feared that the term "bogus examination," which they had recently heard so often, too truly described the nature of many of these experiments—experiments conducted in such cases by ignorant pretenders on unsatisfactory and ill-considered systems. The rise of a movement, however, in any art or science was always accompanied by a crop of charlatanism—by crowds of ignorant pretenders endeavouring to use the popular taste for their own pecuniary benefit. But the real workers pursued their path; the common-sense which lay at the root of humanity exercised its influence surely, though it might be slowly; and in the end quackery failed and accuracy prevailed. Other speakers were Sir John Stainer, Drs. King, Pole, Bridge, Turpin, Warriner, Warwick Jordan, and Messrs. Percy Baker, Gaffe, Johnstone, and Foster.

THE WAGNER SOCIETY.

Mr. Louis N. Parker read, on the 9th ult., before the members of the Wagner Society, a paper entitled "Wagner as a Playwright." After some preliminary remarks concerning the attributes of an ideal playwright, which were maintained to be the same as those of the true poet—viz., knowledge of and sympathy with all the joys and griefs, virtues and vices of mankind, the lecturer said one accusation which was brought against Wagner with nauseating persistency was that he did not treat of men and women, but of abstractions. As Dickens was accused of never having drawn a gentleman, so Wagner was accused of never having drawn a man or woman. If so, why was it that we were absorbed, thrilled, lifted out of ourselves when we witnessed Wagner's masterpieces? It was not the music, for non-musical people were as interested as musical people in Wagnerian drama. The secret lay in Wagner's power as a playwright; and the fundamental bases of that power were three—viz., directness, simplicity, and repose. The dramatic action was never interrupted, there were no superfluous characters. As regards simplicity, there were no side issues whatever; there never was an underplot. There was in each work one great motive, which was worked out until it was thoroughly elaborated and all its possibilities brought to light. The opening of "Parsifal" was a remarkable example of Wagner's repose, which so largely contributed to the realism in his works. He felt therefore justified in claiming for Wagner the foremost place among practical playwrights, next to and on a level with Shakespeare.

In moving a vote of thanks to the lecturer, Mr. Ashton Ellis contrasted the paper with the so-called modern scientific criticism, which he said might be described as picking holes and calling them orifices. It should be added that Miss E. Holme, a pupil of Mr. Parker, gave excellent renderings of Wagner's "Träume" and "Waltraute's Appeal."

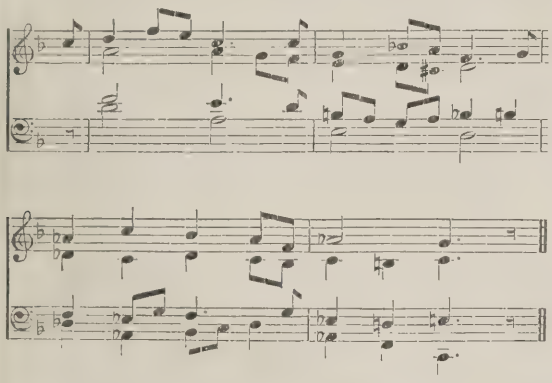
PLAINSONG AND MEDIÆVAL SOCIETY.

Mr. H. B. Briggs gave the first of a series of four Lectures on Plainsong before the members of the Mediæval Society, at the Chapter House, St. Paul's. Mr. Briggs lucidly traced the development of plainsong, from the monotone with its early inflections up to the elaborate species which were only capable of being sung by highly-

trained choirs; and laid special emphasis on the preservation throughout of the essential principle—*i.e.*, the preservation of the intonation, reciting, and ending, which enabled prose to be set to Gregorian music with perfect accentuation of the words. The illustrations included the chanting, by the Rev. O. W. Wilde, of an Epistle and Gospel with the Sarum inflections, given as an example of the simplest form of plainsong; an Introit dating from the fourth century; a Kyrie composed by St. Dunstan; and the Gradual "Requiem eternam," the last-named being effectively sung by the recently-formed choir, conducted by Mr. Abdy Williams.

GRIEG'S HARMONY.

One of the most interesting and exhaustive Lectures recently given at the College of Organists, took place on the 2nd ult., when Dr. F. J. Sawyer read a paper on "Grieg's Harmony." From the earliest times of music as an art the harmonist had always, the lecturer said, been ahead of the theorist. Consequently the most advanced use of harmony must be sought for, not in text-books, but in the works of contemporary composers. The young student must of course begin with the text-book and must master the methods employed by the great composers of the past, but diligent study and analysis of modern scores were of equal necessity and importance. Grieg was the Meissonier of music. His compositions were full of delicate harmonic detail and originality. Since the time of Purcell the tendency of composers had been to extend the harmonic limits of the scale, and no man had done more in this direction than Grieg. His works abounded in daring departures from traditional treatment. In Op. 35, No. 1, we were presented with a minor triad on A followed directly by a minor triad on C. The Romance for two pianofortes contained the following remarkable succession of triads, &c.—



The harmonic series employed by Grieg seemed to follow to the fullest extent the modern view, that no modulation was effected by the introduction of any chord if it were resolved into the key of the section. Grieg also seemed to sympathise with the modern proclivity to reduce the number of roots from which chords were said to be derived. He made large use of chords of the eleventh and thirteenth, with apparent keen sense of their being part of the dominant harmony. Remarkable use was made of passing notes and *appoggiature*. Probably the first use of a major seventh as an *appoggiatura* to the minor seventh was found in No. 7 of Op. 47. But perhaps Grieg's originality was most shown in his cadences. After studying them the lecturer thought our definition of a cadence should be "a progression of any chords which gave to the ear a sense of conclusion." An extremely fine example of a cadence occurred at the termination of the Sonata in E minor (Op. 7) and another in No. 3 of Book 6 of his "Lyrische Stücke."

The educational value of the Lecture was greatly increased by the audience being supplied with fifty printed excerpts from Grieg's works and by the examples admirably played and sung by Mr. and Mrs. Hamilton Robinson, Miss Bruckshaw, and Mr. Mervyn Dene.

OBITUARY.

William T. Bickerstaff, one of the most familiar personages in choral Liverpool, died on the 4th ult., at the age of sixty-three. The deceased was for many years one of the altos of the Philharmonic chorus and had been happily identified with many other musical organisations.

We record with deep regret the death, at Newcastle, on the 5th ult., of Mr. Honorato Vert, brother and business associate of Mr. N. Vert. His loss is widely felt in musical circles.

France has lost one of her most popular writers of songs (*chansons*) by the death of Gustave Nadaud, which took place on April 28. He wrote both words and music of an immense number, which not so many years ago were heard from one end of his country to the other. He was always considered the legitimate successor of Béranger, the chansonnier *par excellence*. During the last few years the taste of the Parisians, and we suppose of Frenchmen generally, has delighted in songs of a different description, and the deceased frequently expressed his sorrow at the degradation of the *Café-concerts* at which his charming muse used to be heard. He was born at Roubaix on February 20, 1820. He also wrote several operettas, and a novel, entitled "Une Idylle."

At Brussels there died, on the 1st ult., at the age of seventy-six, Edouard Kalls, a merchant and an enthusiastic music-lover, whose hospitable house the most distinguished artists who visited Brussels frequented. Joachim, Madame Schumann, Rubinstein, Leonard, Vieuxtemps, Servais, and De Beriot were amongst his friends. He was an excellent pianist and one of the best known figures in musical circles in the Belgian capital.

We have also to record the following deaths:—

On April 20, at Vienna, in his seventy-first year, Andreas Schubert, the last surviving step-brother of the great composer.

At Berlin, on April 15, Rudolf Radecke, composer and conductor of a choral society. He was in his sixty-fourth year, having been born on September 6, 1829, at Dittmannsdorf, in Silesia.

Josef Giehrl, a pupil of Liszt's, Professor at the Royal Academy of Music in Munich, a highly gifted musician and excellent pianist. He died on April 24, aged thirty-six.

On April 30, at Budapest, where he was Professor at the Academy of Music, Julius von Beliczay de Belic, composer of numerous songs, pianoforte, chamber, and orchestral pieces. He was born at Komorn, in Hungary, on August 10, 1835.

On the 9th ult., at Brünn, in Moravia, in his fifty-eighth year, Ferdinand Debois, composer of songs and part-songs, and late Conductor of the Brünn Männergesangverein.

The last surviving half-sister of Richard Wagner, Madame Cæcilia Avenarius (*née* Geyer), died at Leipzig, on the 14th ult., aged seventy-nine. She was married to the Bookseller, Eduard Avenarius, to whom we are indebted for some interesting details about the infancy and youth of Wagner.

At Brussels, on the 17th ult., of consumption, George Weiler, a talented and promising composer of some very charming pianoforte pieces. He was barely thirty.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The annual Ladies' Night, on April 27, of the famous Bristol Madrigal Society drew together, at the Victoria Rooms, a large assemblage. The programme was as interesting as ever, and proved very delightful to the audience. The pieces were happily arranged to afford the visitors an opportunity of marking the contrast between elaborate and more simple compositions, an idea that seemed to be highly appreciated. Such time-honoured favourites as Benet's "All creatures now" and Linley's "Let me, careless," led off the list. By way of contrast to these older pieces came Walter Macfarren's "Up! up! ye dames." It was followed by Wilbye's "Sweet honey-sucking bees," to which succeeded the simple and melodious "Since first I saw your face," of Ford. Lassus was represented by his "Matona, lovely maiden," Reay by "The

dawn of day," Weelkes by "Like two proud armies," and Pearsall by "It was upon a Springtide day." In the second part of the programme were Pearsall's "In dulci jubilo," Mendelssohn's "Remembrance" and "The Victor's Return," the elaborate "As Vesta was" of Weelkes, "Unkind, O stay," of Wilbye, and "Our bonny boots," of Morley, which latter was now brought forward for the first time in Bristol. Evidently the compositions had been studied with great care, for they were rendered with a degree of perfection that won general praise. Never did the Madrigalians sing better, and they and their indefatigable Conductor, Mr. D. W. Rootham, are to be congratulated on the result.

The Choral Societies of Bristol North, Bristol East, and Kingswood, each directed by Mr. J. F. Nash, jointly gave a Concert in Colston Hall, on April 26. Sir G. A. Macfarren's Cantata "May Day" was the chief work essayed, and this the singers gave with precision, excellence of tone, and marked intelligence—qualities which showed that they had been well trained. Miss F. Cromey was the soloist. Vincent's Choral Fantasia on National Airs proved particularly captivating, the clever production and the admirable way it was sung deserving the applause bestowed. Beale's glee "Come let us join," and Garrett's part-song "Good-night, farewell," were also praiseworthy examples of singing. The members of the children's class creditably rendered the part-songs "Soldiers on the march," "Rest, my baby, rest" (Taubert), "The joy of the hunter," and "An angel form." Songs were contributed by Miss Cromey, Miss Maud Bryant, Miss Grimmett, Mr. J. Marsh, and Mr. H. A. Godwin; Mr. Harold Bernard played a couple of violin solos, and the band performed a Minuet for muted strings of Boccherini.

Bishopston Choral Society, a flourishing body, closed the season with a Concert on the 4th ult. Bennett's "May Queen" was essayed, and, under the guidance of Mr. Cedric Bucknall, it was capitally sung. The characters were sustained by Miss Jessie Sweet, Miss Amy Broadribb, Mr. A. M. Warren, and Mr. Alban Young. Subsequently the choir contributed an effective part-song "The Linden Tree," from the pen of the Conductor. Members of the Society also gave songs.

On the 9th ult. the Fishponds Choral Society gave a performance of Cowen's "The Rose Maiden," under the direction of Mr. T. K. Yalland, and it was interpreted with praiseworthy efficiency. Miss Gath, Miss Hodge, Mr. A. E. Edgar, and Mr. W. Purnall were the soloists. The presentation of a silver-mounted *bâton* to the Conductor was an agreeable feature of the evening's proceedings.

The Welsh National Eisteddfod Choir of 500 voices visited Bristol on the 13th ult., to assist at two Concerts given in aid of a fund for the relief of sufferers by the Great Western Colliery accident. The Bristol Orpheus Glee Society added its services. Under the direction of Caradog the visitors in the afternoon sang several Welsh pieces in the vernacular; also "All men, all things," from Mendelssohn's "Hymn of Praise"; "The heavens are telling," from the "Creation"; and Handel's "Hallelujah Chorus," Mr. Riseley conducting the latter. These were all performed in a manner that charmed the audience. The Orpheus Glee Society sang with much finish several well-known compositions—Tom Cooke's "Strike the lyre," Cruickshank's "Stars of the summer night," "O sanctissima," and Dr. Hiles's "Hushed in death." Songs were contributed by Madame Williams-Penn, Miss Cromey, and Miss P. Rowland, and Mr. Carrington played violin solos. The evening Concert was somewhat similar to that in the afternoon. The Welsh folk repeated most of the pieces they sang in the afternoon, and the Orpheus Glee Society, besides interpreting "Strike the lyre," added Sullivan's "The long day closes," Viotti's "The dying child," and "Hohenlinden." Mr. Carrington played some violin pieces, and Mr. Riseley performed a couple of organ pieces, the second being in response to an encore.

Macfarren's "May Day" was brought forward by the Stapleton Choral Society at the closing Concert of the season, on the 8th ult., Miss Jessie Sweet being the soloist. The delightful cantata was creditably rendered, as were several songs and instrumental pieces. Mr. J. Burn conducted.

The Bristol Society of Instrumentalists closed its season, on the 3rd ult., by a Concert in Colston Hall. About 140 members took part and excellently performed Beethoven's Eighth Symphony, Mendelssohn's "Athalie" Overture, Auber's "Masaniello" Overture, and other works, under the direction of Mr. George Riseley. Mr. Carrington, Miss Amy Lavington, and Mr. Fulford performed Handel's Largo, arranged for violin, harp, and organ. Miss Verne played pianoforte solos and Miss Fillunger sang.

The short series of Subscription Orchestral Concerts closed on the 17th ult., when a Sinfonietta of Schumann was performed for the first time in Bristol, together with Beethoven's "Emperor" Symphony, Mr. Leonard Borwick being the soloist. Miss Agnes Janson was the vocalist. Artistically the Concert was a great success.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Two important musical events marked last month as an epoch in the musical history of Edinburgh. A Concert was given on Sunday, April 30, in the Music Hall, by the Royal Carl Rosa Opera Company artists, in aid of the Catholic Boys' Home, and the attendance overcrowded the hall. True, the object was a charity and the songs, &c., were all "sacred," but it was an unheard-of innovation. When the directors learned that the hall had been let for such a purpose they proposed a compensation on condition that the Concert be abandoned; but the management of the Boys' Home stuck to their guns, and when Father Haydon in his speech to the audience began a sentence with "This is the first attempt of the kind in Edinburgh; but I hope—" the rest was drowned in deafening and prolonged applause. The artists travelled specially from Glasgow in order to oblige the Boys' Home and to do what was really a great service to public feeling in this city.

The other event was the first performance in Edinburgh of "Tannhäuser"—in the fiftieth year of its life. At each of the four performances, the Lyceum Theatre was crowded to suffocation, and the tickets were sold out many days in advance of each representation. Miss Ella Russell and Mr. Hedmondt divided the honours fairly, and Mr. Alec Marsh, as *Wolfram*, secured as legitimate, if not as prominent, an artistic success. "Cavalleria Rusticana" and "L'Amico Fritz" were second favourites; and "Carmen," "Faust," and "Trovatore" attracted a good share of friendly patronage. The orchestra and staging (except in the two last-mentioned) were greatly in advance of anything we have seen here for many a long day.

A private choir, organised by Mr. Stephen Richardson, Organist of St. Ninian's Cathedral, Perth, met with a hearty reception at its first Recital last month. The Concert was given in the Cathedral, and the chief numbers in the programme were Gounod's "Gallia" and Mendelssohn's "Hear my Prayer," in the solos of which Miss Grace Richardson was eminently successful.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE accounts submitted at the meeting of guarantors to the Choral and Orchestral Concert scheme show a loss on the past season of £752 7s. 5d., necessitating a call of 2s. 10d. per pound. This charge has been cheerfully met, and it only remains to be said that the arrangements in connection with next winter's Concerts are in a wonderfully forward state of completion. Activity also marks the operations of the Scottish Orchestra Company, whose Conductor is, of course, Mr. George Henschel. Mr. Weingartner, of Berlin, had actually signed a contract with the Company, but he ultimately withdrew from it, as he could not get released from his present engagements except at a considerable sacrifice.

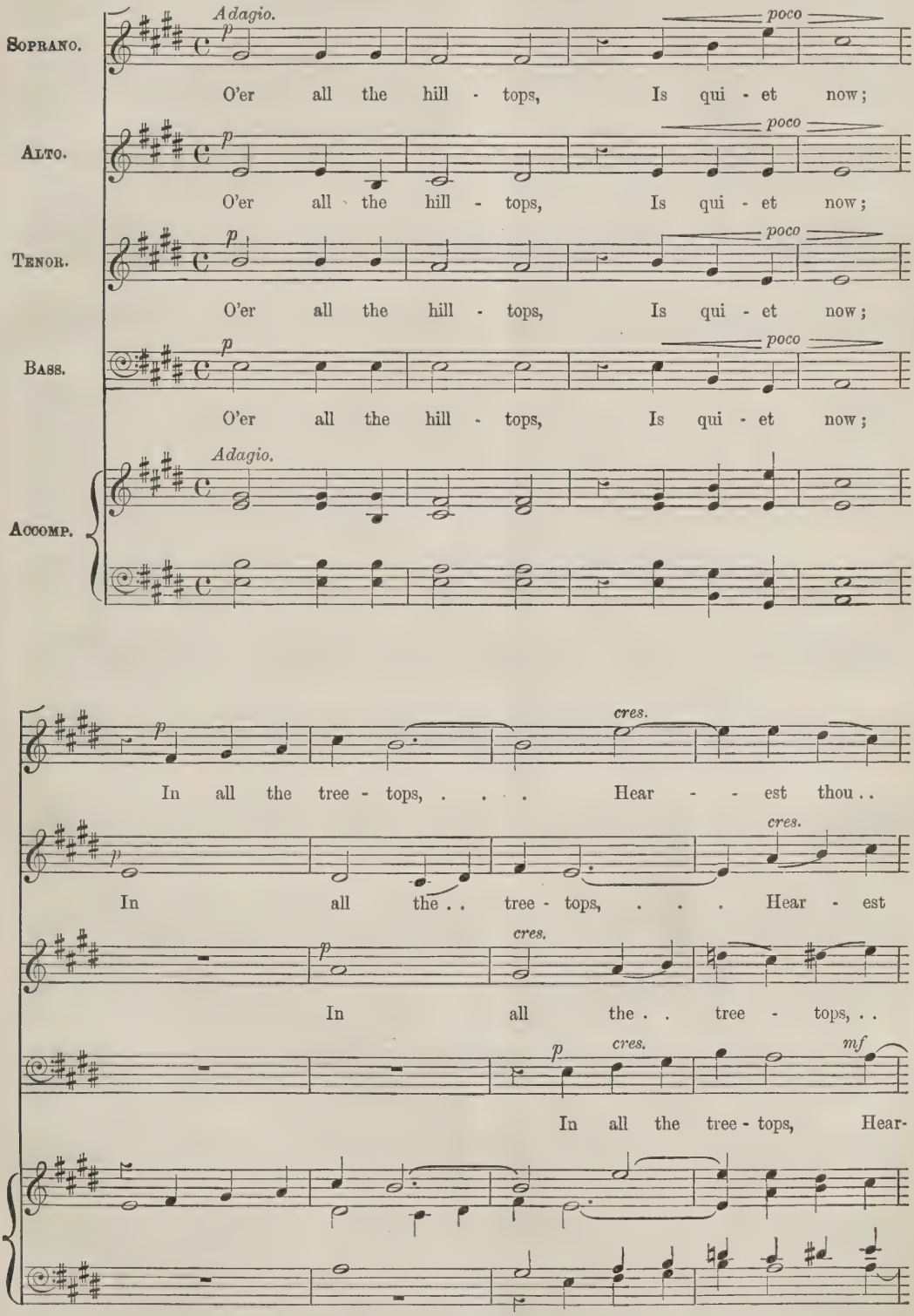
The annual Concert by the Glasgow Academy Choir drew to the Queen's Rooms, on the evening of the 5th ult., the customary large and brilliant audience. Mr. John McLaren, the experienced Conductor of this popular organisation, has always something good in store for his

Wanderer's Night-song.

FOUR-PART SONG.

Words by Goethe (translated by Longfellow). Composed by Charles Wood.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Soprano.
Alto.
Tenor.
Bass.
Accomp.
Adagio.
p
poco
O'er all the hill - tops, Is qui - et now;
cres.
In all the tree - tops, . . . Hear - - est thou . .
In all the . . tree - tops, . . . Hear - est
In all the . . tree - tops, . .
mf
In all the tree - tops, Hear-

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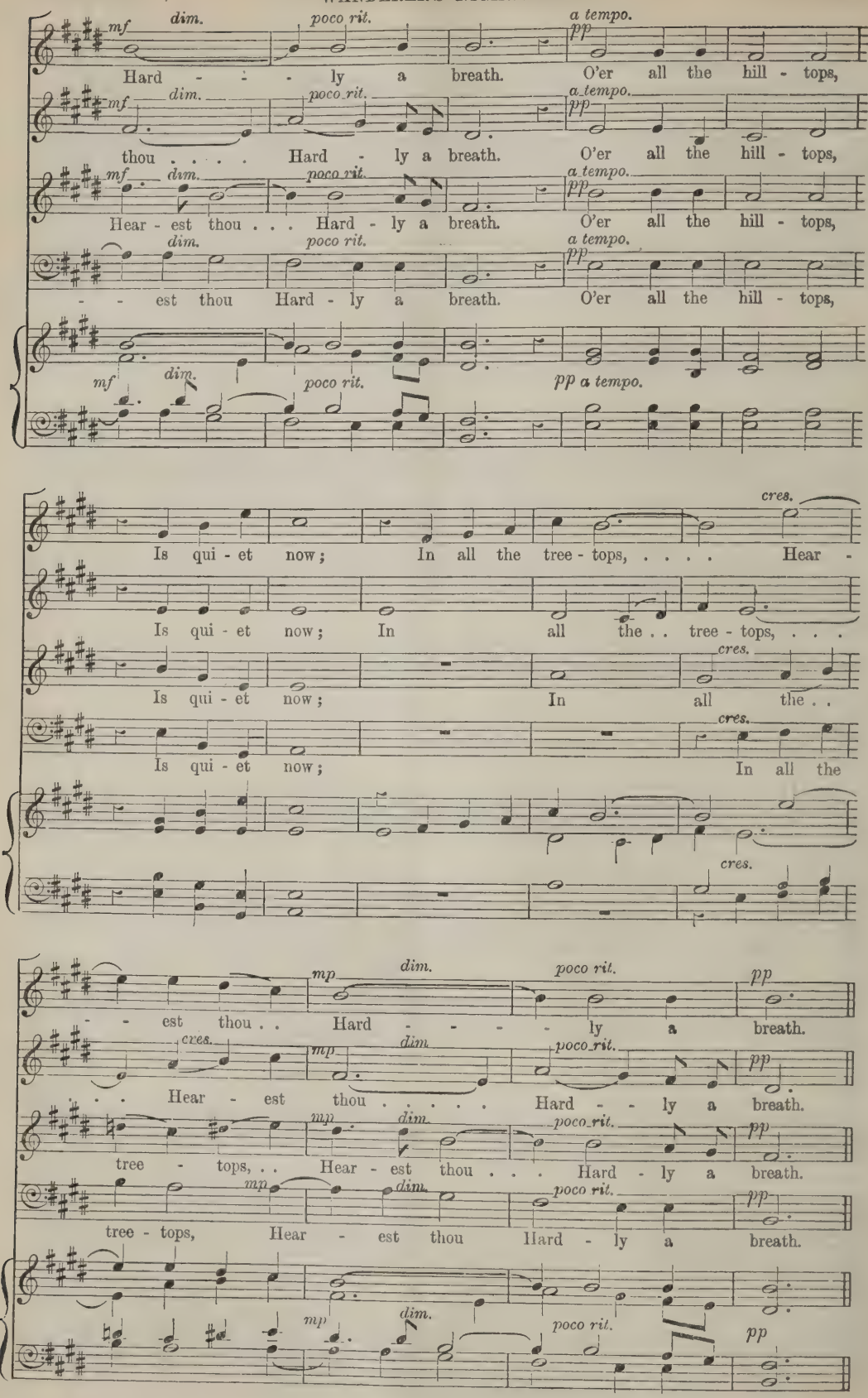
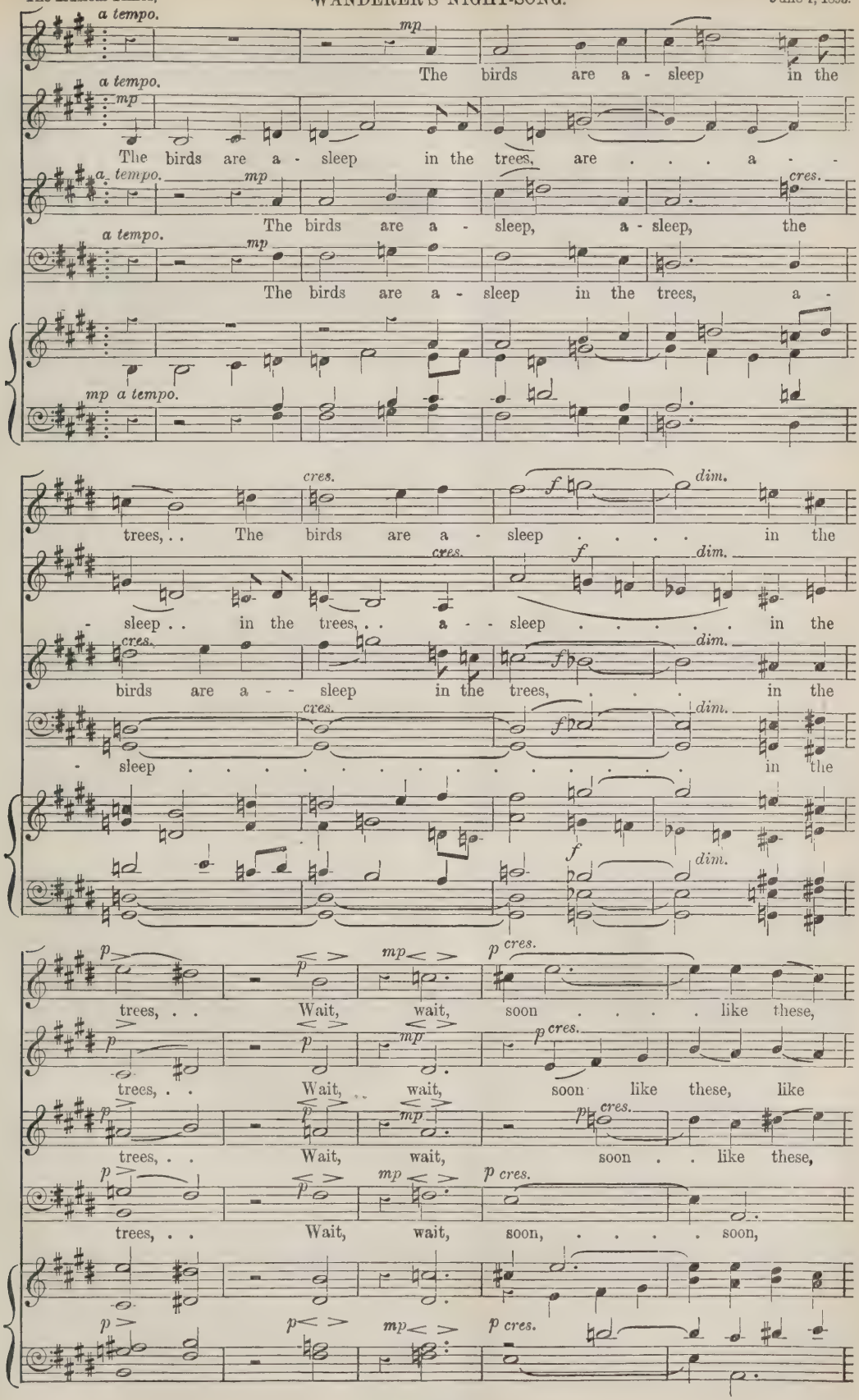
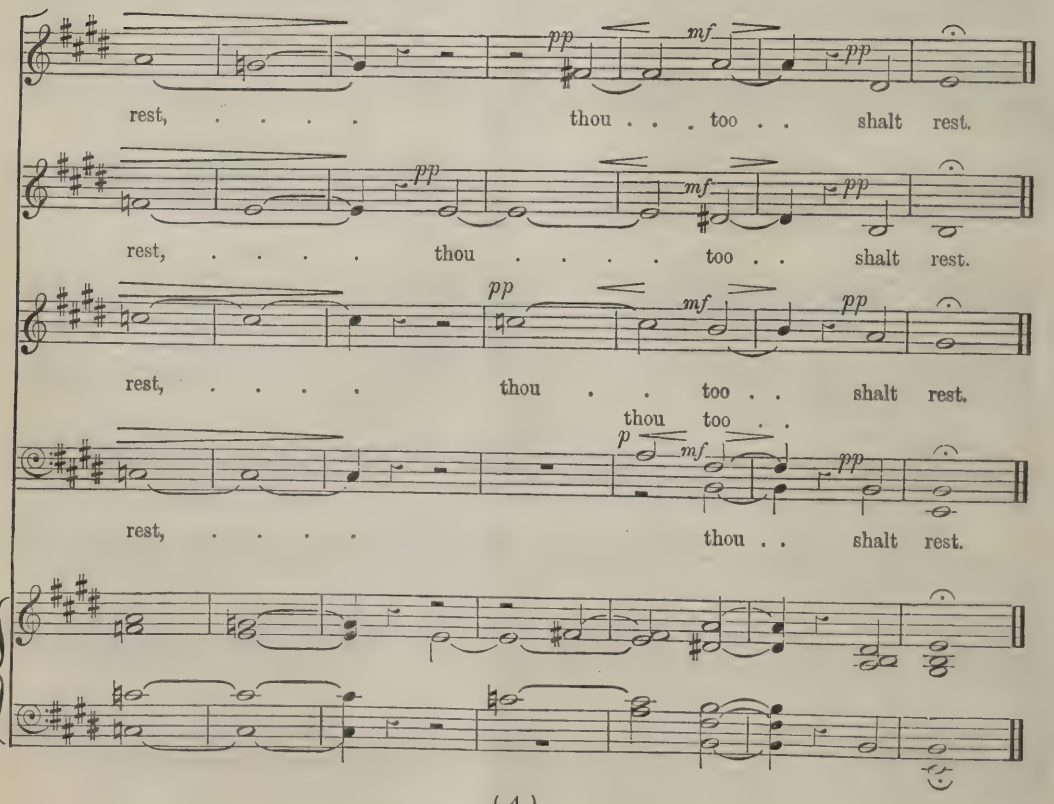

mf dim. poco rit. a tempo. pp
Hard - - - ly a breath. O'er all the hill - tops,
thou . . . . Hard - ly a breath. O'er all the hill - tops,
Hear - est thou . . . Hard - ly a breath. O'er all the hill - tops,
- - est thou Hard - ly a breath. O'er all the hill - tops,
mf dim. poco rit. pp a tempo.
cres.
Is qui - et now; In all the tree - tops, ... Hear -
Is qui - et now; In all the . . tree - tops, ...
Is qui - et now; In all the . .
Is qui - et now; In all the
mp dim. poco rit. pp
- - est thou . . Hard - - - - ly a breath.
. . . Hear - est thou . . . . . Hard - - ly a breath.
tree - tops, . . Hear - est thou . . . Hard - ly a breath.
tree - tops, Hear - est thou Hard - ly a breath.


a tempo.
mp
The birds are a - sleep in the
The birds are a - sleep in the trees, are . . . a -
The birds are a - sleep, a - sleep, the
The birds are a - sleep in the trees, a -
mp a tempo.
cres.
f
dim.
trees, . . The birds are a - sleep . . . . in the
- sleep . . in the trees, . . a - - sleep . . . . . in the
birds are a - - sleep in the trees, . . . in the
- sleep . . . . . in the
p
mp
p cres.
trees, . . Wait, wait, soon . . . . like these,
trees, . . Wait, wait, soon like these, like
trees, . . Wait, wait, soon . . like these,
trees, . . Wait, wait, soon, ... soon,

1st time.
2nd time.
f
pp
Thou too shalt rest. like these, Thou too . . shalt
these, Thou . . shalt rest. these, Thou . . . shalt
Thou . . too shalt rest. like these, Thou too . . shalt
Thou too shalt rest. soon, Thou too . . shalt
1st time.
2nd time.


pp
mf
rest, ... thou . . . too . . shalt rest.
rest, ... thou . . . . too . . shalt rest.
rest, ... thou . . too . . shalt rest.
thou too . .
p
rest, ... thou . . shalt rest.

patrons, and on this occasion he introduced Gade's "The Erl-King's Daughter" as the principal work of the evening. The choice was a singularly happy one, inasmuch as the Cantata is well within the powers of the choir, and it may at once be said that to the tuneful and characteristic strains of the Danish composer the choristers and soloists did ample justice. An excellent selection of part-songs, &c., completed the programme, and Mrs. McLaren again showed musicianlike skill in her pianoforte accompaniments. There was another successful gathering at the Athenæum on the 11th ult., when the students and professors at the School of Music gave their fourth Concert for the season. Progress of no mean importance was promptly apparent, and as the programme contained Haydn's "Surprise" Symphony and examples of Boieldieu, Boccherini, and Sullivan, it will be seen that Mr. Allan Macbeth, the Principal of the School, had devised his programme on popular lines.

The spring season of the Royal Carl Rosa Opera Company was brought to a close on the 6th ult., when Goring Thomas's "The Golden Web" attracted only a fairly good house. In Glasgow, as indeed in other cities, the work has, unfortunately, failed to make an impression. On the other hand, the Mascagni nights, when "L'Amico Fritz" and "Rustic Chivalry" were billed for the same evening, filled the Theatre Royal to overflowing. An enormous success also attended the representations of "Tannhäuser," and the reason was not far to seek, for on no previous occasion has opera been mounted in Glasgow on such a scale of splendour. The cast included Misses Ella Russell and Meisslinger, Mr. E. C. Hedmondt, and Mr. Alec Marsh, and the band and chorus were very considerably augmented for the occasion.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The closing Concert of the Liverpool Orchestral Society, given on April 29, and therefore too late for notice prior to the present date, claims special attention. The organisation concerned has grown to such large proportions and is so unique in its character and composition as to form a distinct landmark in the musical world of this district. Its seventy or eighty amateur members on the date named—conducted too by an amateur whose enthusiasm is only equalled by his high attainments, Mr. A. E. Rodewald—gave what was termed a Ladies' Concert at the Philharmonic Hall, the title being used as a contradistinction to the four smoking evenings previously enjoyed at the City Hall. The programme comprised MacCunn's "Land of the Mountain and the Flood" Overture, movements from the C major Symphony of Schubert and the "Lenore" Symphony of Raff, as well as a selection from Wagner's "Meistersinger." All these numbers were well played, variety being given to the whole by Mr. Lebon's oboe solos, Mr. Welsing's pianoforte playing, and Miss Palliser's singing.

In Birkenhead, the Rock Ferry Opera Society has been giving Sullivan's "Gondoliers," under Mr. W. R. Pemberton. These amateurs invariably present good performances, everything in the way not only of music, but of scenic effect, and so forth, being well looked after. The occasion in question proved no exception to the general rule, the latest Gilbert-Sullivan effort having been reproduced with the same intelligence and liberality as surrounded the performances of "The Sorcerer," "Patience," "Iolanthe," "The Mikado," and many more works from the same series in previous years.

On the 2nd ult. the Rock Ferry Amateur Musical Society gave the third open Rehearsal of the season in the Highfield Lecture Hall. The principal feature in the programme was Dr. A. C. Mackenzie's cantata "Jason," the solo parts being sung by Madame Florence Fulton, Mr. Wharfe King, and Mr. H. S. Jenkins. Madame Fulton sang very finely and created quite a *furore* in the scena for *Medeia*, at the conclusion of which she was heartily applauded and compelled to bow her acknowledgments. Mr. H. S. Jenkins, in the invocation solo and in the duet with Madame Fulton, "Bright was the day," sang with taste and refinement. There are many splendid orchestral passages and spirited choruses in the work, and both orchestra and chorus were very efficient. It is to be hoped "Jason" will be given us again before very long. Mr. W. R. Pemberton conducted, and Mr. H. E. Bleakarn presided at the Mustel organ.

The Waterloo Musical Society closed its season on the 8th ult. with what was termed a "Social," but which was really a highly interesting musical gathering. Gade's "Crusaders" and a goodly number of independent pieces formed the programme. Mr. A. E. Workman conducted. On the same evening the ten district churches of this part of the Lancashire Presbytery held their second Festival of Congregational Music, under the direction of Mr. D. Jenkins. Stainer's "Crucifixion" was given with augmented choir at St. George's Church, Myrtle Street, under Mr. Martin Schneider. The last of a series of musical performances at Hope Street Unitarian Church took place on Sunday, the 7th ult., when Beethoven's "Septuor" was played in the chancel. The annual Choral Festival of Calminster choirs has been held at Conway, and at Rhyl there has been a local Eisteddfod, and elsewhere in Wales, competitions, &c., each of interest in its own locality, took place at Whitsuntide.

An exceptionally good touring company took possession of the Court Theatre for a short engagement on the 22nd ult. and rung the changes in regard to the Gilbert-Sullivan *répertoire*, half-a-dozen or so of different operas following each other in succession. The mention of the above Theatre, which is the headquarters of the Royal Carl Rosa Opera Company, is a reminder that congratulations as sincere as countless have gone forth to Mr. Henry Bruce, the managing director, on his recovery from a sharp attack of illness.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Pitsmoor Musical Society gave the second Concert of the season in the Burngreave Vestry Hall on the 1st ult. Sterndale Bennett's "May Queen" was the work selected for performance, and the Cantata was excellently rendered. The singing of the choruses gave evidence of careful training at the hands of Mr. Renshaw, who conducted. A capable quartet of soloists did full justice to Bennett's melodious numbers. Mr. J. A. Currie accompanied, and Mr. J. H. Parkes led the band, the latter also contributing solos in the second part of the programme.

On the 2nd ult. the Ranmoor Vocal Society performed Cowen's "St. John's Eve," under the direction of Mr. J. C. V. Stacey. The principals were Miss Tasker, Miss Pennington, Mr. Lees, and Mr. Garland. The Society has not been in existence long, but its performances are always characterised by accuracy and finish, and the one alluded to was no exception to the rule.

The fifty-ninth Concert of the Sheffield Amateur Musical Society was given in the Albert Hall on the 12th ult. Under the able direction of Mr. Schollhammer, the Concerts of this, the oldest established musical society in the district, have attained a high degree of excellence, and the most gratifying support is consequently accorded both in subscriptions and attendances. The wise policy adopted by the committee—of performing a successful novelty every season—has resulted in a large working membership and a full subscription list. At the Concert under notice, two short new works were given. Hofman's cantata "Melusina" and Jensen's "Feast of Adonis" respectively opened and closed the programme, a few miscellaneous chamber and vocal pieces completing it. The choral works were admirably rendered. The parts were well balanced, the tone was exceedingly good, and the crisp attack and due attention of the choristers to the shading and phrasing showed the result of careful and frequent rehearsals. Mr. J. W. Phillips was Organist and Mr. J. Peck led the orchestra.

On the 7th ult. Mendelssohn's "As the hart pants" (42nd Psalm) was performed with orchestral accompaniment in St. Barnabas Church, the occasion being the Annual Choral Festival. Miss A. Norledge sang the soprano solos with devotion and expression; Mr. J. A. Rodgers, the Organist and Choirmaster, presided at the organ; and Mr. H. Coward conducted.

The Ashbourne Orchestral Society gave a successful Concert on the 9th ult., playing Mendelssohn's "Son and Stranger" Overture and operatic selections. Mr. W. H. Tutt conducted.

MUSIC IN WILTS AND HANTS.

(From our own Correspondent.)

On Ascension Day the usual selection from "Elijah" was given in Salisbury Cathedral to a very large congregation. The choruses were extremely well sung by the Cathedral choir, augmented by members of the Sarum Choral Society; the tenor and bass solos being entrusted to Messrs. Hayden, Noyce, and Tyack. The rendering of the soprano and contralto solos by boys of the choir was not quite satisfactory. The selection was performed without conductor, Mr. South presiding at the organ with his accustomed ability.

The Southampton Philharmonic Society, under the conductorship of Mr. H. M. Pike, gave a performance of Handel's "Judas Maccabæus," in the Victoria Hall, on the 17th ult. The Society has, since its last appearance, suffered from a diminution of numbers, the result being a loss of balance between the parts. Mr. Pike, however, made the most of his material, and the choruses in the Oratorio went fairly well. The solo vocalists were Miss Atwater, Miss Marie Hooton, Mr. Iver McKay, and Mr. Dan Price, the first-named gentleman creating a marked effect in the air "Sound an alarm." Mr. E. Jones led the band.

An interesting Festival in connection with the Bournemouth Church Choral Union was announced to take place in the Parish Church, Lyndhurst, on the 30th ult., too late for detailed notice here. The music to be performed by the choirs, numbering in all about 400 voices, included Boyce's Te Deum and Jubilate and Ouseley's Anthem "It came even to pass," and the orchestra were to play Scharwenka's "Andante Religioso" and Ouseley's March from "St. Polycarp." The Festival was under the direction of Dr. Lemare.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, May 5, 1893.

The initial performance of Mr. H. W. Parker's "Hora Novissima," by the Church Choral Society, took place on Wednesday, the 3rd inst., at the Church of the Holy Trinity, and the character of the work, the excellence of the performance, and the representative audience, all combined to render this event one of the most notable of the musical season, and to justify a more extended notice than would otherwise be possible.

This work, expressly composed for the Church Choral Society, has been an interesting theme of talk and writing among musicians of the highest rank in this city and elsewhere. Many of the preliminary conditions were distinctly unfavourable, and this fact serves to emphasize the triumph of Mr. Parker, concerning which there are not two opinions held among the competent judges in every class; choral directors, organists, choirmasters, and critics at once united to render the meed of enthusiastic praise to the young musician, whose brilliant work as composer, and admirable results as director alike proclaimed him one of the most distinguished of our native composers. As has been justly remarked by Mr. Henderson of *The New York Times*, "the work at once took rank among the best works written on this side of the Atlantic." The weather on the evening of the performance was of the most depressing description, but the unusually large church was full in every part of people representing the musical and artistic culture of the Metropolis. Through the courtesy of Mr. R. H. Warren, the work was directed by Mr. Parker, who won as much praise for his direct, intelligent, and sympathetic control of the forces engaged as for the pre-eminent beauty of the work. It is best to say here that the performance was inadequate, not for want of care or lack of intelligent study, but from the fact that the work imperatively demands greater forces—solo, orchestral, and choral—than are at the disposal of the Church Choral Society. Of the soloists, the success of the evening was achieved by Mrs. Theo. J. Lordt, the accomplished soprano of St. Bartholomew's. Miss Ruth Thompson was hastily engaged at a late date to fill an enforced vacancy. The same remark applies to the tenor, and these singers are necessarily exempt from criticism. As a matter of record it is necessary to state in the interest of truth that Mr. Erickson F. Bushnell (whose improved work during the winter led us to hope for better things) was a distinct disappointment, especially in the noble bass aria (No. 3, "Spe modo vivitur"), with its very striking changes of *tempo* and imposing sequences, than which nothing more pleasing has been heard this winter in New York. Of the choral work nothing but praise can be written, notably as to the performance of the beautiful and skilfully written Fugue in No. 4 ("Pars mea, Rex Meus"). The chorus, *à capella*, No. 10, "Urbs Syon unica," with its smooth flowing melody and reverent harmonies in strict ecclesiastical form, was profoundly impressive. And the final chorus, with its massive tone and rich orchestration, brought the work to a most fitting conclusion. The orchestra, under Mr. Parker's firm *bâton*, did excellent work, duly subordinated to the attendant conditions, and the result as a whole created the liveliest satisfaction: a sense of gratitude to Mr. Warren and the Church Choral Society for giving us such a rare treat, of pleasure and pride in the brilliant young composer from whom we may hope so much, and an earnest wish that we may soon hear the work again, under the condition which it demands—soloists of the highest rank, a trained body of 400 or 500 singers, and a proportionate orchestral force.

At the morning Concert given by Mrs. Heseltine Owen and Miss Sasse, at Princes' Hall, on the 6th ult., the first-named lady appeared in the triple capacity of singer, composer (under the *nom de plume* of Mary Howell), and accompanist, and in all three with signal success. Her rich, sympathetic, and well trained voice was heard to great advantage in Mozart's "Quando miro" and several songs from her own pen. These show an agreeable melodic vein, and they are conspicuous for refinement and artistic finish. As favourable specimens we may mention a charmingly simple but expressive setting of some pretty lines by Frank Macey, entitled "My little one," and a tender love-song, "Are we not one?" Miss Sasse played some Studies and a Waltz by Chopin with irreproachable technique, and she took part also in some movements from Schumann's D minor Trio and Rubinstein's Violoncello and Pianoforte Sonata in D. To Miss Esther Palliser belongs the credit of introducing, for the first time to a London audience, *Nedda's* elaborate and highly-effective Ballatella "Hui! Hui!" from Leoncavallo's opera "I Pagliacci," which suited her beautiful voice and dramatic style to perfection. That excellent artist Mr. David Bispham sang two remarkably fine seventeenth century Italian songs, "Come raggio di sol," by Caldara, and "Che fiero costume," by Legrenzi. The former most stately and impressive piece of music was declaimed by Mr. Bispham in quite a masterly manner. Miss Wraith was the violinist, Mr. W. E. Whitehouse the violoncellist, and Miss Ethel Thomson gave a recitation.

On the 9th ult., at Barnard's Inn, Mr. Arnold Dolmetsch gave another of his delightful Concerts of ancient music—the first of a series of three. The programme was selected entirely from the works of Italian composers of the sixteenth, seventeenth, and eighteenth centuries, those represented being Caroso, Picci, Frescobaldi, Carissimi, Corelli, Marcello, Scarlatti, Bononcini, and Vivaldi. There were dance tunes for the lute, pieces for harpsichord, for viol da Gamba, and for string quartet with and without contrabasso and with harpsichord, and vocal pieces, sung very prettily by Miss Florence Monk, and accompanied in one case by the harpsichord, in another by the lute. The last-named instrument was played by Mr. Dolmetsch himself, who also supplied a running commentary of amusing and instructive remarks on the works performed, thereby much increasing the pleasure of his audience. Mr. Fuller-Maitland, who was to have played the harpsichord, being indisposed, his place was filled, at a few hours' notice, and with great efficiency, by Mr. C. H. Kempling, Organist of St. John's, Kennington. His performance of three Sonatas by Scarlatti was quite one of the successes of the evening. Another was Marcello's Sonata for viol da Gamba (No. 5, Op. 2), played with perfect taste by Miss Hélène Dolmetsch. The second Concert, on the 6th inst.,

will be devoted to French composers of the seventeenth and eighteenth centuries—Chambonnières, Marais, Couperin, Rameau, and others; the third will be entirely made up of works by J. S. Bach.

THE Jubilee Festival of the Church of England Sunday School Institute took place on the 13th ult., at the Crystal Palace, and comprised among its principal features a Concert on the Handel Orchestra by 5,000 voices, drawn from the Church Sunday School Choir and Church Choral Unions. About a hundred schools were represented, and the programme, as usual, comprised sacred and secular pieces, each of which was rendered with great heartiness and generally with a fair amount of attention to light and shade, the Conductors doing their best to secure the latter result. The choruses from "St. Paul," "Now we are ambassadors" and "How lovely are the messengers," were very creditably sung; and among the other worthily executed pieces in this section were the "Credo" from Haydn's First Mass, "They shall hunger no more" (Gaul's "The Holy City"), "Sing to Jehovah" (Graun's "Der Tod Jesu"), and Dr. William Hayes's "Praise the Lord, O Jerusalem." The youthful vocalists still further warmed to their work in the second part, and gave with notable effect H. A. Donald's "A sailor's life is bold and free," G. Merritt's "Hurrah for the fields and flowers," and a batch of old English songs. Mr. W. Roston Bourke was Honorary Conductor for the Church Choral Union and Mr. George Hare for the Sunday School Choir, with Mr. H. A. McLaren as Assistant Conductor; whilst Mr. F. W. Belchamber officiated as Organist.

WE have on previous occasions commented on the great improvement in the singing of the members of the Catford Choral Society since Mr. Alfred Furse has occupied the post of Hon. Conductor. The performance of "Elijah," which they gave at St. James's Hall, Forest Hill, on April 25, went still farther to prove that they are entitled to be considered one of the best trained and most efficient body of singers to be found in the suburbs. For firmness of attack, volume of tone, intonation, and finish and intelligence of interpretation generally, they could not easily have been surpassed; and their performance redounds greatly to the credit of their indefatigable and enthusiastic Conductor. Of the soloists, Miss Kate Cove, Miss Meredith Elliott, and Mr. David Hughes were excellent; but Mr. Harper Kearton sang the tenor music in a very lackadaisical manner. Mrs. Toft lent valuable and thoroughly competent aid in the trio "Lift thine eyes," which had to be repeated; Miss Ethel M. Brissenden and Mr. A. Davidson Arnott were the accompanists on the pianoforte and harmonium respectively, and a small string band greatly added to the effect of a fine performance. We hope that with such a competent and intelligent choir at his disposal Mr. Furse will, ere long, consider himself justified in giving a hearing to one or the other of the fine oratorios by our living British masters.

AT the last two Concerts of the Wind Instrument Chamber Music Society for the season, held at St. James's Hall, there was much to interest the subscribers. The first programme began with Brahms's Trio (Op. 114), exceedingly well played by Messrs. Draper, Hann, and Hawley. Other pieces evoking some curiosity were a Sonata for clarinet and pianoforte, by Theodor Gouvy, and two movements (played by Mr. Griffith) from a Flute Concerto by Ferdinand Langer. Mr. Arthur Thompson as vocalist selected a couple of *morceaux* by Scarlatti. At the final Concert a large number of executants appeared, the works performed comprising a Septet by Fritz Steinbach for oboe, clarinet, horn, strings, and pianoforte; E. Lalo's Aubade for five wind and five stringed instruments; and Onslow's Nonet (Op. 77). Though occasionally reminiscent in character the Septet exhibits a constructive talent that will secure notice for further works by Steinbach that may be submitted in the Metropolis. This composition, like the two others mentioned, was excellently given, and the instrumental pieces were diversified by songs from Mr. Arthur Barlow.

AT Portman Rooms, on the 2nd ult., took place the first Concert of Miss Trask's Choir. Few ladies have a choir, fewer a good one, and fewest one which they can control; Miss Trask is a notable exception. She conducts with much skill a compact and well-balanced body of singers, whose ready attack, unanimity of expression, purity of intonation, and steady tone give ample evidence of the confidence established between Choir and Conductor. The programme was an ambitious one, but under the circumstances ambition was justifiable. It consisted of Gluck's "Orpheus" (arranged for concert use by L. N. Parker) and Spohr's "God, Thou art great," with Schumann's "Phantasiestücke" for pianoforte, violin, and violoncello thrown in as an *entr'acte*. This last served to show that Miss Trask is also an excellent pianist. Her associates were Miss Eldina Bligh (pupil of Joachim) and Mr. W. E. Whitehouse. The solo parts in Spohr's work were taken by Miss Ethel Cain, Miss Cicely R. Trask, Mr. Turner, and Mr. Vincent; those in Gluck's by Miss Elsie Holme, Miss M. Robinson, and Miss Ethel Cain.

ON the 13th ult., at Portman Rooms, the pupils of Miss C. A. Brousil, assisted by their teacher and Mr. J. H. Bonawitz, and other artists, gave a Concert, consisting chiefly of solo and concerted music for strings. A number of ladies played, with an *ensemble* that did them great credit, David's Etude in G minor, Fauconier's "Resignation," the *Finale* of Haydn's "Farewell" Symphony, the candle effects of which were carried out in scrupulous accordance with the "composer's intention," and the very pretty Ballet music from Mr. Bonawitz's opera "Ostrolenka." Violin solos were also contributed by two ladies in a manner that revealed excellence of training and intelligence in no small degree, and songs were sung by Mrs. Bartholomew and Mr. Conway Dixon. The lady sang with much taste and charm; the gentleman as though he were assisting at a funeral—which was a pity, as he has an excellent voice. Mr. Bonawitz conducted the Symphony and presided at the pianoforte in most of the other numbers. The audience was generous in encouragement, and recalled Miss Brousil at the close of the CONCERT.

THE Highbury Philharmonic Society concluded a most successful season, on the 8th ult., by a performance of Berlioz's "Faust," which was admittedly one of the best ever given by the Society. The orchestra, consisting mainly of amateurs, dealt most successfully with the difficulties of Berlioz's score, and the choir sang with a precision and attention to *nuance* worthy of the highest praise. The soloists were Mrs. Helen Trust, Mr. Edward Lloyd, Mr. Andrew Black, and Mr. Kempton. The lady was apparently overweighted—at any rate, some of her usual charm was lacking; but Mr. Lloyd made his usual success in the music of *Faust*, and Mr. Andrew Black's *Mephistopheles* was, perhaps, the finest performance yet given of the part by this constantly improving artist. Mr. Kempton's *Brander* was praiseworthy, and would have been more so had his words been as distinctly pronounced as those of his colleagues. There was a crowded room, and at the close of the Concert Mr. Betjemann, the Conductor, received a richly deserved ovation from audience and performers alike.

A VERY successful Concert was given on the 1st ult., at the Drill Hall, Woolwich, in aid of St. Peter's Restoration Fund, when the Concert-givers were fortunate in securing the valuable assistance of Mr. Santley. Appropriately to the occasion, Bennett's "May Queen" was performed, the solo parts being sung by Madame Agnes Larkcom, Miss Flora Edwards, Mr. Bernard Lane, and Mr. Santley, whose rendering of the solo "'Tis jolly to hunt" met with great applause. The choruses were excellently sung, under the direction of Mr. Whornes, but the orchestra was only fairly efficient. Apart from Mr. Santley's solos in the second part, which, it need hardly be said, aroused much enthusiasm, the chief feature was the remarkable violin playing of Miss Beatrice Langley. It is but justice to say that the young lady showed most exceptional skill, and both in tone and technique gave promise of a brilliant future.

MR. H. WALFORD DAVIES, on the 6th ult., at the second of three Saturday Afternoon Recitals of Chamber Music at the Drill Hall, Hampstead, introduced, with the assistance of Mr. Hubert Hunt, a Sonata for violin and pianoforte in A of his own composition. It is a neatly written work

showing sound musicianship, together with the power of holding the attention of the listener from the opening *Allegro semplice*, through the *Largo solennelle* and the *Scherzo*, to the *Allegro molto* which forms a spirited termination. The Sonata was excellently rendered and warmly applauded. Mr. Davies's executive skill was subsequently manifested in Beethoven's Pianoforte Sonata in D (Op. 10) and that of Mr. Hunt in the *Adagio* and *Fuga* in G minor, from Bach's first Violin Sonata. Mr. Paul Ludwig contributed an Andante by Molique for violoncello, and the three players ended an agreeable programme with Beethoven's Trio in G (Op. 1, No. 2). Midway in the proceedings Mr. Magrath sang, with the requisite sentiment, three Irish folk-songs—namely, "The Lament," "Awake, awake, Fianna," and "The Foggy Dew."

THERE is no reason why Operatic Concerts should not be made interesting and even instructive, but the programmes in that case must not consist of scraps from all kinds of works mingled together without order or method. Entire scenes or acts, especially from operas not often heard on the regular stage, might be placed side by side with excerpts from others of a popular nature, and these, interpreted by first-rate artists, would form an enjoyable entertainment. It is hoped that something of this sort will be done during the current series given by Sir Augustus Harris at St. James's Hall, but the first Concert, on the 18th ult., afforded an illustration of the way how not to do it. Apologies were made for several of the artists, and although one of them, Madame Calvé, eventually arrived, she did not sing the pieces set down for her. The printed programme was more or less a delusion and a snare, and the sparse audience did not seem too well pleased with their entertainment. Sir Augustus Harris has carried out several valuable reforms; he will now do well to reform the Operatic Concert.

THE Anglo-German School of Music, West Norwood, gave a most successful Students' Concert on the 2nd ult., in the Lecture Hall, Streatham Hill. The programme included some very creditable compositions by pupils. Two songs by Miss Mary Watt, sung in good style by Miss Ella Flower, were enthusiastically received, and another song by the same composer was given as an encore. Miss Lottie Timmins played a short pianoforte solo of her own, and was also heard to advantage in solos by Chopin and Godard. A promising young lady, Miss Eileen McDonnell, was much applauded for her rendering of W. Ken Have's "Allegro Brillant" for violin. Further successful features of the Concert were Rossini's "La Carita" and Sterndale Bennett's "With a laugh as we go round," from the "May Queen," admirably sung by a choir of ladies conducted by Mr. Lawrence Fryer, and two orchestral pieces given by a small band conducted by Mr. G. J. Webb.

THE Post Office Musical Society's Concert, on April 28, at St. James's Hall, brought to public performance a cantata entitled "The Bridal Day," composed by Mr. Leonard Barnes, who studied under the late Sir G. A. Macfarren. An unassuming pastoral story, penned by Mr. Frederick B. Needham, is set forth in graceful and engaging strains, the vocal portion embracing much smooth melody, whilst the instrumentation is telling without being so elaborate as to place the work beyond the reach of the majority of amateur associations. It was effectively rendered by a band and chorus of over 300, under the careful conductorship of Mr. Sydney Beckley; and in the solo pieces Miss Annie Lawrie, Miss Clara Butt, and Mr. Bantock Pierpoint specially distinguished themselves. The satisfaction of the audience with the work was demonstrated by a couple of encores and by the composer being summoned at the close. The miscellaneous second part included Bridge's impressive setting of "Crossing the Bar," which was well received.

MR. CHARLES PHILLIPS'S Concert at Steinway Hall, on the 5th ult., was chiefly remarkable for its vocal novelties, including a Japanese Love Song, arranged by Mr. Paul Bevan, and a set of five Spanish Songs treated as quartets, by Mr. William Wallace. The first-named, "Yosakoi," is a taking piece, the refinement of which is not restricted to the words, and it was ably rendered by Mr. Phillips, a bass of marked ability. The Spanish Songs are respectively entitled "Mi Nino," "Serenada" (in which the tenor is conspicuous), "Drinking Song" (a vigorous air for bass and chorus), "Lamentation" (a telling contrast to its predecessors), and "The Fête" (replete with unaffected gaiety). The varying spirit of these compositions was accurately caught by Mrs. Helen Trust, Miss Grace Damian, Mr. Braxton Smith, and Mr. Phillips, and the *Finale* was encored. Of the solo essays, to which Miss Marie Brema also contributed, Mrs. Helen Trust's delivery of Boyce's "Tell me, shepherd," and the ancient "Sweet Robin" was particularly commendable.

AN attractive musical service was held in All Saints' Church, Rosendale Road, West Dulwich, on the 18th ult., when a very creditable rendering of Mendelssohn's 42nd Psalm was given, under the *bâton* of the Hon. Precentor, Mr. Cecil B. Palmer. The solos, quartet, and choruses might have been better; but, everything considered, one does not often hear a finer church performance in suburban neighbourhoods. A complete orchestra, under the leadership of Mr. T. E. Gatehouse, in addition to playing the accompaniments to the Psalm, performed Schubert's "Ave Maria," Gounod's "Marche Solennelle," Massenet's "Le Dernier Sommeil de la Vierge," and the March from Costa's "Eli," in which they were assisted by Captain Hullett at the organ. The church, which was only completed last year, is a splendid edifice, and appears, in its acoustical properties, to be specially adapted for these excellent musical services instituted by the Rev. Mr. Beeby, who is an enthusiastic supporter of good music.

THE Great Hall of Merchant Taylors' School was crowded to the doors on the evening of the 2nd ult., the occasion of the annual Concert of the School Choral Society. The *pièce de resistance* was Birch's pastoral operetta "The Merrie Men of Sherwood Forest," which was given with much spirit. The music allotted to *Maid Marian* was sung with great clearness and precision by P. St. P. Bunbury, and that of *Robin Hood* fell to Mr. F. Given-Wilson. The other parts were efficiently filled by Mr. H. Russell, Mr. S. Pollard, Mr. G. H. Wells, and Mr. J. Clapp. Later in the evening Mr. W. H. Johnson and Mr. C. R. Selfe sang; a violin solo was excellently given by Mr. F. W. Ries, Mr. B. L. Johnstone performed on the violoncello, and Mr. A. H. Solomon played a piece by Chopin on the pianoforte. Mr. E. G. Croager was at the pianoforte, and Mr. D. Bradfield at the harmonium. Mr. Edmund Rogers conducted, and to his efforts was greatly due the success of the evening.

MADAME BERTHE MARX, who has hitherto been associated with Mr. Sarasate in his Concerts of violin and pianoforte music, gave the first of a series of performances on her own account on the 13th ult. The programme was virtually a Pianoforte Recital with orchestra, and one of an arduous nature. Somewhat unwisely, the agreeable French pianist played three Concertos in succession—namely, that of Saint-Säens in C minor (No. 4), a very effective work, but irregular in form, and perhaps better described as a Symphonic Poem; Schumann's solitary work of this nature, and Mendelssohn's in G minor. Throughout, the efforts of Madame Marx were characterised by a pearly touch and beautifully finished manipulation generally. To the Concertos was added Liszt's familiar Hungarian Fantasia, and Sir William Cusins's orchestra, which was efficient throughout the Concert, gave a good performance of Mozart's Overture to "The Magic Flute."

A VERY enjoyable Concert was given at Gresham Hall, Brixton, on the 3rd ult., by Miss Winifred Williams, a pupil of Mr. Henry Gadsby at the Guildhall School. She was associated with Mr. Arthur Payne and Mr. E. Woolhouse in an excellent performance of a Trio by Hummel, and also played, with much brilliancy and taste, the G minor Ballade of Chopin and other pieces. The excellent violin playing of Mr. Payne met with hearty acknowledgment; and much gratification was afforded to the large and appreciative audience by the vocal pieces contributed by Miss Annie Swinfen, Madame A. Buckland, Mr. H. Yates, Mr. W. Ives, Mr. James Budd, and the Luscinian Glee Club. Mr. G. S. Minson accompanied with skill and tact.

THE St. George's Glee Union gave its 291st Concert on the 5th ult., the first part consisting of songs by Misses Maud Bond and Ada Tomlinson and Messrs. S. G. Millen and Fred. Bevan; a violin solo by Miss Ada Nicholson, very ably accompanied by Miss E. Percival; pianoforte solos by Mr. C. F. Reddie, who won hearty applause by his powerful rendering of Liszt's arrangement of Schubert's "Erl-King"; and part-songs by the choir, which scored a vociferous encore for "Thor's War Song." Sir Sterndale Bennett's "May Queen" occupied the second part of the programme, the above-named vocalists being responsible for the solos. Miss Bond was a charming *May Queen* and Mr. Bevan a fine, robust, rollicking *Robin Hood*. The rendering of the choruses gave evidence of the care which the Conductor, Mr. J. Monday, had bestowed on the work. Mr. Turle Lee presided at the pianoforte and Mr. Reddie at the harmonium.

THE second season of the Hornsey and Crouch End Orchestral Society concluded on April 24, with a brilliant Concert and an excellent programme. The chief pieces were Schubert's Overture to "Rosamunde" and Beethoven's Symphony (No. 1) in C, in both of which the orchestra showed careful training and marked intelligence. The full power of the orchestra, numbering about sixty performers, was also heard to advantage in Meyerbeer's "Coronation" March and the Overture to "Tancredi." Mr. Réné Payne, who led, was recalled for his admirable rendering of Wieniawski's Concerto in D (No. 2). The solo vocalists were Mr. Alexander Tucker, who in sonorous tones sang Mozart's air "Qui Sdegno," and Miss Emily Davies, who gave artistic renderings of "Dove Sono" and the "Ave Maria" arrangement of the Intermezzo from "Cavalleria Rusticana." Mr. Henry J. Baker, Organist of the Parish Church, Hornsey, conducted, as usual.

THE second Concert of the Royal Artillery Band, at St. James's Hall, on April 28, was no less successful than the first, a week previously. The most interesting piece in the programme was a Symphony, presumably new, by the talented Conductor, Cavaliere Zavertal. The work, which is in D minor, did not involve any strained attention on the part of its hearers, being throughout clearly written, genial, and unpretending. The subjects are all tuneful and are not subjected to any complex treatment. Admirably played, the Symphony was warmly applauded by the crowded audience. The band likewise sustained its reputation in the remainder of the programme, which included Saint-Säens's weird Danse Macabre, one of Svendsen's Norwegian Rhapsodies, and the rarely-played Overture to Gomez's Opera "Il Guarany."

MR. SIMONETTI'S Violin Recital, postponed from the previous Wednesday, took place on Saturday afternoon, April 29. The programme opened with the Concert-giver's second Sonata in C, for pianoforte and violin, in which he was associated with Madame Frickenhaus. The work cannot be regarded as very original or impressive, but it is on the whole fairly pleasing. The composer, however, is entitled to higher commendation for his smaller pieces, one of which pleased so much that it was asked for a second time. Mr. Simonetti's principal solo was Mendelssohn's Violin Concerto, which he rendered with refinement if not with power, the composer's pianoforte accompaniment being played by Mr. Henry Bird. Songs were contributed by Miss Liza Lehmann and Mr. Eugène Oudin.

MR. E. H. THORNE'S Concert at Princes' Hall, on the 13th ult., was the reverse of common-place. Between Bach's Concerto in C major for two pianofortes, with string accompaniment, and Beethoven's grand Trio in B flat major for pianoforte, violin, and violoncello (Op. 97), were compositions by Mendelssohn, Brahms, Chopin, Algernon Ashton, and the Concert-giver. From the last-named came a pleasing Cavatina for violin and pianoforte (played by Mr. Hubert Hunt and Miss Beatrice Thorne), with grateful work for both instruments, and a tasteful Romance for violoncello and pianoforte (entrusted to Signor Pezze and Mr. Herbert Thorne). Mr. Ashton's name was bracketed with his spirited Sonata in D major for pianoforte and violin (Op. 3), with Messrs. E. H. Thorne and Hubert Hunt as conscientious executants.

THE programme of Miss Dora Bright's third and last Chamber Concert, given at Princes' Hall, on April 26, consisted entirely of works by British composers. Among these were a new Quartet for pianoforte and strings by Miss Bright herself, and a new Suite for pianoforte alone by Erskine Allon. Both works were well received, and, being vigorous, melodious, and interesting, thoroughly deserved the applause which was so liberally bestowed on them. The programme also included Dr. A. C. Mackenzie's fine Quartet for pianoforte and strings, E. German's Suite for the flute, perfectly played by Mr. Frederic Griffith, and Old English songs sung with much taste and charm by Miss Clara Samuell. The stringed instruments were respectively in the hands of Messrs. Willy Hess, E. Kreuz, and Whitehouse.

ON April 26 an excellent performance of Sir Arthur Sullivan's "Light of the World" was given at Union Chapel, Islington, with organ accompaniment. The members of the Psalmody Class had evidently bestowed much pains upon the preparation of the choruses, which were, upon the whole, well sung, under the careful conductorship of Mr. R. Williamson. The soloists were Miss Ada Patterson, Miss Rose Dafforne, Mr. Charles Chilley, and Mr. Lucas Williams, all of whom sang the work for the first time and did exceedingly well; Miss Dafforne, who replaced Miss Eleanor Rees (absent through illness) at a few hours' notice, deserving special praise for her admirable rendering of the contralto solos. Mr. Fountain Meen presided at the organ.

A SHORT course of three Lectures on "Wagner and Verdi" was given at Toynbee Hall, on April 24 and two following Mondays, by Mr. E. W. Naylor. The subject attracted excellent audiences, who appeared to take as much interest in recent opera as they did in Piccini and Gluck on a former occasion. The lecturer gave special attention to Wagner's "Parsifal," as representing the master at his latest development, particularly with regard to the systematic use of the *Leitmotif*. Verdi's late wonderful alteration in style was shown from "Aïda" and "Otello," and attention was drawn to the fact that Verdi has *not* adopted the *Leitmotif*, in the Wagnerian sense, and that he remains truly "Italian," although modified by the German influences.

WE have received "The Year Book of Australia," which deals with politics, commerce, finance, education, and other matters, including music. Promising accounts are given of Miss Bessie Doyle, a young Australian violinist, now nineteen years of age; and there is a reference to Mr. Marshall Hall, the Professor of Music at the University of Melbourne, by no means enthusiastic; but to judge of its value, one would have to know something about its author. M. A. Wiegand, the Belgian organist, appears to have given great satisfaction by his playing; but, from private sources, we learn that some of the Sydney organists are rather aggrieved at the practical difficulties which stand in the way of their use of the Town Hall organ.

MR. HANS WESSELY'S Orchestral Concert took place on the 25th ult., at St. James's Hall, too late for an extended notice in our present issue. Suffice that the clever violinist was in his best form, and played the Concertos of Brahms and Mendelssohn with an intensity of expression and brilliancy of execution which made his renderings of exceptional merit and most enjoyable. Mr. Isidor Cohn was the solo pianist in Beethoven's Concerto in E flat, and Miss Alice Schidrowitz sang several songs with her usual refinement and charm. An efficient orchestra, conducted by Dr. A. C. Mackenzie, opened the Concert with an admirable performance of the Overture to "Le Nozze di Figaro."

A LONG selection from Mendelssohn's "Elijah" was given at the Royal Military (Guards) Chapel, St. James's Park, on Sunday evening, the 14th ult., under the direction of Mr. Richard Lemaire, the Precentor of the Chapel. There was a complete orchestra, composed of many of the leading instrumentalists in London. The solos were rendered by members of the Chapel choir and of St. Paul's Cathedral. The choruses were heard to particular advantage in the beautiful Chapel, the acoustic properties of which are perfect. There was a crowded congregation.

MR. SINCLAIR DUNN gave his annual Concert on April 26, at the Cavendish Rooms, when he was assisted by Miss Susetta Fenn, Madame San Carolo, Mr. Joseph Shaw, and Mr. Wandesforde; Miss Ella Armstrong and Miss Ethel Frogley (violin), and Mr. Malcolm Douglas (pianoforte). Mr. Dunn's efforts were very favourably received, especially in Beethoven's "Adelaide," which he sang with much charm of voice and style; he was warmly encored. Miss Susetta Fenn was also heard to great advantage in "It was a dream" and "Cherry ripe." Variety was imparted to the programme by the humorous recitations given by Mr. Charles Fry.

CONSIDERABLE promise as a pianist was displayed by Miss Annie Burghes at her Concert in the Princes' Hall, on the 11th ult. Her principal solo was Beethoven's "Waldstein" Sonata, which she played with intelligence, though her efforts were somewhat marred by nervousness. She was heard to more advantage in two little pieces by Searelle and Moszkowski, which came later in the programme, and she also took part with Mr. Willy Hess and Mr. W. H. Squire in an excellent performance of Schubert's Trio in B flat (Op. 99). Both the artists last-named played solos and additional attractiveness was given to the Concert by the vocal contributions of Mr. and Mrs. Henschel.

MR. CECIL J. SHARP began, on the 18th ult., at his Studio, 5, Langham Chambers, a series of Lectures on Wagner and his works. Mr. Sharp has evidently studied his subject with the zeal of an enthusiast, and his discourses promise to be of much interest and educational value. The first Lecture chiefly consisted of a comprehensive *resumé* of the master's life and artistic principles. It is proposed in subsequent papers to give analytical descriptions of Wagner's works and the circumstances which led to and influenced their composition.

AN excellent Concert of Chamber Music was given by Miss Emily Shinner (Mrs. F. Liddell), at the Princes' Hall, on the 1st ult., when there was a large audience. The talented violinist was associated with Mr. Leonard Borwick in Brahms's concise and genial Sonata in A (Op. 100), the slow movement in which is one of the composer's most inspired efforts. The performance was admirable, and both artists were likewise successful in their solos. Songs by Schubert, Schumann, and Brahms were rendered in her customary artistic manner by Miss Fillunger.

THE third and last of the London Chamber Concerts took place at the Princes' Hall, on the 11th ult., with an interesting programme. One of the pieces was an Octet in B flat by Reinecke (Op. 216), a genial, melodious, and of course musicianly work; and another was a Nonet in F minor by Mr. E. Silas, well written but, on the whole, rather dry. Brahms's fine Trio for pianoforte, violin, and horn in E flat (Op. 40) was splendidly played by Messrs. Leonard Borwick, Gibson, and Borsdorf. Mrs. Hutchinson was the vocalist.

THE Putney School of Music Orchestral and Choral Society gave a performance of Romberg's "The Lay of the Bell" at its second Concert, under the conductorship of Mr. Frank Barnard, on the 9th ult. The first part was miscellaneous, in which Miss Kate Barnard proved her skill as a pianist in Liszt's "Ungarische Fantasie," with full orchestral accompaniment. The vocalists were Miss Bessie Spells, Mr. Harper Kearton, and Mr. T. Powley. The whole of the programme was very successfully rendered.

ON Whit Sunday, after the Evening Service, a selection from "St. Paul" was sung at St. Mary's, Kilburn, by the choir. The solos were sung by Mr. Ben Grove and Mr. Edwin Houghton, who has recently been appointed to the church. The choruses were rendered with much precision without a conductor, and the accompaniment on the new organ was remarkable for orchestral effect. This instrument now ranks amongst the finest in the country, having been recently rebuilt by Messrs. Bishop and Son. The organist and director of the choir is Mr. Edgar Pettman.

A PLEASANT Concert, in aid of the Matthew's Girls' Club, Westminster, was given at Steinway Hall, on the 2nd ult., by Miss Kathleen Walton, who, in songs by Handel, Grieg, Kjerulf, Rossi, Franz, and others, gave evidence of cultivated taste, refinement, and feeling. She was assisted in the performance of a varied programme by Miss Agnes Wilson, an excellent contralto; Miss Beatrice Gough, Mr. John Thomas, Mr. Lawrence Kellie, Mr. Trefelyn David, Miss Nora Hastings, and Miss Winnie Watkis, a child pianist, aged 9.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah," on April 26, at St. Saviour's Church, Fitzroy Square. The soloists were Miss Ada Loaring, Miss Ellen Cooper, Mr. Herbert Clinch, and Mr. Arthur Wills. A performance of the "Creation" was given by the Choir, on the 3rd ult., in Holy Trinity Church, Hoxton, the soloists being Mrs. Edwards, Mr. Herbert Clinch, and Mr. James Blackney. Dr. E. H. Turpin accompanied on the organ.

ON Sunday afternoon, April 30, the Oratorio choir of St. John's, Waterloo Road, gave a performance of Sir Julius Benedict's Oratorio "St. Peter." The beautiful solos with which the work abounds were admirably rendered by Miss G. Izard, Miss Florence Hoare, Mr. Gilbert Denis, and Mr. Frederick Winton. An unfortunate accident with the organ brought the performance to a premature close. Mr. Henry J. B. Dart presided at the organ, and Mr. S. S. Martyn conducted.

ON April 26, at Grand Lodge, Freemasons' Hall the Earl of Mount-Edgcumbe, acting for the Prince of Wales, conferred on Mr. de Manby Sergison the appointment of Grand Organist of England. After the banquet a Concert was given in the Temple by Bro. E. Cutler, Q.C., the retiring Grand Organist. Among former holders of the office may be named Samuel Wesley, Sir G. Smart, Sir M. Costa, and Sir Arthur Sullivan. Mr. Sergison is the fifteenth.

A CONCERT was given at Steinway Hall, on the 2nd ult., by Miss Lily Heale, who was assisted by Miss Carlotta Elliot, Mr. Hirwen Jones, Mr. Charles Copland, the Fraser Quintet, Mr. John Thomas (harp), and Mr. D. J. Thomas (organ). The concert-giver sang "In questa tomba," "Genevieve" (S. Adams), and a Welsh song arranged by and accompanied on the harp by Mr. John Thomas; he was rewarded with encores for each song.

AT the Dedication Festival at St. Mary Newington, on the 4th ult., under the direction of the author, selections from Dr. Bradford's Oratorio of "Judith" were given by a large choir, with Master Sinclair, Mr. Lawrence Fryer, and Mr. H. Head as principal soloists. Dr. E. H. Turpin presided at the organ and Miss Mary Chatterton played the harp accompaniments.

A LARGE audience attended the Violin Recital given by Mr. Nachèz, assisted by Mr. Lawrence Kellie, at St. James's Hall, on the 6th ult. The principal solo for violin was Mendelssohn's Concerto, which was given with the composer's pianoforte accompaniment, but Mr. Nachèz was more successful in Bazzini's "Scherzo Fantastique" and Paganini's "Moto Perpetuum."

A MISCELLANEOUS Concert was given by Miss Nellie Kauffmann at St. James's Hall, on the 11th ult. With careful study Miss Kauffmann may become a competent pianist, but at present she must be regarded as in a state of pupillage. Her principal solos were a Prelude and Fugue of Bach and Beethoven's "Moonlight" Sonata. There was nothing else in the programme to call for remark.

AT Steinway Hall, on the 8th ult., Mr. Charles Loder gave his annual Concert, with the assistance of Miss Teresa Blamy, Madame Schultzer, Madame Denza, Messrs. Gilbert Denis, Harry Williams, and George Taylor. Special features of the Concert were the playing of Miss Alice M. Liebmann and Signor Tito Mattei. Signor L. Denza accompanied with his usual ability.

A CONCERT was given, on the 9th ult., at Portman Rooms, by Mr. George Gear, assisted by Madame Belle Cole, Misses José Sherrington, E. Ruthven, H. Killick, and Amy Hickling; and Messrs. H. Sims Reeves, Oberthür, David Wilson, W. Ganz, Romili, and A. Allen. Mr. Gear appeared as vocalist and solo pianist, winning much applause in both capacities.

MR. BURNHAM HORNER read a paper on the "Life and work of Dr. Arne" at the Sette of Odd Volumes, on the 5th ult. Dr. A. C. Mackenzie and Dr. C. Harford Lloyd were present, and the former spoke in terms of high praise concerning the contents of the paper; it is to be included amongst the privately printed *opuscula* of the Society.

AT the Royal Academy of Music, on the 13th ult., the Charles Mortimer Prize for a composition for violin and pianoforte was awarded to Frank Idle. The examiners, Messrs. M. Birket Foster and Edward German, highly commended Marie Mildred Ames. There were fourteen entries.

MR. HENRY CROSS, of St. Andrew's, Wells Street, and Westminster Abbey choirs, was installed into the Chair of the Orpheus Chapter Rose Croix at the Masonic Hall, Golden Square, on the 17th ult., by Bro. Edwin Moss.

REVIEWS.

Essays and Addresses. By the Right Hon. Arthur J. Balfour, M.P. [Edinburgh: David Douglas.]

COMMENT on those chapters of Mr. Balfour's interesting volume which deal with purely literary, political, and speculative questions would be obviously out of place in these columns. But one of the essays—the longest of the whole collection—is devoted to the life and works of Handel, and it is to this that we would call the attention of such of our readers as have not fallen a prey to the modern heresy of sneering down the great Saxon master. Mr. Balfour in his preface describes the essay as critical and æsthetic, and the contents justify his description. Mr. Balfour is a great admirer of Handel, but his attitude is by no means that of the indiscriminate eulogist. He asserts, for example, that he contributed but little to the evolution of modern music as we know it, that he left behind him some humble imitators, but left no school. "His works," says Mr. Balfour, "form, as it were, a monument, solitary and colossal, raised at the end of some blind avenue from which the true path of advance has already branched; a monument which, stately and splendid though it be, is not the vestibule through which art has passed to the discovery and exploration of new regions of beauty." In illustration of this assertion, the writer points out that as regards form he rather exhausted the possibilities of those already in use than added to their number, while in most of his operas he carefully observed the rules which had grown out of the domination of the great singers, and made no effort to emancipate himself from the tyranny of circumstance. For this, he continues, it would be unfair to blame the composer. "The greatest works which the world has seen have not been dedicated to an unknown posterity, but have been produced to satisfy the daily needs of their age, and have, therefore, conformed to the tastes and usually to the fashion and the prejudices of the period which gave them birth." We find it somewhat difficult to reconcile this, first with the passage quoted above, and secondly with the attitude of such composers as Bach, Beethoven, Schubert, and Berlioz, to mention no others, the greatest works of each and all of whom were never properly appreciated—indeed, in the case of some of them, never performed at all—in the lifetime of their composers. With regard to Handel's Oratorios, Mr. Balfour speaks in terms of what he himself calls an "affectionate devotion" for the great composer, adding, curiously enough, that it is not possible, perhaps even desirable for the majority of his readers to share his devotion. In dealing with the burning question of Handel's plagiarisms, he formulates a test which is at once plausible and audacious: "If the borrowed fragment shows like the marble capital of a Corinthian column, built into the brickwork of a mediæval wall, the theft is a mistake, and mistakes are crimes—indeed, the only crimes recognised in the jurisprudence of art. But if it not only fits harmoniously into the new structure, but shows there for the first time its latent capabilities of beauty or grandeur, then, whatever judgment we may pass on the morality of the plagiarist, the plagiarism, as I conceive, stands justified at the bar of criticism." Mr. Balfour, in fine, declares that Urio and Erba were immortalised by Handel's loans. "The truth is that Handel has not cheated them *out of* their due meed of fame, he has cheated them *into* it." In his estimate of the nature and extent of our debt to Handel, Mr. Balfour is at his best. "No man," he declares, "has equalled him, scarcely any man has tried to equal him, in the free application of chorus to every dramatic purpose, and to the delineation of every human emotion which language is capable of describing." He dwells with enthusiasm on his copious, fluent, and delightful gift of melody, and lays due stress on the "astonishing fact" that in the age of Voltaire and Hume, Pope and Swift, Handel produced the most profoundly religious music which the world has yet known. Here we must take leave of an essay which, for felicity of expression, acuteness of insight, and breadth of sympathy, constitutes a real addition to the critical literature of music.

Albums for Violin and Pianoforte. No. 30, Six Pieces, Ernst; No. 31, Five Pieces, David; No. 32, Four Pieces, Vieuxtemps; No. 33, Six Valses, Schubert.

[Novello, Ewer and Co.]

THE great violinist whose pieces fill the first Album was something more than a virtuoso—he was a musician of refined feeling. Some of Ernst's music is very light and showy; but there are other pieces of his which reveal higher qualities. This Album contains the famous "Elégie"; the brilliant "Carnaval" Variations, rendered more brilliant by the violin being tuned up a semitone; the "Otello" Fantasie; and other pieces, including "La Romanesca," a celebrated dance tune of the sixteenth century; this last piece is quaint and simple. Album No. 31 is devoted to Ferdinand David, the pupil of Spohr, the friend of Mendelssohn, and the teacher of Joachim. In the three "Caprices" the player will find pleasant tune, but plenty of solid work; the "Petit Tambour" is a brilliant, showy piece. Everything in this Album shows that David was a thorough master of his instrument. But everyone knows too how eagerly Mendelssohn, who knew something about the violin himself, sought—and what is more, took—his advice with regard to the technique in the solo part of his Violin Concerto. The third Album, No. 32, contains four pieces by Vieuxtemps, another name famous in the annals of the literature of the violin. But his music is so well known that it will suffice to say that the pieces are "Yankee Doodle," "Air Varié," "Rêverie," and "Tarantelle." Album No. 33 contains some of the most fascinating of Schubert's Valses. The arrangements by Siegfried Jacoby are simple and effective.

Sonate No. 1, in D, für Pianoforte. Componirt von W. H. Speer (Op. 2).

Sonate für Violoncell und Pianoforte. Von J. Weingärtner.

Chromatische Etüden für Pianoforte. Von Graham P. Moore. Heft. 1, Nos. 1-3; Heft. 2, Nos. 4-6.

[Breitkopf und Härtel.]

THE writing of Sonatas is becoming somewhat rare. We live in an age of freedom, and few composers are willing to go forth to battle clad in the close-fitting armour of the past. Mr. Speer does not seem at his ease in the Sonata form, and yet his courage must be duly recognised. The opening movement of his Sonata—in which, by the way, the influence of Weber makes itself felt both in the matter and the manner—has outward vigour, but lacks inward strength. The *Intermezzo* is pleasing, but the writing is not well suited for the pianoforte. The *Finale* has good points, but lacks homogeneity. M. J. Weingärtner's Sonata for violoncello and pianoforte, again, is a work that suffers from the form in which it is cast. It contains melodious thematic material; but the movements are scarcely filled with such "stuff" as sonatas ought to be made of. The Romance is very light in character; at the same time, it is the most successful of the three movements. Mr. Graham Moore's clever Chromatic Studies are excellent practice; they are both difficult to read and to play. In some of the numbers—as, for instance, No. 6—sharps and double sharps are quite dazzling. Some of the musical thoughts are good; but the composer's chief aim in writing them was a technical one.

Edition populaire française, M. Clementi, Gradus ad Parnassum. Résumé, choix de 36 Etudes. Par I. Philipp.

Recueil de douze Etudes de Virtuosité. Par I. Philipp.

[Paris: Richault et Cie.]

THERE are certain educational works which, like certain instruments, improve with age. Of such are the Studies of Muzio Clementi and J. B. Cramer. The great service rendered by these two composers is universally acknowledged; and, indeed, without these earlier guides, Chopin and Liszt, the two lofty peaks of the Parnassus of modern pianoforte playing, could never be scaled. M. Philipp, in his excellent selection of studies from the "Gradus" has not only given useful phrase and finger marks, but has added practical hints for practice; some studies, for instance, are to be transposed, retaining the original fingering; another in octaves is to be played in three different ways. The "Etudes de Virtuosité" cannot fail to interest pianists who wish to be up to date; there are, among others, three by the great French pianist, V. Albran, and two by Liszt, including the famous transcription of Schubert's "Erl-König." Alexander the Great, it is said, wept when he found no more worlds to conquer; and a pianist who masters this "Recueil" would also probably shed tears, but of joy, on finding that he had no more technical difficulties to conquer. These Etudes form the *ne plus ultra* of pianoforte virtuosity.

Eight Songs from Poems by Heine. The music by Frances Allitsen. [R. Cocks and Co.]

THESE compositions have been justifiably placed by the publishers in their "Series of Artistic Songs." They belong to the now large class of vocal works of all kinds by native composers which aim at supplying words of real poetic merit with music that shall intensify their force and help in bringing out the feeling which pervades them—which, in short, are poems in word and tone, and not simply verses to which a more or less good tune has been fitted. Heine's words are here accompanied by English translations, which have been supplied by Sir Theodore Martin, James Thomson, Dr. G. Macdonald, and others. In No. 1, "A pine-tree standeth lonely," the music ably suggests the dreariness of the poetic picture; but a finer song than this is No. 2, a setting of "Sapphires are those eyes of thine." In No. 3, "Diamonds hast thou and pearls," the charm and delicate irony of the words have been admirably caught by the composer. No. 4 is a dramatic setting of "Die Botschaft," here called "King Duncan's Daughters." The remaining four—"Since my love," "Fathoms deep may drift the snow," "Oh, Death, it is the cold, cold night," and "Katherine"—have each their merits, but space forbids further detail.

Romance for Violin and Pianoforte. By Eugen Philips.

Cavatine for Violoncello and Pianoforte. By Eugen Philips.

Lamento pour Violin, Violoncello, and Pianoforte. Par J. Th. Radoux.

Romance for Violin and Pianoforte. By Leo Schrattenholz.

The Song of the Egyptian Girl. By Walter Alcock.

[Charles Woolhouse.]

THE Violin Romance by Mr. Philips is a thoughtful, well-designed piece, and effectively written for the solo instrument. His Cavatine also deserves praise. The composer studies effect, but without descending to the commonplace. The pianoforte parts are good; in the first piece, there is a successful canonic imitation in the seventh of the opening of the principal theme. The "Lamento," by Mr. J. Th. Radoux, Director of the Liège Conservatoire, is a pleasing piece, and is drawing-room music in the best sense of the word. The introductory symphony is somewhat curious in the matter of tonality; it opens in the key of E minor, but closes at the eighth bar on the dominant of G minor, the real key of the piece. The mixture of French and English on the title-page is unfortunate. Mr. Schrattenholz's Romance is a clever and interesting piece; the Romance is evidently of a serious nature. Mr. Alcock's song is simple and graceful; the opening notes of the melody, however, sound familiar.

Seven Songs. By J. Stainer.

[Novello, Ewer and Co.]

THESE short songs are simple in form and refined in feeling. In aiming at simplicity many composers fall into the commonplace, but of this there is here no trace. Rich use is made of chromatic notes and chromatic chords in the accompaniments, but the tonality always remains clear. The songs are German in character, and Sir J. Stainer has followed the excellent example set by Schubert and Schumann, and made his accompaniments both interesting and grateful to the player. All the numbers are good, but the "Rose-bush," with its tender grace, and "An Leukon," with its fresh, Volkslied character, seem to us specially worthy of mention. Six of the songs have both German and English words; one is a setting of Jules Bué's French translation of Heine's "Du bist wie eine Blume." At a time when so much vocal music of little value is published, these songs of Sir J. Stainer, pure in form and delicate in workmanship, deserve full recognition.

Nine Transcriptions from Sullivan's "Golden Legend." For violin and pianoforte. By Berthold Tours.

[Novello, Ewer and Co.]

AMONG modern works Sir Arthur Sullivan's "Golden Legend" occupies a high place in public estimation; and, by common consent, ranks among the composer's highest achievements. To dilate on the merits and beauties of so well known a composition is unnecessary; it will be more profitable to name some of the contents of this album. There are the two solos, "My Redeemer and my Lord" and "It is the sea"; the duets, "Onward and onward" and "We are alone"; the beautiful Evening Hymn, "O gladsome light"; and the spirited concluding chorus, "God sent His messenger the rain." The name of Mr. Berthold Tours is a sufficient guarantee that the transcriptions are good. The violin parts are not difficult; the writing for the pianoforte is very effective. This selection will serve both as a reminiscence of the "Golden Legend" and as an introduction to those still unacquainted with the work.

Summer on the River. Cantata for Female Voices. Words by Shapcott Wensley. Music by F. H. Cowen.

[Novello, Ewer and Co.]

THE subject of this cantata is merely a cheerful song of maidens enjoying a summer holiday on the river, anything like a connected story or plot being carefully avoided. The music is written for soprano and contralto soli and for two-part chorus; one number, however, having an alternative setting for three solo voices, or chorus. Though Mr. Cowen has studiously avoided difficulties of every sort, especially in the voice parts, his music is not written in commonplace thirds and sixths, with accompaniment in common chords and arpeggios. Bright, dainty, and piquant from the first to the closing bar, the cantata would be certain to please at the "breaking-up" entertainments which will be general towards the close of next month.

Twelve Songs. Set 2 (Stimmungsbilder), with pianoforte accompaniment. By Karel Bendl (Op. 101).

[Novello, Ewer and Co.]

THIS is a pleasing collection of songs, all of which have both German and English words. The high opus number shows that the composer is no novice in the art of composition; the music, indeed, shows a practised hand. In some of the numbers the inspiration may not be very strong, but they all have merit of some kind. No. 4, "Night," is particularly neat in form and successful in chromatic colouring. Nos. 6, 8, and 9 are taking. The last one, "Her Grave," has well-selected plaintive harmonies.

King and Slave. Song. Words by Adelaide Procter. Music by Frances Allitsen. [R. Cocks and Co.]

THIS is an example of the passionate love song, and undoubtedly shows power. Among its merits may be mentioned bold modulations and a rich, full, and effective accompaniment. To our thinking, however, the pianistic manifestation of passion is here so extravagant as to occasionally approach vulgarity.

(1) *Infinite Love.* Song. Words by Dante Gabriel Rossetti. Music by Maud Valérie White.

(2) *Ich bin dein.* Volkslied. Music by Maud Valérie White.

[R. Cocks and Co.]

IT would be difficult to imagine songs by the same composer showing a stronger contrast than these two. Both are love songs, but the first is highly-coloured, passionate, sensuous, mystic, making considerable demands on both singer and accompanist; while the second is simple, tuneful, and well within the means of those whose "sentiment" is greater than their "technique." Each, however, is a very favourable specimen of the class to which it belongs, though the artistic morality may be questioned of setting a portion only of so perfect a sonnet as this of Rossetti.

Four Vocal Duets. By Halfdan Kjerulf.

Popular Songs. By Halfdan Kjerulf. Arranged for Voice and Guitar, by F. M. Harrison.

[Stanley Lucas, Weber and Co.]

THE gifted Scandinavian song-composer, Halfdan Kjerulf, has not yet obtained his due meed of recognition in this country, and the present albums should therefore be welcomed. The duets are charming little sketches for two sopranos, and the songs are mostly of the serenade order and therefore gain rather than lose by guitar accompaniment. In both books there are German and English words, the latter by Mr. Theo. Marzials.

On the River. Five Sketches for pianoforte. By Arthur Somervell. [Stanley Lucas, Weber and Co.]

THERE is something in a name, and the titles of these little sketches sound tempting enough at this summer season. The music is smooth and graceful. The influence of Schumann may be traced here and there, but especially in No. 2.

Four Songs. By John Pointer (Op. 8).

[Laudy and Co.]

THESE songs do not perhaps reach a very high level, and yet the composer expresses himself with praiseworthy naturalness. Of the four numbers, the first, with its well-contrasted middle section, and the last, with its dreamy accompaniment, seem the most successful.

FOREIGN NOTES.

IN the absence of any Festspiele at Bayreuth, the Wagner performances which will take place at Munich in August and September next will no doubt be largely patronised by Wagner lovers from all parts of Europe. They seem to be planned on a sufficiently liberal scale to justify great expectations, at any rate as regards the principal singers. Between August 11 and September 29 there will be twenty-five performances, twelve of which will be devoted to three cycles of "The Nibelung's Ring"—viz., on August 20, 21, 23, and 25; September 3, 4, 6, 8, and 24, 25, 27, 29. "Die Feen" will be given on August 13, 27, and September 10; the "Flying Dutchman" on August 15 and September 12; "Tannhäuser" on August 11 and September 1, 14, 19; "Die Meistersinger" on August 17 and September 21; and "Tristan" on August 29 and September 17. The following casts have been decided on—viz., "Tristan," with Frau Sucher (*Isolde*), Herr Vogl (*Tristan*), Herr Gura (*Marke*), Herr Brucks (*Kurwenal*). "Tannhäuser," with new scenery, dresses, &c., and Frl. Ternina (*Elizabeth*), Frau Sucher (*Venus*), Herr Grüning (*Tannhäuser*), Herr Reichmann (*Wolfram*). "The Nibelung's Ring," with Frau Sucher (*Brünnhilde*), Frau Wekerlin (*Sieglinde*), Herr Alvary (*Siegfried*), Herr Vogl (*Loge* and *Siegmund*), Herr Wiegand (*Hagen*), Herr Brucks (*Wotan*), Herr Fuchs (*Alberich*), and Herr Lieban (*Mime*). Herren Levi, Franz Fischer, and Felix Weingartner will be the conductors.

Professor Ed. Hanslick, the famous Vienna critic, heard Verdi's "Falstaff" at Rome, and in the *Neue Freie Presse*, of April 30, he expresses his conviction that the popularity of Nicolai's charming "Merry Wives" may make it difficult for Verdi's work to become a great favourite in Germany, especially as Mosenthal's libretto follows Shakespeare more closely than does Boïto's, and, from a purely musical point of view, the best numbers in Nicolai's score are, in his opinion, decidedly superior to the corresponding scenes in "Falstaff." He believes that the latter opera will be everywhere performed, admired, and praised as it should be, but that afterwards the Germans, at any rate, will return to their favourite "Lustigen Weiber." Hanslick gives also an interesting account of an interview which he had with the veteran composer, in which the latter denied that he had begun the composition of "King Lear."

Rubinstein's one-act opera "Unter Räubern" ("Amongst Brigands") and the two-act ballet "Die Rebe" ("The Vine") were produced at the Royal Opera, at Berlin, on April 24. Neither of the works is of recent composition. The opera was performed at Hamburg about ten years ago; but the ballet is new at least to the stage.

The one-act opera "Der Hochzeitsmorgen," by Karl von Kaskel, which achieved such a great success on its first performance at Hamburg some time since, met with an equally favourable reception at the Dresden Hof-Oper, where it was produced on April 29. The work is pronounced a decided acquisition to the stage, as it shows not only exceptional talent, but considerable individuality and gifts of characterisation. The performance, in which Mesdames Malten and Chavanne and Herren Anthes and Scheidemantel took part, was an excellent one.

In Germany Mascagni's "I Rantzau" seems to be little more than a *succès d'estime*. At Dresden and Hamburg it made hardly any impression, while its reception at Weimar was cold to a degree. Only at Frankfurt, where it was condensed into three acts, was its reception, on the 7th ult., a good one.

The Hamburg Philharmonic Society, which, as announced in our last number, intended to dissolve, will, after all, continue its existence. A long list of subscribers and a considerable guarantee fund enable the Society to make a fresh start.

A hitherto neglected Orchestral Suite, entitled "Thuringia," by the late Joachim Raff, was performed by the Grand-ducal Orchestra at Weimar on April 17. It consists of five movements—viz., Overture: "Salus intrantibus," St. Elizabeth's Hymn, Variations on the Thuringian Volkslied "Ach wie ist's möglich dann," Dance of Gnomes and Sylphs, and *Finale* "Zum Schützenfest."

The well-known Wagner singer, Theodor Reichmann, who left the Vienna Hof-Oper a year or two ago, has been re-engaged, no doubt in compliance with the very pronounced wish of opera-goers in the merry Kaiserstadt, and perhaps more especially of the female portion thereof. The contract is for only two years at present.

At a Concert which the Leipzig Liszt-Verein gave on April 13 two famous pianists appeared, each in a dual capacity—Madame Sophie Menter, as composer of a piece for pianoforte and orchestra entitled "Zigeunerweisen," and her pupil, M. Sapellnikoff, as Conductor. We believe M. Sapellnikoff has confessed to some of his intimate friends that his ambition is to distinguish himself as an orchestral conductor rather than as a pianist.

Some of the Scandinavians living at Leipzig have formed a Grieg Society, their object being, of course, to make the works of this already fully appreciated master still better known, and to introduce some of the younger composers of Scandinavia to the musical public of Germany.

A new three-act opera, with the curious title of "Die Teufelsglocke" ("The Devil's Bell"), was brought out at the Leipzig Stadt-Theater on April 15. The music, by Robert Fuchs, is, on the whole, well spoken of; the libretto, however, seems to be dramatically very weak.

Berlioz's "Te Deum" was produced at Munich on April 20, under Herr Heinrich Porges, an ardent admirer of the great Frenchman. The work had an extraordinary success.

The Conductor of the Berlin Philharmonic Orchestra, Herr Rud. Herfurth, has been appointed Conductor of the Court Orchestra at Rudolstadt. He will begin his new duties on October 1.

Signor Sonzogno intends to take his specially organised operatic company on tour through Germany after the performances at the Theater an der Wien, in Vienna, between the 2nd and 30th inst., have taken place. The following works will be given: "L'Amico Fritz" and

"Cavalleria" (Mascagni), "Pagliacci" (Leoncavallo), "Festa a marina" and "Sagra al Villaggie" (Coronaro), "Il piccolo Haydn" (Soffredini), "Mala Vita" (Giordano), "Flora Mirabilis" (Samara), and "Teresa Raquin" (Coop).

Chabrier's opera "Gwendoline" has been very successfully given at Düsseldorf.

The one-act opera "Sonntagmorgen," by a young Norwegian composer, Gerhard Schjelderup, met with a reception in which the loud applause of one section of the public was mingled with unmistakable sounds of a very dissatisfied opposition. The composer is his own poet, and, like Mascagni, he seems to illustrate a simple idyl with most unsuitably elaborate and heavy music. The event took place at Munich on the 9th ult.

A Mass for soli, chorus, and orchestra, by young Otto Hegner, was performed for the first time on Easter Sunday at Bâsle. It is very favourably spoken of.

Stuttgart as well as Munich will have its "model" operatic performances this summer. Between the 14th and 18th inst. the following operas will be given:—"Don Giovanni," "Fidelio," "Euryanthe," "Huguenots," "Tannhäuser," "Walküre," and "Götterdämmerung." Amongst the specially engaged artists are Frau Klafsky, Fräulein Meilhac, Herren Grüning, Scheidemantel, Grengg, Lang, and Schott.

Professor F. M. Böhme, of Dresden, who had been asked by the Prussian Government to edit and complete the late Ludwig Erk's posthumous work on the German Volkslied, has just finished his task, and the elaborate work will, in due course, be published by Messrs. Breitkopf and Härtel.

A new opera, "Der Trentajäger," by A. Thierfelder, was favourably received on its recent first production at Rostock.

August Enna's successful opera "Die Hexe" has been prohibited in Finland and Russia.

Eugène d'Albert's new Pianoforte Concerto, No. 2, in E (Op. 12), which his wife, Madame Carreño, has been playing in Berlin and other German towns, is, according to the well known critic, Herr Wilhelm Tappert, "a ridiculous product of impotency"; but in the opinion of the redoubtable Otto Lessmann, "it would be difficult to find amongst modern pianoforte concertos a work which can compare with D'Albert's for wealth of invention, warmth, 'Geist,' and excellent workmanship." Which is right?

On July 1 next the Director of the Brünn (Moravia) Stadt-Theater, Herr Baumann, will commence a cycle of performances of Smetana's operas at the Theater Unter den Linden, at Berlin. The works to be performed will be "Der Kuss" (The Kiss), "Die verkaufte Braut" (The Sold Bride), and "Dalibor." For these performances a special company has been engaged, which will afterwards be taken to Chicago.

Herr Arthur Nikisch, late Conductor of the Boston Symphony Orchestra, has been appointed first Conductor and Director of the Opera House at Budapest.

A new opera, by Georg Rauchenecker, and entitled "Ingo," was performed for the first time at Elberfeld and was well received. It is founded on Gustav Freytag's celebrated novel "Die Ahnen."

Herr Peter Ludwig Hertel, of the Royal Opera, Berlin, has retired from his posts of "Balletcomponist" and "Musikdirektor," after forty years' artistic activity. He is the composer of numerous ballets, and some of his music has achieved wide popularity.

On the 1st ult. Herr Georg Goltermann, well known in this country as a composer of music for the violoncello, celebrated the fortieth anniversary of his engagement at the Frankfurt-on-Main Stadt-Theater. As a mark of the high esteem in which he is held, gold and silver laurel wreaths, and numerous other valuables, were presented to him by the members of the theatre, &c. Herr Goltermann will shortly retire from the post he has held for so many years.

Owing to ill-health, Professor Carl Klindworth is about to relinquish the direction of his Conservatorium at Berlin, which will, in consequence, be amalgamated with the Scharwenka Conservatorium.

Herr Felix Mottl, of Bayreuth fame, conducted, on the 14th ult., a Concert at Brussels, at which Brahms's Third Symphony and several Wagner selections were played. He had an enthusiastic reception.

The ninth Anhalt Musical Festival took place at Zerbst on the 6th and 7th ult. Haydn's "Seasons," Mendelssohn's Violin Concerto (played by Fräulein Betty Schwabe), Wagner's "Meistersinger" Vorspiel, and Beethoven's "Leonore" Overture, No. 3, were among the works which were performed in a thoroughly artistic manner, under the conductorship of Herr Klughardt, of Dessau. The choir numbered 350, and the soloists were Fräulein Gleiss, Herren Fenge, Gerhartz, and Reichmann.

The twenty-ninth meeting of the General German Musical Society was held at Munich during the last days of May. We shall give further details in our next number.

Rubinstein's sacred Opera "Moses" will be given by the Berlin Philharmonic Choir during next autumn.

The great event of the Paris Opéra season has at last taken place—Wagner's "Walküre" was successfully produced on the 19th ult. The characters were taken by M. Van Dyck (*Sigmund*), Madame Caron (*Sieglinde*), Mdlle. Bréval (*Brünnhilde*), Madame Deschamps-Jehin (*Fricka*), M. Gresse (*Hunding*), and M. Delmas (*Wotan*). Of these, the last-named seems to have been by far the most satisfactory. The staging is said to be excellent, but some of the costumes are taken exception to. To the "old" Wagnerians the performance has, however, given but little pleasure, their recognised head, M. E. Dujardin, having hardly a good word for it. Several repetitions of the performance have already been given.

M. Saint-Saëns's new two-act comic opera "Phryne" was produced at the Paris Opéra Comique, on the 24th ult., and seems to have been very successful. The libretto, by M. Angé de Lassus, is said to be of the slightest texture, while the music is alternately frivolous and solemn, droll and expressive, but always clever and interesting, as goes without saying in the case of this versatile composer. Of the performers, Mdlle. Sybil Sanderson, in the *title-rôle*, was excellent, both vocally and histrionically, while her fine physique made a somewhat risky plot at any rate plausible.

Delibes's posthumous opera "Kassya," the orchestration of which was completed by M. Massenet, does not seem to have been the great success with the public which it was expected to be. The critic of the *Temps*, M. J. Weber, expresses his disappointment at the result, and adds: "I have an idea that, like 'Carmen,' which was not a real success until after its return from Germany (and England, he might have added), it would be also a good thing for 'Kassya' to travel a little." "C'est absolument notre avis," remarks *Le Ménestrel* to this.

Weber's "Oberon" is to be performed next season at the Paris Opéra Comique. MM. Jules Barbier and Phillipe Gille are translating the libretto, whether from the original English or the German translation of the latter seems doubtful.

It is said that Madame Cosima Wagner wishes "Tannhäuser" to be the next opera of her husband's which shall be performed in Paris. For more than one reason, this would seem to be an unwise and even dangerous course to propose.

The violinist Franz Ondricek, who has been giving Concerts in Italy, has had a peculiar privilege extended to him—viz., that of viewing the body of Paganini. While staying at Parma, he obtained the necessary permission from the son of the great Genoese violinist, the Baron Achille Paganini, and the civil authorities of the town. It is said that a similar privilege has never before been granted. The body, which is, of course, embalmed, and especially the characteristic head, could be distinctly seen through the crystal window in the coffin, and were found to be quite intact.

Franchetti's "Asrael" has been accepted for performance at the Leipzig Stadt-Theater.

Berlioz's "Faust" has been given with immense success at the Theatre Dal Verme, at Milan. It has already been repeated seven or eight times. The same work has been similarly successful at Strassburg, in Alsace, where it was given in the original French.

The Orchestral Concerts, under the conductorship of Herr Felix Weingartner, at Milan, were very much appreciated by large audiences. Strange as it may appear to us, the only works which did not make any particular impression were Liszt's "Tasso" and the "Unfinished" Symphony of Schubert.

Signor Leoncavallo, of "Pagliacci" fame, is engaged on another opera, entitled "I Medici," which is to form the first part of a Trilogy, the remaining portions of which are to be called "Savonarola" (a subject already treated by Professor Stanford) and "Borgia."

The subject of Professor Stanford's first opera—viz., "The Veiled Prophet"—has also been used again, this time by Signor Daniele Napoletano, whose setting was produced, under the title of "Il Profeta velato," at the San Carlo Theatre, at Naples, on April 1, without, however, achieving more than a *succès d'estime*.

Signor Puccini is said to be engaged on an opera, the plot of which is taken from Murger's "Scènes de la Vie de Bohème," from which Signor Leoncavallo has also borrowed, as announced in our last number.

Verdi's "Falstaff" continues its triumphant career, Venice and Trieste being the latest additions to the list of towns in which it has been received with enthusiasm. The first performance in Vienna, with the original cast, took place on the 21st ult., and seems also to have been a great success, if we may judge from the reports in our daily papers.

Beethoven's Choral Symphony was performed some weeks ago at Kieff, in Russia, for the first time, and with such extraordinary success that two repetitions had to be given, all to crowded audiences. M. N. Winogradsky was the Conductor.

The Gesellschaft der Musikfreunde, in Vienna, has had a gold medal struck to commemorate the sixtieth birthday of Johannes Brahms. On its obverse it bears the likeness of the great master in profile, while the reverse displays palm and laurel wreaths and other emblems, as well as a suitable inscription.

The prize which the Duke of Saxe-Coburg has offered for the best one-act German opera has not yet been awarded, but the judges are engaged on the delightful task of going through the 121 scores which have been sent in.

On the 5th ult. a new comic opera, entitled "Das Sanct-Wernerfest," by Julius Mannheimer, was successfully produced at Breslau.

A Scandinavian Song Tournament will be held in Stockholm next season.

In commemoration of Professor I. P. E. Hartmann's fifty years' Jubilee as the Musical Director of the Copenhagen University Students' Vocal Society, a grand Festival Concert was given on the 3rd ult., in the Danish metropolis, in the presence of all the members of the Royal family and a large audience. A festival cantata composed by Professor Otto Malling was performed, and after the Concert a large torchlight procession took place, in which more than one thousand of Hartmann's friends and admirers took part.

Cowen's cantata the "Sleeping Beauty," in Danish entitled "Tornerose," met with a very favourable reception when recently performed in Copenhagen, under the direction of Professor Otto Malling.

Report speaks very highly of a new Pianoforte Concerto with orchestral accompaniment which was heard for the first time at the last Concert given by Concertföreningen in Copenhagen. The pianoforte part was well played by the composer, Mr. Holger Hamann, who is only nineteen years of age.

CORRESPONDENCE.

MR. WINGHAM'S MSS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to the admirable article of Mr. L. N. Parker in your May issue, it will please your readers, I am sure, to know that the whole of the late Mr. Thomas Wingham's manuscripts are in the hands of his executors, and the publication of many of them, it is hoped, will only be a matter of time and opportunity.

I am, Sir, yours sincerely,
J. ROBINSON.

4, Stratford Road, Marloes Road, Kensington, W.,
May 19, 1893.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

INQUIRER (Rotherhithe).—*It seems to us that the question must be decided by individual preference. There is no right or wrong in such matters—that is best which most conveniently allows the player to produce the effect intended by the composer.*

T. PRIOR.—*Kistler's music is published by F. Kistner, Leipzig; E. W. Fritzsch, Leipzig; C. Werner, München; Joh. Aibl, München; and Böhm and Sohn, Augsburg.*

SUITE.—*Bach's and Handel's Suites are printed both in Full Score and Orchestral Parts, and can be obtained of Messrs. Novello, Ewer and Co.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHBURNE, DERBYSHIRE.—The Orchestral Society gave the second Concert of its seventh season on Tuesday, the 9th ult., to an overflowing audience, which had been attracted largely, no doubt, by the appearance of Mr. John Thomas and Mr. Frederic Griffith. The principal piece in the programme was Mozart's Concerto for harp and flute, with orchestra, which was performed for the third time by this Society, but which is not, we imagine, very generally known. With the solo parts in such excellent hands the work met with very warm appreciation. The rest of the programme comprised Overtures *Son and Stranger* (Mendelssohn), *Bohemian Girl* (Balfe), two movements from Haydn's Symphony "The Surprise," Intermezzo from *Cavalleria Rusticana*, and a selection from *Maritana*. Mr. Thomas contributed a harp solo, two duets for harp and violin, with Mr. H. T. Abbott (all of his own composition), and a duet for flute and harp, with Mr. F. Griffith. It goes without saying that these admirable artists met with the reception due to their great talents. Miss Florence Howle, of Birmingham, was an acceptable vocalist, and Mr. W. H. Tutt conducted, as usual.

BRIGHOUSE.—At the Parish Church, on the 2nd ult., a very successful Organ Recital was given by Mr. J. H. Pearson, the composers represented being Salomé, Merkel, Lemaigre, Handel, Lux, Morandi, and others. Anthems were sung by Miss Marsden and Messrs. Mitchell, Sladdin, and Hirst.

BRIGHTON.—Under the auspices of the School of Music, Mr. Sandor Merei delivered a most interesting Lecture-Recital on "Serenades and Nocturnes" (with vocal and instrumental illustrations), at the Pavilion, on the 6th ult. He was assisted by Herr Meuges (violin), Mr. C. H. Gill (violoncello), and Mr. F. Davy (pianoforte).

BURTON-ON-TRENT.—A very successful Concert took place on the 4th ult., when the members of the Musical Society gave an excellent performance of *Judas Maccabæus*. The principal soloists were Miss Thudichum, Miss Frances Turner, Mr. Braxton Smith, and Mr. Arthur Appleby. Mr. H. T. Abbott was leader of the orchestra, and Mr. L. F. Day conducted with much ability.

CAMBRIDGE.—The members of the Church of England Young Men's Society Musical Union gave a successful Concert in the Guildhall on the 2nd ult., when J. F. Barnett's cantata *The Ancient Mariner* was performed. The soloists were Miss Florence Monk, Miss Woodhead, Mr. Walter Driver, and Mr. P. C. Hague Ingram. Miss Monk was in splendid voice and won golden opinions. Her most successful effort was in the recitative and air "And a good south wind," but she also was heard to very great advantage in the recitative, solo, and chorus "And the bay was white with silent light," wherein the members of the Union shared the honours. Mr. Driver sang the tenor parts with taste and Mr. Ingram satisfactorily rendered the bass solos. The chorus had been most carefully trained and acquitted themselves well. The small orchestra, led by Mr. R. Hague Ingram, was also efficient. Mr. W. T. See conducted, Mr. H. Pain was at the pianoforte, and Mr. F. Bowman at the organ.

CHELTENHAM.—Herr Lortzing's Choir's "At Home" took place at the Rotunda on Saturday, the 6th ult. A large audience attended, and the programme, which was successfully performed throughout, included *The Lady of Shalott*, a cantata for female voices by Wilfred Bendall; Gounod's "Au bruit des lourds marteaux," Mr. Macgowan; "The Cotter's Saturday Night" Chorus, by A. C. Mackenzie; and Cavatina, "O tu Palermo," Verdi, admirably sung by Mr. R. E. Prior. Dr. A. E. Dyer, Mrs. Darby, and Miss Williams accompanied the various pieces of the programme.

CHIGWELL.—A large portion of Handel's *Messiah* was very well rendered in the Parish Church on the evening of Ascension Day. The church choir was augmented to seventy voices, by the addition

of the ladies' choir. Mr. Henry Riding conducted, and the soloists were Masters W. Scott and Aubrey Jennings, and Messrs Herbert Clinch and E. D. Jordan.

CLEETHORPES.—The Choral Society gave its last Concert for this season on April 27, when G. A. Macfarren's *May Day* was performed, followed by a miscellaneous selection. The principal vocalists were Miss Annie Norledge, Miss Florence Chapman, Mr. C. H. Dawson, and Mr. E. Anderson. Mr. J. W. Browne was the leader of the band and Mr. C. W. Godson again the Conductor, whilst Mr. C. D. Morton ably officiated as pianoforte accompanist.

CORK.—The St. Luke's Choral Society gave an excellent Concert, at the Assembly Rooms, on the 15th ult., under the conductorship of Mr. J. C. Marks. The programme opened with Sterndale Bennett's *May Queen*, which was splendidly rendered by a chorus of over 100 voices and large orchestra. Miss Hilda Marks sang the part of the May Queen admirably; as the Queen, Miss Phillips created an excellent impression; Mr. W. S. North, a Dublin tenor, was the Lover; and Mr. T. J. Good, Robin Hood. Solos were contributed by Mrs. Longfield, Miss Hall, Miss Marks, Mr. Palmer, and Mr. North. The orchestra performed Dr. Marks's Triumphal March from *Gideon*, and the principal concerted pieces were Cowen's "Wedding Chorus" (*Rose Maiden*), an Orpheus Glee, and a part-song, "Blow, ye balmy breezes" (specially written for the Concert by Mr. J. C. Marks), which was very well received.

DEAL.—The Deal and Walmer Choral Society brought its second season to a close on the 9th ult., with a most successful performance of Handel's *Messiah*. Of the soloists Miss Marjorie Eaton was especially good, particularly in "I know that my Redeemer liveth." The other principals were Miss Bessie Doré, Mr. J. Pearson, and Mr. Arthur D'Oyley. The Concert reflected great credit upon Mr. Troman, the Conductor.

DRIFFIELD.—The Choral Society gave an extra Concert, in the Temperance Hall, on April 24, the first part of which consisted of Gade's *Erl-King's Daughter*, Miss Marjorie Eaton, Miss Annie Marshall, and Mr. Chilver Wilson being the principals. Later in the evening Miss Alice Simpkin played violin solos. The Concert was under the direction of Mr. C. J. Harold Shaw, Organist of the Parish Church.

DUNDALK.—An Organ Recital was given by Mr. J. W. Dry, on the 12th ult., at the Parish Church. Works by Mendelssohn, Wesley, Gounod, Bach, Handel, Capocci, Wagner, and R. P. Stewart were played.

EXETER.—On April 30, at St. James's Church, a Musical Service was held, consisting of sacred songs, organ solos, and Easter carols. The Rev. H. Gibbon sang with much taste Gounod's "There is a green hill" and Rodney's "Calvary." Mr. Edwin N. Tayler, the Organist, played Mendelssohn's Second Sonata, the Andante from Haydn's "Surprise" Symphony, Offertoire in A (Salomé), and "Cornelius" March (Mendelssohn). The congregation was a large one.—The Orchestral Society's first Concert of the season, given on the 18th ult., in the Public Room, was a great success. The programme included Schubert's *Rosamunde* Overture; the three dances from *Henry VIII.*, by German, which pleased immensely, and were interpreted with great spirit and taste; the Overture to *Oberon*, the inevitable Intermezzo from *Cavalleria*, Weber's Concertstück, and Mendelssohn's Capriccio (Op. 22), the pianoforte parts of which were admirably played by Dr. H. J. Edwards. The Rev. N. M. Morgan Brown sang and Mr. Moore conducted with great firmness and intelligence.

FENNY STRATFORD.—Performances of *The Messiah* were given in the Town Hall by the Musical Society on the 3rd and 4th ult., under the conductorship of W. J. Leir, Esq. The soloists were Miss Down, Miss Daniel, Mr. F. Hamlyn Crimp, and Mr. S. Heath. The band and chorus, numbering upwards of sixty, discharged their duties in a very efficient manner, as did also the organist, Master W. E. Kirby. The appreciation shown by the large audiences proved that the efforts of those concerned had not been thrown away.

HAYLE, CORNWALL.—The Choral Society gave its third Concert on April 26, in the Public Hall. Handel's *Acis and Galatea* formed the first part of the programme. The soloists were Mrs. Williams (Truro), Mr. Thomas (Truro Cathedral), Mr. Rowe (Camborne), all of whom sang most artistically. Mr. Thomas kindly undertook the part of Acis at very short notice. The choruses were sung with plenty of spirit. The accompanists were Mrs. Collings, pianoforte, and Mr. H. V. Pearce, American organ. The Rev. W. M. D. La Touche conducted. The second part of the programme consisted of a miscellaneous selection.

HERTFORD.—The East Herts School of Music gave a highly creditable performance of Parts 1 and 2 of the *Creation*, on the 2nd ult., in the Corn Exchange. The chorus and orchestra were supplemented by members of the Ware Musical Society and by professional assistance from London, and under the direction of Mr. Gregory gave one of the best performances yet heard in Hertford. The solo parts were sung by Miss Florence Monk, Mr. G. H. Gregory (who replaced Mr. Trelawny Cobham), and Mr. R. E. Miles. Miss Monk won special favour by her charming rendering of "With verdure clad" and "On mighty pens," both of which she sang with admirable taste and expression. There was a short miscellaneous second part.

KINGSTON-ON-THAMES.—An Organ Recital was given by Mr. A. Percy Alderson, at All Saints' Church, on the 18th ult. The programme included works by J. S. Bach, Bennett, Guilmant, Mendelssohn, Silas, Salomé, and Liszt.

LOUGHTON.—The Choral Society gave its final Concert of the season on the 24th ult., when Mendelssohn's *Athalie* was well performed. Miss Edythe Kemp, Miss Florence Rawe, and Mrs. Jay sang the solos. The verses were read by Mr. H. W. Elphinstone, and the accompaniments were played by Miss Kate Mead and Mr. J. H. Lauer. The first part contained part-songs by Alice Mary Smith, Dr. Reynolds ("Crossing the Bar"), Mendelssohn, Cowen, &c., and the Concert was conducted by Mr. Henry Riding.

MIDDLESBROUGH.—A Pianoforte Recital was given with great success on the 4th ult., at the Cleveland Society's Hall, by Miss Louie Heath, who played pieces by Beethoven, Schumann, Chopin, Edward German, Lachner, and others. Songs by Handel, Liszt, and Cornelius were contributed by Miss Bessie Kilburn.

MADELEY, SALOP.—The Choral Society gave its last Concert on the 8th ult., when the *pièce de resistance* was Dr. C. H. Lloyd's beautiful work *The Song of Balder*, the soprano solo being taken by one of the members, Mrs. Stubbs. Another feature was the excellent quartet (A.T.T.B.), who gave in good style five or six pieces which were highly appreciated. A violoncello solo of Goltermann's, by the Conductor, with two choruses by the Society and a few songs by members, helped to make up the programme. There was an unusually large audience for the time of year.

ST. AUSTELL.—A successful performance of *The Messiah* was given at a Festival Service in the Parish Church, on the 16th ult., by an augmented choir of sixty voices, under the conductorship of Mr. James Griffin, the church Organist. The soloists were Mrs. Herring Mason, Misses Griffin and Hicks, Mr. Gilbert W. Ball, and the Rev. A. V. Thornton. The choruses were rendered with great precision, especially "Let us break," "All we like sheep," and "Hallelujah." Mr. F. J. Mountford very ably presided at the organ. The fine old Parish Church was crowded by a very large congregation.

TUNBRIDGE.—On the 16th ult. a successful Concert was given by the Amateur Musical Society in the Public Hall. The soloists were Miss Julia Jones, Mr. Bernard Lane, Mr. Arthur Barlow, Miss Caro Clifford; Miss Jackson was the accompanist; Mr. G. Dawes was the leader of the band; Mr. M. O. Hodgson presided at the harmonium, and Mr. B. S. J. Waghorne conducted. The first part of the programme consisted of E. Prout's cantata *Alfred*, which was well rendered throughout, the triumphal march being exceedingly well played by the band. The second part was miscellaneous, and included Mr. A. Herbert Brewer's unaccompanied part-song, conducted by the author, and entitled "Song and Summer," which was beautifully rendered.

WASHFORD.—A Concert in Memoriam of Sterndale Bennett was given by the Roadwater Musical Society, at the Railway Hotel, on the 18th ult., when the programme consisted entirely of compositions by that musician, and included his cantata the *May Queen*. The solos in this work were sung by Miss Marsland, Miss E. Davis, Mr. T. Taylor, and Mr. Loveday. The other vocalists who took part in the miscellaneous portion of the programme were Miss Davis, Miss C. Risden, Miss Gooding, Miss Ayres, Miss B. Brewer, and Miss M. Hole; Messrs. J. R. Davis, J. H. Davis, Gooding, and H. Brewer. Miss A. M. Green and Mr. T. J. Dudeney (who also conducted) played the Three Diversions (Op. 17) for pianoforte duet. The Concert was highly successful.

WOODHOUSE, LEEDS.—Mr. Herbert Walton, Organist of St. Mark's Church, gave a Recital on the organ in that Church on the 15th ult. The programme included Bach's Passacaglia, an Adagio by A. Guilmant, Liszt's Prelude and Fugue on "B. A. C. H.," Mozart's Grande Fantaisie in F, Andante con Variazioni by Rea, and Widor's Grande Symphonie (No. 6). Miss Beecroft was the vocalist. The offertory was to be devoted to the Renovation Fund.

ORGAN APPOINTMENTS.—Mr. Alfred Borwell, Organist and Choirmaster to St. Luke's, Hackney.—Mr. J. M. Ennis, Organist and Choirmaster to the Church of St. Mary, Brookfield, Dartmouth Park Hill.—Mr. Geo. H. Lawrence, Organist and Choirmaster to Kentish Town Congregational Church.—Mr. Ernest Lindop, Organist and Choirmaster to the Parish Church, Wigton, Cumberland.—Mr. Henry Long, Organist and Choirmaster to St. John the Evangelist, Walworth Road.—Mr. J. A. Rodgers, Organist and Choirmaster to St. Mary's Church, Sheffield.—Mr. Walter J. Searls, Organist and Director of the Choir to St. Mark's, Regent's Park.—Mr. J. Harraway Slape, Organist and Choirmaster to St. John's, Kilburn.—Mr. John H. E. Ashworth, to St. Andrew's, Plaistow.—Mr. Burnham Horner, to St. Luke's, South Kensington.

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Air—"Wise men flatt'ring, may deceive you" }
Recit.—"O grant it, Heaven" .. .. } (Judas Maccabæus).
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Air—"Pious orgies" (Judas Maccabæus).
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Recit.—"He was cut off out of the land of the living" } (Messiah).
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Recit.—"He that dwelleth in Heaven" } (Messiah).
Air—"Thou shalt break them" .. .. }
Recit.—"'Tis well, my friends" } (Judas Maccabæus).
Air—"Call forth thy powers" }
Recit.—"Thanks to my brethren" .. .. } (Judas Maccabæus).
Air—"How vain is man who boasts in fight" }
Recit.—"My arms! against this Gorgias will I go" } (Judas Maccabæus)
Air—"Sound an alarm!" .. .. }
Recit.—"O loss of sight" } (Samson).
Air—"Total eclipse" .. }
Recit.—"Deeper and deeper still" } (Jephtha).
Air—"Waft her, angels" .. .. }
Air—"The enemy said" (Israel in Egypt).
Recit.—"My grief for this" .. .. } (Samson).
Air—"Why does the God of Israel sleep?" }
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Recit.—"Then shall the eyes of the blind be opened" } (Messiah).
Air—"He shall feed His flock like a shepherd" .. }
Air—"He was despised and rejected" (Messiah).
Air—"Father of Heav'n" (Judas Maccabæus).
Air—"Return, O God of Hosts" (Samson).
Air—"Their land brought forth frogs" (Israel in Egypt).
Air—"Thou shalt bring them in" (Israel in Egypt).
Air—"O Lord, whose mercies" (Saul).
Air—"Lord, to Thee each night and day" (Theodora).
Recit.—"Great prophetess, my soul's on fire" } (Deborah).
Air—"In the battle fame pursuing" .. .. }
Recit.—"'Twill be a painful separation" } (Jephtha).
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Air—"Why do the nations so furiously rage together?" (Messiah).
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Recit.—"I feel the Deity within" } (Judas Maccabæus).
Air—"Arm, arm, ye brave" .. }
Recit.—"Be comforted" .. .. } (Judas Maccabæus).
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25	Fac ut portem, from "Stabat Mater" .. Rossini	26	Pièta signore, from Oratorio "San Giovanni Battista" .. .. Strade
27	Overture to "Julius Cæsar" .. .. .. Handel	28	Serenade .. .. F. Schube
29	Aria (1765) .. .. Gluck	30	Aria from "Alcina" .. .. Hand
31	Aria from "Artaserse" (1730) .. Leonardo Vinci	32	Cantata .. .. Alessandro Scarla
33	Aria (1769) .. .. Gluck	34	Aria (1784) .. .. .. Domenico Cimaro
35	Diedi il core (Aria) .. .. Handel	36	Siciliana .. .. Lo
37	Andante .. .. Long Adagio .. .. Keeble	38	Aria (1763) .. .. Padre Mart
39	Kyrie eleison, from Mass in G .. .. Schubert	40	Aria (1767) .. .. Glu
41	Sanctus and Hosanna, from Mass, Op. 43 .. André	42	Last Chorus from "Mount of Olives" Beethov
43	He shall feed His flock, from "Messiah" .. Handel	44	Quoniam tu solus (1788) .. Vincenzo Righ
45	Hallelujah Chorus, from "Messiah" .. Handel	46	Turn Thy face, Then shall I teach, I will magnify Thee, from Anthems J. Weld
47	The heavens are telling, from "Creation" .. Haydn	48	Andante and Allegretto from Violin Sonata in A major .. .. Hand
49	Slow movement, from Symphony (36) .. Haydn	50	Andante con Variazioni from the Notturno, Op. 34 Louis Spo
51	Wie nahte mir der Schlummer C. M. von Weber Aria .. .. Comte de St. Germain	52	Marche solennelle, Op. 40 .. .. F. Schube
53	Adagio from the Notturno, Op. 34 .. Louis Spohr	54	Ave Maria, from the Evening Service, Book 7 Cherub
55	Overture to "Samson" and Minuet (1742) .. Handel	56	The arm of the Lord .. .. Hay
57	Deh lascia o core, from "Astianatte" (1727) Giovanni Buononcini	58	Gloria in excelsis, from Mass No. 2, in G .. Schube
59	Il pensier sta negli oggetti, Aria (1792) .. Haydn	60	Gloria in excelsis, from Twelfth Mass .. Moza
61	How lovely are the messengers .. Mendelssohn	62	Notturno .. .. F. Kalkbrenr
63	Che farò senza Euridice .. .. .. Gluck	64	Aria in A flat .. .. Louis Spo
65	Cujus animam .. .. Rossini	66	Air and Gavotte from Orchestral Suite J. S. Ba
67	Aria .. .. Antonio Sacchini	68	Aria in B flat, and Adagio in B minor Louis Spo
69	Valli profonde .. .. .. Marco da Gagliano	70	Mia speranza .. .. Giuseppe Sa
71	Aria .. .. Baldassero Galuppi	72	Duetto .. .. Mendelsso Padre perdona (Aria) .. .. Adolfo Has
73	Adagio patetico .. .. .. J. B. Cramer Cavatina in G minor .. .. .. Louis Spohr	74	Gloria in excelsis, from First Mass .. .. Hay
75	Aria .. .. Marcantonio Cesti	76	Agnus Dei, from First Mass .. .. .. Moza
77	Kyrie eleison, from Twelfth Mass .. .. Mozart	78	Vivace from Symphony in B flat .. .. Hay
79	He was despised, and Comfort ye, My people Handel	80	I know that my Redeemer liveth .. .. Hand
81	Aria .. .. Antonio Sacchini	82	Neapolitan Air .. .. .. Author unkno
83	Mi restano le lagrime, from "Alcina" .. Handel	84	Andante from Sonatina .. .. .. Clemer Piangerò la sorte, "Giulio Cesare" .. Hand
85	With verdure clad .. .. Haydn	86	The marvellous work .. .. Hay
87	O lovely peace .. .. Handel	88	Rentrée de la procession .. Alexandre Leprév
89	Offertoire in C .. .. .. Alexandre Leprévost	90	Larghetto in A flat .. .. Alexandre Leprév
91	Communion in B flat .. .. Alexandre Leprévost	92	Offertoire, or Sortie, in E flat Alexandre Leprév
93	Voluntary in G major .. .. .. John Stanley	94	Voluntary in G minor .. .. .. John Stanl
95	Voluntary in D minor .. .. .. John Stanley	96	O Lord, remember, "Last Judgment" Louis Spo
97	Andante (grand septuor) .. .. J. N. Hummel	98	On song's bright pinions .. .. Mendelsso
99	Ja es soll mir Wonne schaffen .. Louis Spohr	100	Lang mögen die Theuren leben .. Louis Spo
101	Marche Funèbre, from Sonata, Op. 35 .. Chopin	102	O rest in the Lord (Aria), and For the mountains shall depart, "Elijah" .. Mendelsso
103	Adagio, from the Quartet, Op. 125, No. 1 F. Schubert	104	Thou shalt bring them in, "Israel in Egypt" Hand
105	Ja, hoffe, from "Faust" .. .. Louis Spohr	106	Stille noch dies Wuth verlangen .. Louis Spo
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PRACTICAL EXAMINATIONS may take place at any time (excepting in the months of August and September), at the various centres throughout the United Kingdom.

Next LOCAL THEORETICAL EXAMINATION, November 29.

The HIGHER EXAMINATIONS for the Diplomas of A.Mus. M.I.C. and L.Mus. M.I.C., also for the Certificates of Associate-Pianist, Associate-Vocalist, Associate-Violinist, Associate-Organist, will be held on July 28.

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For further particulars see the new Calendar and *Church Musician*; or, apply to the Warden.

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The HALF-TERM began May 29.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JULY 1, 1893.

MUSIC IN A FRENCH CATHEDRAL.

THE city of Reims is within an easy distance of London—that is to say, it may be reached in eight or nine hours of comfortable travelling from Victoria or Charing Cross *viâ* Dover and Calais. In the case of Swiss tourists, the lengthy journey to Bâle may be most pleasantly interrupted by a halt at Reims; but the traveller must be careful to change his carriage at a roadside station or box called Béthény, as the express trains for Switzerland do not pass through Reims itself.

Several passing visits to Reims—the name may be easily mis-pronounced—have made the town and its renowned Cathedral familiar to me; but I desire to explain, *in limine*, that I have not the pleasure of acquaintance with any of the members, clerical or lay, of the Cathedral staff: hence it follows that any remarks which I may permit myself to make upon their musical doings will be entirely untinged by prepossession or prejudice. A few words more of preliminary matter may tend to establish a good understanding between my readers and myself. An Anglican churchman by birth, education, and conviction, I trust I may be allowed to entertain and express a profound respect and reverence for forms of worship in which the devotions of many millions of faithful souls are enshrined: unable to accept their teachings on some few points of controversy, I am willing and happy to be a learner at the feet of those between whom and myself the association of Art with Religion is common ground of agreement. And now to my subject.

The magnificent Cathedral, Notre Dame de Reims, contains two organs, both of which are used at the Grand'-Messe and at Vespers on all Sundays and Feast-days. The chief organ, in an imposing case of Renaissance design and workmanship, with the choir organ in front, is boldly bracketted-out against the North wall of the transept, a position in which the player can well hear the voices of the priests at the altar and of the singers in the choir. He has nothing, however, to do with the accompaniment of these voices, as I shall just now explain. The present instrument is by Messrs. Abbey of Versailles, and, like all modern French organs, abounds with excellent reed stops. The tone of the full organ (if I have heard it really full) is very noble and majestic, but the fine reeds are predominant, and I miss the brilliancy of mixtures. But I may mention, in passing, that as our "Concluding Voluntary" has no place in a church like this, and Organ Recitals are equally unknown within those sacred walls, it is very possible that the full power of the instrument may be rarely heard. In my humble opinion, which must be taken for what it is worth, the present organist is a very able and accomplished performer. The numerous short interludes which occur in the service are marked by great refinement of taste and wealth of invention; no doubt, the occasional use of the Voix Humaine, with tremulant, is inevitable, but it is not carried to excess. Many of our own young players might, indeed, learn a most useful lesson by listening, in a teachable mood, to the extemporization of this gentleman.

The second organ, a two-manual instrument with some twelve or fifteen stops, including an effective trumpet, enclosed in a beautiful case, designed, I believe, by Viollet le Duc, stands under the first southern arch of the choir; the console is reversed, and thus the player has an uninterrupted view of all the vocal choir and of the conductor, whom I shall mention directly. The very competent person who sits at this instrument is responsible for the accompaniment of all the vocal music, whether the plainsong of the Psalms and of the venerable hymns of the Church or the very high-class compositions sung at the Grand'-Messe and at Vespers. He has nothing to do with the tuition or discipline of the choral body. This is entirely in the hands of a choirmaster, at present a very young man, who is responsible for the performance of all the harmonised music, and who conducts it with a *bâton*. The accompanist is certainly under his orders, though greatly his senior in age. Do I hear some reader exclaim "This would never work in an English Cathedral?" Perhaps not. But let us proceed. The rank and file of the choir consists of about twelve lay-clerks, one of whom plays an ophicleide, two others the contra-bassi, which reinforce the bass part in all considerable French churches; of the other nine, six are basses, mostly big burly fellows, endowed with those surprising voices of rough quality which are never heard in our moist and misty climate. Of two of the tenors I must speak in terms of warm admiration. It is the custom to assign every alternate verse of the Psalms to a single tenor voice, the intermediate verses being sounded-out with immense force an octave lower by all the men. This necessarily gives a superabundance of high notes, F's and G's, to the solo singer. The way in which the Reims tenors seem to revel in these high notes is refreshing to witness; and be it well remembered that this hearty and honest exertion of vocal power is not bestowed on a show-off solo in an anthem before a listening audience. The plainsong, venerable and often majestic as it is, affords no field for ostentatious display. It is a matter of every-day routine, and the heartiness with which it is rendered at Reims (and elsewhere) speaks volumes for the true artistic honesty of French lay-clerks. The Amens, I am bound to add, are often or generally out of tune in French churches, and Reims is no exception. The chorister-boys, in their pretty dress of short cotta and scarlet cassock, are in number about eighteen, say twelve soprani and six contralti. (I do not pretend to strict accuracy in giving the numbers of either the men or the boys.) The little fellows appear to me to be well cared-for and cheerful: I believe they are lodged in a school-house near the Cathedral—a *maîtrise*, the French call it—whence they are brought to church by their master, an elderly priest, or his young assistant. Like the lay-clerks, the boys sing "as if they meant it." In all the harmonised music, the men and boys leave their places, Decani and Cantoris, and cluster round the conductor at music desks placed in the middle of the choir. A most picturesque group they form, with the bright scarlet tints relieving the uniformity of black and white: and a most favourable formation it is for the production of the best musical effects, as all musicians must readily allow. The leading boys are close to the conductor, on his right and left; the leading tenors and basses behind them; the rest of the chorus complete the circle; the accompanist at the small organ is not two yards distant. No wonder that the most elaborate compositions, *alla* Palestrina, can be, and are constantly sung with perfect accuracy and precision. No wonder that hymns, with endless variety of treatment, and with an indescribable charm of unworldly beauty, thrill the soul of the listener and haunt his memory after he has left the church. Again, perhaps, the question may be asked: "Would this work in an

English Cathedral?" In the name of common sense, why not? But once more, let us proceed. I do not know with whom rests the responsibility of choosing the music. But I suspect that the clergy give general directions as to length or brevity of the service, and that the choirmaster submits to them his scheme of music for the coming Sundays and festivals. The choice—to whomsoever it belongs—ranges over a wide field. I recall a service on the Ascension Day of last year, when all the music of the Mass and of Vespers was of the school of Haydn and Mozart, full of exquisite melody, each movement worked out fully, solo passages for soprano, rendered by a boy with a voice of rare quality. On a more recent occasion, this boy's voice had gone the way of all boys' voices, and he had no successor; the order for brevity had apparently gone forth, and all the movements were short, but very interesting and clever, full of canons and other contrapuntal intricacies, admirably sung. Again, I have been present when one lovely and tender piece of modern harmony has given relief to a service otherwise rather severe and colourless. In this eclecticism Reims is on a par with our English Cathedrals. But our English Cathedrals are not and cannot be on a par with Reims while we lack the grand old hymns which have come down through the centuries—some of them rugged and unlovely, some of them strangely beautiful, all of them utterly removed above and beyond mere secular associations. It is these which give its chief charm to the service at Reims. The removal of these from the English Prayer Book by the Reformers of the sixteenth century was one of those errors which can now never be repaired. Let us be thankful, however, for what we still possess.

I have thus far attempted to convey to my readers the general impression made upon me by the church music at Reims. Its great characteristic is power, energy, heartiness. Other choirs may surpass it in careful observation of *les nuances;* it cannot be compared with that of Cologne, for instance, in the attempt to attain the impressive effect of the *pianissimo*. But for honest, resolute singing it would not be easy to find its superior. That any boy could be dreamy and inattentive, that any man could be lazy and negligent, seems a sheer impossibility as you listen to the singing at Reims.

But my purpose in writing this letter would be only half accomplished if I here threw down my pen. Twice in the course of it I have hinted at the possibility of comparison between English and French Cathedrals. In briefly pursuing this line of thought, I exclude from view the well-known choirs of the capitals of both countries, which enjoy exceptional advantages, and possess the command of exceptional pecuniary resources. Leaving London and Paris out of the question, let us ask ourselves whether a parallel may be instructively drawn between any one of our provincial Cathedrals and the provincial Cathedral of Reims. Take, first, the pleasant duty of noting the family likeness between the two. Both keep up daily services; both adorn their services with the best music which they can obtain or manage; in both a few men, professedly vocalists, but mostly tradesmen or even artisans, appear in an ecclesiastical dress twice in the day to sing their parts; in both, a small battalion of boys, now-a-days well taught and kindly treated, form a cheerful feature in the picture. And in the services themselves, note the strong resemblances. Both English and French sing the Psalms and Canticles, and many hymns, antiphonally; in both the voice of a clerical chanter is answered by choral responses and versicles; our English Communion Service is but a translation of the Latin Ordinal, though the grand hymns, Gloria in Excelsis, Credo, and Sanctus, occur in a different order; and happily the same music can be used for it, and is so used in many churches on both sides of the Channel. All this, and more, we possess in common with our neighbours. But when we come to practical details of management and organization, divergencies at once appear. I have sketched the French portrait; let me use a soft brush and mild colours in sketching the English features. With us an organist, generally—perhaps always—an accomplished and intelligent musician, sometimes a composer, "presides" (as the phrase goes) at the organ, and is responsible for the due performance of the music by the choir. If he resents interference, especially by any of the clergy, I do not know that we have any right to blame him. But I think he may well envy the position of his brother organist at Reims, who, unlike himself, has no anxieties about accompaniment. Our lay-clerks, when once "sworn-in" to their offices, are irremovable during good behaviour. A man's voice may be utterly worn out; his health may be indifferent; his contribution towards the general effect of the service may be absolutely *nil*, or, worse still, may be a minus quantity; yet there he is, year after year, more and more useless as old age creeps over him. His stipend is greatly in excess of that of the French lay-clerk; he is better paid (all things considered) than the minor canons; yet he is generally a grumbler. I regret that I cannot soften these expressions. In most of the English provincial Cathedrals the lay-clerks are a very weak point. The boys, obedient and docile, are they so arranged, with us, as to give them the best chance of using their pretty voices with effect? Our Reims friends would be astonished, I think, if, on a visit to us in England, they noted our strange adherence to the antiphonal arrangement of two choirs at times when every musical instinct would suggest the massing of the two choirs into one. What valid argument can be urged against the adoption by us of their plan? The Psalms and Canticles (if these last are antiphonally written) being over, the Creed recited, and the Collects said, what serious or patent objection can be reasonably held to exist against grouping the united choirs in a circular formation? In these days of cheap octavo editions, the placing of music desks might not be necessary, as the copies could be held in the hands of the singers. But the conductor and his *bâton!*—and the accompanist obeying his beat! Well, we may not be ripe for these novelties. I frankly declare that I should give them a hearty welcome.

The last great difference between French and English provincial Cathedrals remains to be noticed, and may well form the conclusion of this letter. At Reims the clergy, from His Eminence the Cardinal-Archbishop down to the youngest Abbé, say all their devotional forms with the inflections and cadences of the ecclesiastical tones; and it is perfectly evident that the musical services, from beginning to end, are carried on and sustained with their entire approval and powerful support. I am on delicate ground, but truth compels me to assert that in England the superior or capitular clergy, with some few exceptions, have no love for the Cathedral type of Divine service. Many of them—a majority, I verily believe—would hold up both hands in support of a motion for substituting metrical hymns for anthems, and chants for "services." In more than one English Cathedral this change has been made on two or three days in each week. In the same, and in others, the proposal to *read* the whole service on one day in the week, parson-and-clerk fashion, has been carried with joyful unanimity, the minor canons (one of them Precentor!) ineffectually but earnestly

protesting. Each canon comes into residence, according to our wretched English system, rivetted on us by Acts of Parliament, for his two or three months in each year. He endures his bondage—I have heard him use the word—with as much patience as he can muster, and gladly hastens back to his permanent home, perhaps in a distant county; and when he is in residence, and for the moment monarch of all he surveys as he is ushered in by the verger, he is far more likely to listen to the silly remarks of his daughters, or the flippant criticisms of his sons, than to the sober counsels of the permanent members of the clerical staff, resident all the year round, and quietly doing the real work of the Cathedral with slender remuneration and small share of thanks. And there are many true sons of the Church who hold that the English Cathedrals, in their present condition, are the weakest and most vulnerable point in her system, and that even a further surrender of revenue might be salutary if it left each of our grand churches under the government of one responsible head, aided, as at Reims, by a staff of clerical and lay musicians, well versed in their duties and heartily loving them.

W. E. D.

FROM MY STUDY.

THE volume of "Privy Purse Expenses of the Princess Mary" begins in December, 1536, and continues, with the omission of certain days in February and the whole of March, 1539, to May in the year just named. It resumes in December, 1542, and finally closes in December, 1544; the space of time covered being four years and seven months. The original MS. of the accounts is in the British Museum (17B xxviii.). "It is a moderate sized quarto volume, written on paper, in a fair, distinct hand, and is authenticated in many places by the signature of the Princess Mary, who has also made several corrections, and, in a few instances, added marginal observations."

Frequent entries of gifts made to the Children of the King's Chapel show that Mary had a soft spot in her heart for the singing boy. The editor, Mr. Madden, gives an interesting note with regard to this part of the Royal Household. He says: "In the *Liber Niger* of Ed. IV. we find very particular rules relative to its government. The number of Children (or, as we should now term them, choristers) was then eight, who were found in apparel by the King's Cofferer, and had a 'Master of Song' appointed by the Dean to teach them music. 'These Children eate in the Hall dayly, at the Chapel board, nexte the Yeomane of Vestry; taking amongeste them for lyverye daylye for brekefaste and all nighte, two loves, one mess of greate meate, II. galones ale, and for wintere seasone, IIII. candles p'iche, III. talsheids, and lyttere for their pallets, of the Sarjante Usher, and carryadge of the King's coste for the competante beddynge, by the oversight of the Comptroller.'" They were allowed one servant amongst them all, whose business it was to "truss" their "harnesse and lyverye" in Court, and, on the removal of the Chapel, each of the Children received 3d. daily for horse-hire as long as they were *en route*. This practice of taking the Children on a progress explains the payments made to them at Beddington, Dunstable, &c. "And when any of these Children come to XVIII. yeares of age and their voyces change, and he cannot be preferred in this Chapelle, the nombere being full, then yf they will assente, the King assynethe them to a College of Oxeford or Cambridge of his foundation, there to be at fynding and studye both suffycyently, tylle the King may otherwise aduance them." In 1538 the monthly sum allowed for the board wages of the Children of the Chapel was 26s. 8d. It would seem that they sometimes had musical duties outside the Chapel walls, the King's Book of Payments containing the following entry: "Mr. Crane, for playing with the Children before ye King—£6 13s. 4d."

The Princess Mary had a virginal which was very frequently out of order, much to the profit and satisfaction of one Cotes, or Cootes, or Cowtes, or Cowts (the name is written anyhow), who went down from London to mend it. Mr. Cotes received 5s. for this service in January, 1537; the same sum in March; in April, 3s. 4d. (when also Mr. Paston was paid 7s. 6d. for giving the Princess a lesson on the instrument, and "Philip of the p'vy Chambre" had 5s. for teaching her the lute); in September, 7s. 6d.; in November for looking to the virginal "at soundry times," 7s. 6d.; 5s. was also paid to the same expert in May, 1538. I do not quite understand the distinction between "mending" and "setting," unless the second term means tuning, but, in May, 1537, "the man that sett the virginalls" (not Mr. Cotes apparently) was paid 5s. for the exercise of his craft. With reference to this instrument, Mr. Madden points out that "in a letter addressed to the Princess by her mother, soon after her separation from Henry, she bids her 'sometimes for your recreation use your virginals and lute, if you have any.'" He adds: "The above-named musical instrument does not seem to have been wholly laid aside so late as the commencement of the eighteenth century, for in the *London Post* of July 20, 1701, it is mentioned, 'This week a most curious pair of *Virginals*, reckoned the finest in England, were shipped off for the Grand Seignor's Seraglio.'"

In January, 1544, Princess Mary made presents to the musicians of the King's Court:—To the Trumpets, 10s., and the same sum to the King's Players, the new Sackbuts, the Flutes, and the Recorders. More the Harper had 5s.; Haunce the Luter, 2s. 6d.; the Welsh Minstrels, 3s. 9d.; the Dromslads (drummers), 5s.; a musician described as the North's Luter, 2s. 6d.; and the Viols, 20s.

In April, 1537, quite a concert was enjoyed by the Princess, who gave 5s. to the performers. These were not only Mary's minstrels, but those attached to the household of her sister, Elizabeth. The entry reads thus: "Item, given to my ladys grace mynstrells *and my lady elysabeths* the III Daye of this mounth playeng bifore hir grace, 5s." It is interesting that the words in italics were added by Mary herself. The Princess appears to have been more than a little punctilious in stating the precise facts.

In March, 1538, there is an entry of 40s. given to Heywood for "playeng an enterlude with his Children before my ladys grace." From the terms of the entry it is clear that Heywood had trained children to perform interludes—short musico-dramatic pieces sometimes introduced between the parts of entertainments. Queen Elizabeth kept four interlude performers in her household, each receiving £3 6s. 8d. annually, with 22s. 6d. for liveries. Mr. Madden has an interesting note concerning Heywood, which I give without apology:—

"This can be no other than the facetious John Heywood, of proverbial, epigrammatic, and dramatic celebrity! His ready wit and skill in vocal and instrumental music rendered him a great favourite with Henry VIII. and Sir Thomas More, and by the latter he was specially patronised, rather, says Puttenham, 'for the mirth and quickness of conceit than good learning that was in him.' In the Book of Payments of Henry VIII., 1538-44, is a quarterly allowance of 50s. to 'John Heywood, pleyer on the virginals,' and in the Household Book of Princess Elizabeth, 1553, a gratuity of 30s. to him. 'He

enlivened,' writes Jones, 'the hours of that gloomy bigot, Queen Mary.' This is an inference drawn from a passage in Warton, who writes that, when Mary came to the throne, Heywood was in higher favour than ever, and admitted to the most intimate conversation, on account of his talent of telling diverting stories, which served to amuse her painful hours, even when languishing on her death-bed. A great proof this, certainly, both of gloominess and bigotry! It was the same person who, according to Stowe, on the coronation of Mary 'in Paul's churchyard, sate in a Pageant under a vine and made to her an oration in Latine and English.' Most of the Interludes written by him had appeared in print in 1533, and we may conjecture that the one played by himself and children (who were probably his scholars) before the Princess, was selected from them. . . . A full length wood-cut of him is prefixed to his work called 'The Parable of the Spider and the Fly,' by which the curious may be gratified. On the accession of Elizabeth, he left England and retired to Mechlin, in Brabant, where he died in 1565, leaving several children, of whom Jasper Heywood subsequently distinguished himself as an author."

Thus far Mr. Madden, but much more is found concerning Heywood in other authors, as, for example, Collier's "Annals of the Stage," where was first published a curious poem signed by him (Cotton MS., Vespasian, A. xxv.). It illustrates the play upon words then a special feature of English poetry, but the reader will probably be content with very few stanzas:

Longe have I been a singinge man,
And sondrie partes ofte I have songe,
Yit one parte since I first began
I cold nor can sing, olde or yonge;
The meane, I meane, which parte showthe weil
Above all partes most to excell.

The base and treble are extremes,
The tenor standeth sturdilie,
The counter reignethe then one seemes;
The meane must make our melodie.
This is the mean, who meanthe it well,
The parte of partes that doth excell.

. . . . . .

The meane in losse, the meane in gaine,
In welthe or in adversitie,
The meane in healthe, the meane in paine,
The meane meanethe alwaies equitie.
The meane thus ment may meane full well,
Of all other partes most to excell.

To me and myne with all the reste,
Good Lorde, graunte grace, with heartie voice
To sing the meane that meanethe best,
All partes in the best for to rejoice:
Which meane in meaninge meanethe well,
The meane of meanes that doth excell.

Collier assigns to Heywood the credit of inventing the Interlude. He says: "It was about this period (1530) that John Heywood, 'the singer' and 'player on the Virginals,' began to write his Interludes: these productions form an epoch in the history of our drama, as they are neither Miracle-Plays nor Morals, but entirely different from both; several of them come properly within the definition of 'Interludes'—pieces played in the intervals of entertainments, and have frequently both broad humour and strong character to recommend them. They were, as far as we can now judge, an entire novelty, and gained the author an extraordinary reputation. He is not supposed to have begun to write them until 1529 or 1530, but there is nothing to fix the date beyond the publication of several of his pieces in 1533."

J. A. Symonds agrees with Payne Collier as to Heywood's invention of the Interlude. After some biographical details, which make it appear that Queen Mary's entertainer was once a chorister of the Chapel Royal, this author continues: "Though he suffered disgrace and exile for the Catholic faith, he showed himself a merciless satirist of Catholic corruption . . . He remained an Englishman to the backbone, loyal to his party and his religious convictions, outspoken in his condemnation of the superstitions which disgraced the Church of his adoption." In one of his Interludes he represents a Palmer and a Pardoner as telling lies one against another, with a Pedlar as awarder of the prize. The Palmer wins with these lines—

And this I would ye should understand,
I have seen women five hundred thousand;
And oft with them have long time tarried,
Yet in all places where I have been,
Of all the women that I have seen,
I never saw or knew in my conscience
Any one woman out of patience.

There is only one other mention of John Heywood in Mary's Privy Purse Expenses, and that simply records the payment of xxd. to his servant "for bringing of my ladys grace Regalles from London to grenewiche."

A person of some importance at Court was Philip, described sometimes as the Luter, sometimes as of the Privy Chamber. There are no fewer than thirteen entries with regard to him, the majority referring to sums of money paid as gratuities. Mary made him a handsome present on his marriage (he was her lute master), and at the christening of his first child she bestowed xs. upon the nurse and viis. vid. upon the midwife. It further appears from a marginal note in the inventory of the Princess's jewels that she gave "a little Chayne black enamyled" to Mr. Philip's wife. The real name of this musical favourite was Philip Van Wilder, under which he is frequently mentioned in Court records of the period. According to Henry the Eighth's "Book of Payments" he received 66s. 8d. per quarter as salary, and the Inventory of the King's Furniture, preserved among the Harleian MSS., shows that he had charge of the King's instruments at Westminster. These included double and single regals, double and single virginals, claricords, vials, gitterons, cornets, lutes, flutes, crumhorn, recorders, bass recorders, shawms, and a bagpipe with pipes of ivory. Van Wilder, or Philip, in 1550, received a commission from Edward VI. "to take to the King's use such and so many singing children and choristers as he and his deputy thought good" within any churches or chapels in England. This is mentioned by Burney, who adds: "Philippe de Viuldre was a Flemish musician who settled in England; there is a 'Pater Noster' of his composition, *Libro quarto Ecclesiasticarum cantionum*, published at Antwerp, 1554. See the Museum collection." Hawkins is silent about him.

There is an entry of viis. vid. paid to the servants of one Betyne for mending the Princess's Regals. This person has been identified with William Betton, or Betone, who was in the service of Henry VIII. as organ-maker, and received £5 per quarter. When Mary became Queen he remained on the establishment at the same salary. His name is found in a MS. belonging to the Society of Antiquaries, and containing a detailed account of the officers composing the Royal Household. The following extract therefrom gives a clear and accurate idea of the consideration bestowed on music and musicians at a Tudor Court:—

Musitians and Players.

		£	s.	d.
Sergeant—Benedict Browne, fee		24	6	8
Trompeters—In nombre 16, every one of them having by the yeare £24 6s. 8d.		389	6	8
Lutars—Philip Van Welder, Peter Van Welder		138	5	0
Harpers	William More, fee £18 5 0 Bernard Depont, fee 20 0 0	38	5	0
Singers	Thomas Kent, fee 9 2 6 Thomas Bowde, fee 9 2 6	18	5	0

		£	s.	d.
Rebeck—John Severnake, fee		24	6	8
Sagbutto—In nombre 6, whereof 5 have £18 4s. 8d. by the yere, and one, £36 5s. ..		127	8	4
Vialles—In nombre 8, whereof 6 at £30 8s. 4d., one at £20, another at £18 5s.		220	15	0
Baggpiper—Richard Woodward, fee		16	13	4
Mynstrelles—In nombre 9		155	8	4
Drumslades—In nombre 3		54	15	0
Players on the fluyt	Oliver Rampons, fee £18 5 0 Pier Guye, fee .. 30 8 4	48	13	4
Players on the Virginalls	John Heywood, fee 50 0 0 Antony Chounter, fee 30 8 4 Robert Bowman, fee 12 3 4	92	11	8
Musitions Straungers, fees		296	6	8
Players of Interludes—In nombre 8. Everie of them at 66s. 8d. by the yere		26	13	4
Makers of Instruments	Wm. Baton, Organmaker, £20 Wm. Tresorer, Regallmaker, £10	30	0	0
The Chapell—Thomas Bird, Thomas Tallis, George Edwards, William Hynnus, Tho. Palfreyman, Richard Farrant, John Singer, and thirty others		469	3	4
Singers	Robert Atkinson £6 13 4 John Temple 6 13 4	13	6	8

From this it appears that the Queen's musical establishment numbered 104 persons, and its cost was £2,184 10s.—a very large sum in those days.

Mention has been made above of liberty granted to impress singing-boys and choristers into the Royal service. Among the Harleian MSS. is preserved a Royal warrant granted to John Melyonek, one of the Gentlemen of the Chapel Royal, for this purpose by Richard III. It runs thus:—

"To all and every our subjects, as well spirituell as temporell, thise letters hering or seeing, greeting. We let you wite, that for the confidence and trust we have in our trusty and well-beloved servaunt, John Melyonek, oon of the gentilmon of our chapell, and knowing also his expert habilitie and connyng in the science of musique, have licensed him, and by these presents licence and give him auctoritie, that within all places in this our reame, as well cathedral churches, coliges, chappells, houses of religion, and all other franchised and exempt places, as elliswhere, our colege roiall at Wyndesor reserved and exept, may take and sease for us and in our name al such singing men and children, being expart in the said science of musique, as he can finde, and think sufficient and able to do us service. Wherfore, &c. Yeven, &c., at Notingham the XVI day of September, A° secundo."

Yet for all this royal patronage, minstrels and players were of very little account. Payne Collier quotes, in proof, some lines from a tract, "Cocke Lorrell's Bote," printed in the reign of Henry VII. by Wynkyn de Worde. Cocke Lorrell, calling upon various persons to enter his ship of fools, exclaims:—

> Fruyters, chese-mongers and mynstrelles
> Talowe chandlers, hostelers and glovers.

Again—

> Chymney swepers and costerde mongers,
> Lode men and bere brewers,
> Fyshers of the see and muskel takers,
> Schovyle chepers, gardeners and rake fetters,
> Players, purse-cutters, money batterers,
> Golde washers, tomblers and jogelers,
> Pardoners, Kyng's bench gatherers, &c.

The association of players with purse-cutters seems a little too bad, and Collier suggests that gamblers were meant. Let us hope so.

Sometimes the musical and dramatic artists of Mary's day were set in the pillory for meddling with the high matters of religion. Ballads and rhymes concerning doctrine were forbidden by proclamation, and interlude players had to be careful how they gagged. On May 30, 1554, one unhappy fellow had his ears nailed to the pillory for uttering lies, rumours, and seditious words in the course of a performance. A year later, the Government felt compelled to stop public performances altogether. The performers would, it seems, talk "naughty and seditious matter." Private revels went on unchecked, and so great was the demand for singing men and boys to take part in them that the service of the Royal Chapels suffered therefrom. On Elizabeth's accession to the throne this matter came up for consideration, and the Queen issued a proclamation to protect the choir at Windsor, upon which raids had been made: "Whereas our castle of Windsor hath of old been well furnished with singing men and children. We, willing it should not be of less reputation in our days but rather augmented and increased, declare that no singing men or boys shall be taken out of the said chapel by virtue of any commission, not even for our household chapel; and we give power to the bearer of this to take any singing men or boys from any chapel, our own household and St. Paul's only excepted." It may be added that the "children of Paul's" were much in request for the performance of interludes, the music of pageants, and so on. Those of the Queen's Chapel, twelve in number, were of course employed at the Court festivities, receiving £9 13s. 4d. as largesse, in addition to the regular emoluments. Under Elizabeth, the boys were put on board wages, at the rate of 6d. per day.

X.

DR. MACKENZIE ON "FALSTAFF."

II.

AFTER concluding his preliminary remarks on the evolution of Verdi's genius, Dr. Mackenzie proceeded, at the close of his first lecture, to touch on some of the modifications and condensations observable in the libretto. Most of these changes the lecturer cordially approved, but expressed regret at the omission of *Master Slender*, adding that "the neutral tinted *Dr. Caius*, who takes his place as suitor for the hand of *Anne Page*, is but a poor substitute for the delightfully silly lover whom we all know." All the ladies are retained in the cast, *Mistress Ford* being, of course, the most prominent, while *Mistress Page* is little more than a voice in the *ensemble*. The part of *Mrs. Quickly*, however, has been written up with much skill, while *Anne Page*, re-christened *Nannetta*, is assigned greater prominence, and *Fenton* becomes a much bolder lover than in the play. As for the changes made and liberties taken with the original text, Dr. Mackenzie did not scruple to declare that they invariably gave proofs of Boïto's high ability as a constructor of librettos. Passing to the opera itself, Dr. Mackenzie outlined the plot of the first Act, pausing from time to time for the musical illustrations generously contributed by his excellent company of artists. He began by calling attention to the absence of any prelude or overture. Verdi rushes *in medias res* at once. The impetuous semiquaver figure which accompanies the angry *Dr. Caius* while he is on the stage being in admirable contrast to the calm tone of *Sir John's* replies. *Apropos* of the vivacious chatter of the four women at the opening of the second scene, Dr. Mackenzie pointed out that this perpetual chirping as of crickets is continued incessantly throughout the scene, either by the voices or in the orchestra, and added that the musical phrase connected with the letters enabled one "to realize the affected gestures of the would-be lover while his letter is being read." The final broad *cantabile* phrase just before the outburst of laughter, repeated by all the women at the end of the Act, was, in the lecturer's opinion, a delightful specimen of Verdi's personal melodic gift. *Apropos* of the interlude for the lovers, attention was called in the music to the

lovely vocal writing and the constantly moving harmonies in the orchestra; in the text to Boïto's happy interpolation—

> Bocca bacciata non perde ventura,
> Anzi rinova come fa la luna—

wedded to a happy phrase, which re-appears in the last Act. The *Finale*, in which the chattering of the women and the muttered conversation of the men is knit together, provoked the lecturer's warm eulogium—

> The tenor, *Fenton*, is seemingly the only one of the company who is oblivious of everything save his passion for *Anne*. At the conclusion of the movement the male characters leave the stage to the ladies, who must have the last word, which in this case is an exaggerated version of *Sir John's* declaration of love, repeated with a mock enthusiasm, which is one of the most happy inspirations of comic opera.

Resuming his lectures on the following Saturday before a large audience, Dr. Mackenzie invited the attention of his hearers, before proceeding to discuss the second Act, to the rare and admirable merits of Boïto's libretto. "There was a time," said the lecturer, "when the 'book and words of the opera' were a synonym for witlessness and silliness. It is a curious fact that the melodists of almost every country have been singled out by Fate and condemned to 'set' the most sublime nonsense to their music." Weber, great genius that he was, succumbed beneath the incubus of Wilhelmine von Chezy's unutterable ineptitudes. Mozart's "Flauto Magico" kept the stage by virtue of its music alone. The record of English opera, continued Dr. Mackenzie, was truly terrible in this respect. "Arne, Bishop, Wallace, Balfe, and some others nearer to our own time, would have been sometimes quite within their rights if they had 'torn their poets for their bad verses.'" Of all the sufferers Bishop's case was the most pitiable, and Dr. Mackenzie excited loud laughter by the following reference to "The Maniac's Curse":—

> The scene is laid in *Switzerland*, but the characters are all fishermen! In one chorus the mariners exclaim, when about to brave the dangers of the deep in a storm, "where the porpoise rolls his clumsy form":—
>
> Oh, let us be happy together
> In spite of the changes of weather.

Dr. Mackenzie will excuse us for describing this as the *ne plus ultra* of the "art of sinking."

Ridicule and a finer sense of the fitness of things, however, had happily dethroned the doggerel bard. Dr. Mackenzie touched on the services rendered in this connection by Scribe and, above all, by Wagner, who "finally established the undoubted necessity of what he himself calls the 'poetical necessities.'" Verdi's earlier librettos were stilted and conventional in their diction, but they were always chosen by the composer instead of being imposed on him, and were rarely bad from the playwright's point of view. *Apropos* of his abandonment for the nonce of tragedy, Dr. Mackenzie spoke as follows:—

> It has been a cause for much wonder that the veteran has suddenly shown such an unlooked for sense of humour. I think I am in a position to throw some light on this point, for lately, while speaking to an intimate friend of mine not now present, he remarked in the course of a general conversation that, having failed (from the deplorable circumstances we all know so well) in his first attempt, and having been so successful in his serious works, he never had the chance in later life of returning to comic opera. So far from receiving any offer to write one, he found that it was not wanted from him. "It is only now," he added, "that I can afford the luxury." This is the gist of his explanation, and it is not without some humour.

Turning to "Falstaff," Dr. Mackenzie pointed out that modern experience taught us that in opera the importance of the words and the music were equal. A fine story, finely played by singers and orchestra, may even blind us to the weaknesses of the music. But in "Falstaff" we are confronted by two poets. And then Boïto, besides being a poet, is also a remarkable musician, who, whatever may be thought of his music, has in all his connection with the operatic stage exerted a most powerful influence for good in Italy. There opera is *the* national and popular amusement *par excellence*, and the glamour which Boïto throws upon all he touches has never failed to produce a striking effect. The essence of his influence is that he makes people think, a power not to be lightly rated in this connection. A notable merit in his libretto, which Dr. Mackenzie illustrated in a variety of ways, is its faithful reproduction of the true Shakespearean flavour. "It is dotted all over with dexterous adaptations of lines and thoughts taken from entirely different sources than the 'Merry Wives.'" To take only one instance out of the many quoted by the lecturer, the charming little verse "Quand' ero paggio del Duca di Norfolck" is culled from no fewer than three sources: *Justice Shallow's* allusion to *Jack Falstaff* in "Henry IV.," a phrase used by "Mine Host of the Garter," and *Sir John's* own reply to *Prince Hal*. Boïto's book may occasionally puzzle the groundlings, but it will probably end by materially contributing to the better appreciation of, and fuller sympathy with our great poet in Italy. "One wishes," added Dr. Mackenzie, "for the speedy appearance of a French Boïto who will do the like for 'the Divine Williams.'" As for the words which Boïto has revived or coined to render Shakespeare's rich vocabulary of invectives, the lecturer held that he had been amply justified by results. "In fine," added Dr. Mackenzie, "if I may be allowed to parody the well-known saying, he has not occupied himself so much with placing '*la lingua Toscana in bocca Romana*' as with putting '*la linguaccia Inglese in bocca Milanese*.'" As an instance of the librettist's skill in dealing with the contrasted interests of the various characters, Dr. Mackenzie pointed to the *Finale* of the second Act, where, between the suppressed excitement of the search party and the garrulous chatter of the women, the soft speeches of the lovers run like a silken thread.

Proceeding to his analysis of the second Act, Dr. Mackenzie called attention to the overflowing musical humour of the scene between *Sir John* and *Mrs. Quickly*, in which the minutest points are felicitously hit off in the music, and pointed out in particular what happy use was made of the little group of notes associated with the phrase "*dalle due alle tre*" in this scene and the interview with *Brook*. *Ford's* soliloquy, dramatic and earnest, showed Verdi in his "Otello" vein; while with the return of *Falstaff* we lapse again into the humorous mood attuned to the situation. As for the subsequent condensation practised by the librettist in omitting the Old Woman of Brentford episode, Dr. Mackenzie had no fault to find with Boïto. "One visit and one punishment are quite sufficient for operatic purposes." The interpolated love episode, the active part taken by *Bardolph* and *Pistol* in the pursuit of their master, and the introduction of the screen, are further additions or amplifications of Shakespeare fully justified by the telling results produced.

After an interesting sketch of the remainder of the Act, Dr. Mackenzie concluded his second Lecture with the following remarks on the methods of the joint authors, as illustrated by the final scene:—

> The keen eyes of both author and composer (who have already endeavoured to tell their story in as rapid a manner as possible) noted a blot, and gained further experience during the first performances at the Scala. The very

point which I held up to your admiration—viz., the melodious thread representing the sentiments of the lovers—has been, to a considerable extent, sacrificed to the paramount desire to be graphic. They consider that the situation where the men are grouped around the screen, however picturesque and musically interesting it may be, must be curtailed, and for the simple reason that it seems unnatural for the angry men to delay the enjoyment of their expected triumph. In fact, it stops the quick action which is natural to the moment. Therefore a cut has been made amounting to fourteen bars of the vocal score. The desire for compression can no farther go.

Before treating of the music of the third Act, Dr. Mackenzie took occasion to illustrate Boïto's skill in working up hints and suggestions by reference to the famous "trillo." Here the material is to be found in *Falstaff's* praise of a "good sherris-sack" in "Henry IV.," Part II.

"The Italian verse," remarked the lecturer, "is brilliant; the very chime of the words *grillo*, *trillo*, helps to heighten the effect of the little tone-picture, and it is difficult to conceive anyone but a musician himself turning the idea to such excellent musical account before handing it over to his friend the composer. . . . It has been most cunningly worked up by both authors. Commencing *pianissimo* with the flutes, the 'little cricket' increases in size and strength as it is taken up by every one of the orchestral instruments, not even excepting the trombones. The English dramatist's idea has been considerably expanded. The 'little kingdom, man,' becomes 'the world.' There is no, or at best only the faintest, suggestion of a 'trill' in the original; perhaps the 'nimble, fiery, delectable shapes' convey something approaching to it, and were I not in a seriously analytical mood, I would permit myself to suggest that the quick-witted author had been inspired by the very name *Shake*speare."

Of the fine sonnet with which *Fenton* opens the second scene, Dr. Mackenzie remarked that it is so charming in itself and so beautifully set to music that "one feels almost angry at the abrupt entrance of *Mrs. Page* with her matter-of-fact remarks." In fine, the lecturer hesitated not to describe Boïto's work as a unique libretto, full of deliciously poetical lines, and worthy of attentive study as a piece of literature pure and simple. Turning to Verdi, Dr. Mackenzie said: "The musician has seized upon every available point offered to him by the poet, and illustrated each one with an unerring touch." He dwelt upon the consistent honesty of the master throughout all his career. In "Falstaff," as in "Ernani," we find music born not made, only that the powers of the composer have developed, and his brush is bolder.

"I am struck," said Dr. Mackenzie, "amongst other things, by the light and gentle hand which just touches in the love element, for instance. The impression of contrast is just strong enough to give relief, but it is all within the frame and does not jar upon, or disturb, the intention of the whole picture by unnecessary force or seriousness. Again the terseness of musical expression, the shortness of the melodic phrases (for frequently they are little else), which almost trip one another up throughout the opera, is quite a remarkable feature. There are moments, indeed, when directness has been carried to such a pitch as to make one wish that Boïto and Verdi had dwelt just a little longer on the points before passing on. This curtness, however, is markedly observed in Verdi's latest manner. He seems to think, with Shakespeare, that 'brevity is the soul of wit.'"

At the conclusion of the Lecture, after commenting upon the happy audacity of the final fugue, "Verdi's practical joke upon the learned Doctors in Music," and pointing out that the root idea of the words of the final chorus were to be found in "All the world's a stage" and "Who laughs last, laughs longest," Dr. Mackenzie continued as follows:—

Yes, who laughs last, laughs best; and I will conclude by imparting to you an idea which has ever been present in my mind while I was occupied with "Falstaff." The musical world has long since recognised Verdi's genius, but it is by no means so well acquainted with his personal character. How should it be, when we consider his habitual reserve, his quiet and retiring modesty? He was nearly eighty years of age when he set the last words you have just heard to music. Besides the recognition and the admiration which is his due, the poor peasant of Busseto has received something more. He has been fortunate in other respects. He is a rich man now. This good humour, which pervades every page of this opera, is it real? or is it an exhibition of a mere power of adaptation, of mere stage-craft? No, it is very real indeed; and I will tell you why I think so. Not recently, but a good while back, he built a hospital for the poor of his native village containing thirty beds maintained now and hereafter by himself. At the present moment he is building at Milan (I had almost said with his own hands, for he loves to be among his workmen) a "Hospice" for the entertainment of the less fortunate members of his own profession. On the mere fabric of this building he is spending twenty thousand pounds, and I am credibly informed that he has already endowed the Institution in his will to the pleasant melody of eighty thousand more.*

You are aware that centuries ago the mediæval theologians used to discuss the most abstruse questions, and break off, I presume, when the discussion became heated, to listen to a little music before resuming. One subject which we know did on one occasion undoubtedly occupy them was: "How many angels can dance on the point of a needle?" Well, unimaginative Scotsman though I am, I feel inclined to throw down a similar theme for your consideration and ask: "How many angels are now joining in with this, the very latest laugh of Verdi?"

In conclusion, Dr. Mackenzie paid a very cordial tribute to the enthusiasm, ability, and assiduity of the artists who had generously assisted him in the musical illustrations.

We have already mentioned the names of those who took part at the first Lecture. At the second Mr. David Bispham, who had enjoyed the advantage of witnessing the performances at the Scala, again proved an admirable representative of *Sir John*, while Miss Marian Mackenzie greatly distinguished herself by her humorous rendering of the *rôle* of *Mrs. Quickly*. Miss Medora Henson was the *Mrs. Ford*, Miss Mary Harris, *Nannetta*, Miss Robiolio, *Mrs. Page*, while the parts of *Ford*, *Fenton*, *Dr. Caius*, *Bardolph*, and *Pistol* were sustained by Messrs. Oswald, Maldwyn Humphreys, William Nicholl, Charles Rose, and Watkin Mills. At the third and concluding Lecture Mr. Brophy was the *Fenton* and Miss Minnie Chamberlain took the part of *Mrs. Quickly;* the other *rôles* were filled as on the previous occasion, and Mr. Bispham gave a very fine rendering of the famous "trillo." Mr. Septimus Webbe proved a most efficient and energetic accompanist throughout, while Mr. Randegger, under whose direction the musical illustrations had been rehearsed, conducted with unobtrusive ability.

WEBER IN LONDON.

SIXTY-SEVEN years ago — during the night of June 4, 1826—Carl Maria von Weber drew his last breath in the house now numbered 103, Great Portland Street. The recent proposal to affix a memorial tablet upon this historic musical house suggests a retrospect of the closing scenes of the musician's

* Doubt having been expressed as to the accuracy of these figures by a writer in *Truth*, who accused Dr. Mackenzie of confusing *lire* (francs) with pounds, it is worth recording that in Ricordi's official publication, "Falstaff," it is precisely stated that Verdi has left two million francs to the Institution in question.

brief life. Weber came to England for the production of his opera of "Oberon" and—to die. He first touched our shores, at Dover, in the opening days of March, 1826. His earliest impressions of this country were highly favourable. He was equally pleased with the simple beauty of the meadows and the bright-flowered gardens as with the well appointed four-in-hand which sped him "like lightning through a country beyond all description charming." Arrived in this "smoky nest"—as Mendelssohn was pleased to designate London—on Sunday, March 5, Weber received a warm welcome from Sir George Smart, in whose house the composer found his English home. "Here, in Smart's house," he wrote to his wife, "I am excellently well taken care of. Every possible comfort is provided—a bath-room in the house. We dined at six, and by ten o'clock I was in my good bed, where I slept well till seven. . . . People are too good to me with their anxious care. No king is served with greater love and affection in all things than I am. Indeed, in every way I am cosseted; they literally carry me in their arms." The day after his arrival Weber, with his host, went to Covent Garden to survey the scene where his new opera was about to be produced. He occupied Kemble's box. The theatre was crowded, a report having been circulated that Weber would be present. Without wishing to be observed, he advanced to the front of the stage-box to survey the house. Immediately there arose a cry of "There's Weber! there's Weber!" followed by a remarkable demonstration of applause. The bewildered composer at last discovered that the ovation was meant for him, and that the shouts were an English way of pronouncing his name. He was overwhelmed with gratitude, and timidly acknowledged this spontaneous welcome. The Overture to "Der Freyschütz" was then demanded and played amidst great enthusiasm; and the opera of "Rob Roy," performed on that evening, took a very secondary place. Although the seeds of his fatal illness were fast fructifying, Weber at once plunged into the vortex of exhausting work. On the Wednesday following his arrival (March 8) he appeared as Conductor at a "Grand Performance of Antient and Modern Music," given at Covent Garden. This was Weber's first public appearance in England, and not at the Philharmonic Society, as is so often stated. He was engaged for five of these performances, at one of which his "Jubilee" Overture was first performed in England; he received a fee of £25 for conducting each concert. The programmes were very hotch-potch affairs—*e.g.*, a selection from "Der Freyschütz" (conducted by Weber), followed by a part of "Judas Maccabæus," and terminating with a medley of ballads, all under the general direction of Smart. The play-bills stated that Weber "will preside on the stage." Our composer had most gratifying receptions. The house rose *en masse* and cheered vociferously when "the pale little man" first appeared, and nearly every piece of his was encored. His distressing cough attracted the notice of many admirers, who, on the day after the concert, showed their practical sympathy with the disease-stricken man by sending him presents of jellies, lozenges, and all sorts of cough remedies. The London gas did not suit his delicate chest, but English fare proved quite acceptable to the distinguished visitor. "The excellence of flesh and fowl is indescribable," he wrote to his wife. "I have had set before me chickens which, without exaggeration, are as large as middle-sized geese with us. And the meat is so tender and juicy—ah! and the oysters! If I could but conjure you over here. *We* have no idea of such oysters!"

On April 3 Weber conducted the Philharmonic Concert, when his Overtures to "Euryanthe" and "Der Freyschütz" were performed, and the former was encored. "He seemed much affected by his reception," records the *Harmonicon*, "and indicated by gesture his gratitude for the powerful manifestation of feeling towards him." "It [the Philharmonic] is an excellent Institution," he wrote; "the orchestra is admirable; I was delighted." His fee of fifteen guineas for conducting at this concert cannot be considered excessive. Meanwhile, the rehearsals for "Oberon" were being held. The Overture was finished, at Great Portland Street, only three days before the first representation. The original MS. bears the inscription: "Vollendet d. 9 Aprill, 1826. Vormittags 3/4 auf 12 uhr und somit die ganze Oper Oberon. Soli Deo Gloria!!! C. M. v. Weber." The well-known Mermaid's Song was sung at the first performance by Miss Goward (now Mrs. Keeley), though it was not originally assigned to her. In a recent conversation with the present writer, Mrs. Keeley (hale and hearty in her eighty-eighth year) related that the song was successively declined by two other vocalists, when Sir George Smart said, "Little Goward will sing it," and she did. The Mermaid had to sing at the back of the stage, where it was very difficult to hear the extremely soft accompaniment. At the first general rehearsal the effect was not quite satisfactory, and Fawcett (the stage-manager) impatiently exclaimed: "That must come out—it won't go." Weber, very feeble, was standing in the pit leaning on the back of the orchestra, and he shouted, "Wherefore shall it not go?" and, leaping over the partition like a boy, took the *bâton* from Smart, who was temporarily conducting, and thus he saved the excision of this favourite song. After the first performance, Weber came to the young singer, and, placing his "beautiful hand" on her shoulder, said: "My little girl, you sang that very nicely, but what for did you put in that note?"—the reference being to an *appoggiatura* she had added.

"Oberon" was first performed at Covent Garden Theatre, under the composer's direction, on April 12, 1826. As compared with "Der Freyschütz," with its strong romantic interest and more popular music, "Oberon" only achieved a moderate success. It ran thirty-two nights during the season, the first twelve being conducted by the composer himself. Weber had the usual difficulties with some of the leading singers. Braham was not satisfied with the beautiful *scena* written for him, and Weber reluctantly wrote another to please the popular tenor of the day. After the first performance Weber wrote to his wife: "By God's grace and help, I have to-night had such a perfect success as perhaps never before. It is quite impossible to describe the dazzling and touching effect of such a complete and cloudless triumph." The MS. score (in a copyist's hand, but with additions by Weber) which was used at these initial performances is now preserved in the British Museum, having very properly been bequeathed to the nation by Sir George Smart. Weber little thought that the opening chorus in his "Oberon," when the fairies sing "Light as fairy foot can fall," would be boiled down into a popular hymn-tune; yet "Weber," or "Shore" (named after the adapter), is frequently sung by some congregations in anything but a fairy-like manner.

Brief reference can only be made to the benefit concerts and aristocratic functions at which Weber assisted. Although the poor man was in the last stages of a distressing disease, he ungrudgingly spent his fast-ebbing strength in appearing at several of his fellow-artists' concerts, including those given by Braham, Moscheles, and Miss Paton—the last only six days before his death. Unlike Rossini—who

two years previously had visited London and carried away with him £7,000 in five months—Weber was not the darling of the "hupper suckles." The hollow-cheeked, emaciated German, with his reserved manner, could not compete with the good-looking, well-conditioned, and vivacious Italian. Weber bitterly complained of the back-stairs treatment he received when engaged to play at the great houses of the so-called nobility of the day. In pleasant contrast was his reception in the Royal circle, "where," he says, "artists sat with princes round the tea-table in unreserved and enlightened conversation." On two occasions he visited the Duchess of Kent and accompanied her in some of his own songs. A charming child, seven years old, "laughed and played with the royal personages"; she was the Princess Victoria, now our gracious Queen.

Weber's benefit concert was arranged to take place at the Argyll Rooms, Regent Street, on May 21. The day was badly chosen. It was the "Oaks" day, and Fashion had arranged to be at Epsom; and those who stayed in town found that the rain came down in torrents all day. The room was less than half full, and when Weber tottered in, supported by Smart, "a bitter, painful smile" crossed his placid features. For his concert, and at the request of Mr. Ward, M.P. for the City, who accompanied it with a present of twenty-five guineas, Weber specially set for Miss Stephens (afterwards the Dowager Countess of Essex) Moore's lines from "Lalla Rookh" beginning "From Chindara's warbling fount I come." With characteristic thoroughness he would not write a note of the music till he had read the whole poem, and then, after repeated attempts, he had only strength enough to write down the melody. The accompaniment he never put upon paper, he extemporised it at the concert, and this was the last time Weber touched an instrument. His "Jubilee Cantata" was also sung. (Why is this interesting work so neglected by our choral societies?) At the rehearsal Weber sat in a great chair, and when the chorus were singing the prayer too loudly, he stopped them and said: "Stop, stop! not so; would you scream like that in the presence of the Almighty?" After the concert he had scarcely strength enough to reach the ante-room, and was led almost exhausted to a sofa. The net proceeds were £96 11s., while Bergrez's fashionably-attended benefit, given on the same day at the mansion of the Duke of St. Albans, realized, it is said, 400 guineas! According to custom, Weber signed and numbered all his concert tickets himself. As that in the possession of the present writer is numbered "558," the dying man must have signed his name at least that number of times.

The end soon came. Weber grew weaker and weaker. With an optimism characteristic of his disease, he quite thought that he should soon return to his wife and children. He arranged all his affairs so as to leave for home on June 6, and employed his friends in purchasing presents for his family and friends in Dresden. On the evening of Sunday, June 4, he lay exhausted in an armchair, surrounded by Sir George Smart, Fürstenau, Göschen (father of the late Chancellor of the Exchequer), and Moscheles. His friends insisted that he should retire to rest early. He refused the offer of Fürstenau to watch by his bedside. "No, no," replied Weber; "I am not nearly so ill as you want to make out." He wound up his watch, shook hands with his faithful companion, and his last words were, "Now let me sleep." He had promised not to fasten his door, but on the following morning it was found locked, and no response came to the repeated knockings. Heinke, the German ironmonger down the street, and afterwards Mendelssohn's landlord, was sent for, and when he broke open the door, the sad sight that presented itself was Weber lying with his head on his arm, calmly asleep in death. A *post-mortem* examination revealed that the cause of death was consumption of a very aggravated form. Thus, in the stillness of that Sunday night, and in his fortieth year, the master passed peacefully away.

Arrangements were at once made for a funeral worthy of the departed genius. Permission was asked of the Dean and Chapter of St. Paul's to allow a Requiem service in the Cathedral; but, as might be expected, the request was not granted, Weber being a member of the Roman Catholic Church. After repeated delays, the body found a resting-place at Moorfields Catholic Chapel, in the vaults of which it was interred on June 21. The hearse was drawn by six horses, and the funeral procession attracted great crowds. Mozart's "Requiem" was sung with full orchestral accompaniment, Caradori-Allan, Braham, and Lablache taking the solo parts. This, however, was only a temporary receptacle for Weber's remains. Eighteen years afterwards, in 1844, and mainly through the exertions of Richard Wagner—who spoke of Weber as his "adored idol"—the body was conveyed to his native land, and re-interred in the Cemetery at Dresden, when Wagner delivered an oration over the grave. "He was again at home," says Benedict, "and the flowers on his grave were tended by his beloved Lina."

The old house in Great Portland Street will, in course of time, be no more; and the passer-by, who, in looking up at those second-floor windows, gives a kindly thought of poor Weber, will miss his familiar landmark. But a great musician's best memorial is his music. Of this Weber has left us a goodly heritage; and, therefore, may we not say: "He being dead yet speaketh"?

ON the first and second days of June a couple of operas by two distinguished living composers were introduced to the Berlin public, with a result which seemed to many who were present to be in singularly ill accord with the comparative deserts of the works. Verdi's "Falstaff," though admirably performed by the original cast, was nevertheless subject to a distinct disadvantage in more than one respect. In the first place, the Germans, not regarding opera in the light of an exotic, are accustomed to hear it in their own language, and "Falstaff" depends to an unusual extent on its sparkling dialogue—it is, in very truth, a "comedy set to music." Then, again, the Berlin Opera-House is much too large a theatre for this refined comedy, which would be heard to far greater advantage on a smaller stage; and, lastly, the composer was not present to rouse the somewhat spurious enthusiasm which a "first performance" generally inspires. It may seem unfair if it is to this last incentive to applause that the warm reception of Anton Rubinstein's "Die Kinder der Haide," on the following day, at Kroll's Theatre, may be in large measure attributed. Granting that but few of the principal vocalists could sing, it is more than doubtful whether the most finished artists could raise this opera above the level of respectable mediocrity or deprive it of its dulness and decorous monotony. Probably Rubinstein is too astute not to distinguish between genuine enthusiasm and mere curiosity; at any rate, he refused to be "drawn," and remained in ambush behind the scenes during the performance. For the sake of accuracy it should be recorded that one important change in the original "Falstaff" cast was made at Berlin. Mr. Maurel, as is well known, is hindered by what he terms patriotism from performing

before an audience of Teutons; so the *title-rôle* was filled—a word, by the way, having much significance in this connection—by Mr. Ramon Blanchart. It may be doubted, however, whether the performance suffered materially by the change. If the attitude of the public was cool towards Verdi's masterwork, the musicians present were well nigh unanimous in expressing the warmest admiration for the work.

Students of Darwin will not need to be reminded of the fact that evolution is often attended by the curious phenomenon of "reversion" to the original parent type. For instance, after about half-a-century we have arrived at a practically unanimous recognition of the genius of Richard Wagner. This result at last achieved, it has been rather startling to observe, in one or two recent cases, a cropping up of the old Adam—the old spirit of ignorant prejudice and intolerance. In a useful little treatise on "Form and Design in Music," intended for the use of amateurs, the author, Mr. Heathcote Statham, has occasion to attempt a definition of melody. That he fails conspicuously is no blame to him; no one has ever yet succeeded. Unluckily he tries to give examples of good and bad melody, a matter in which personal taste is apt to warp the judgment. After quotations from Bach, Mozart, and Beethoven, he says: "As an instructive contrast the reader may take the cacophonous string of notes given in Ex. 9, which is put forth as a melody, but has no analogy in structure with those above quoted except in the mere fact that it consists in a succession of notes; these, however, have *neither a common law of rhythm nor of tonal relation*, nor any definite form or balance as a whole; the passage has, so to speak, neither beginning, middle, nor ending in any organic sense, and there seems no reason why it should not wriggle on in the same fashion indefinitely: it is a formless thing." The italics are our own; the phrase alluded to is not, as one might think, the cor Anglais solo from "Tristan" or the violin passage which prefaces the last scene of "Siegfried," but the pathetic "Herzeleide" motive from "Parsifal":—

Is Mr. Statham really unable to see that this is a 6-bar phrase completely in the key of A major, beautifully illustrating the chord known as the "Neapolitan Sixth" and making a cadence on the dominant? If so, the less he writes about music the better.

A translation of the letters sent by Wagner from Paris to the Dresden *Abendzeitung* is now being published in the *Meister*. The first letter (February 23, 1841) deals chiefly with the Opéra, which, says Wagner, "is at its last gasp." "Auber," he tells us, "has become prematurely old," and Halévy is keeping silence. The Opéra "is awaiting its salvation from the German Messiah—from Meyerbeer." The hand of time has since moved on more than half-a-century: the Opéra is not yet dead; and recent news from Paris shows us that though "Robert" may, as Wagner prophesied, "be blessed with an immortal life," Meyerbeer is no longer the one and only salvation. The reference to Halévy as "the gifted creator of 'La Juive'" is interesting in connection with the late revival of that opera. Sir A. Harris, always in search of a good "novelty," will certainly not fail to notice that Wagner speaks of "Guitarrero," a later opera of Halévy's, as "worthy of the best period and the best masters." In a second letter, dated April 6, 1841, Wagner describes, and with almost French humour, the process by which deserving journalists were transformed into directors of the Grand Opéra, a transformation, however, of greater advantage to the men themselves than to art. Again, the correspondent relates how he "fell asleep" during a performance of "Don Giovanni" at the Opéra, and how, when he awoke, a change had come over the scene; an act of "William Tell" was being played, for the singer of the *title-rôle* of Mozart's opera had sung himself hoarse. Truly may it be said that necessity is the mother of invention. The letter contains further praise of Halévy. Auber is referred to as one "to whom opera-composing has become as much a habit as lathering to a barber." The current number of the *Meister* contains the fourth and concluding part of the thoughtful articles on "The Tristan Drama," by the able editor, Mr. W. Ashton Ellis.

An American contemporary invites the opinions of its readers upon the subject of pianoforte playing being an effectual means of warding off paralysis. It asserts that the medical profession is gradually being brought to entertain this belief. Our contemporary observes that "One seldom hears of paralyzed pianists"; but this is nothing. Paralysis is not a very common disease, and one is not likely to hear much of or from any paralyzed person, especially a pianist. We confess that the idea is an entirely new one to us. The converse—that immoderate pianism may induce paralysis—we know, alas! to be only too true; is it usual for the same cause to produce opposite effects? Pianist's cramp, though only affecting one particular set of nerves, has, in common with all kindred disorders, a tendency to develop into complete paralysis; indeed, we know of a sad case in point, the sufferer having been a few years ago a distinguished student at the Royal College of Music. Pianists cannot be too frequently or solemnly warned that any monotonous exercise, such as telegraphing, nail making, or practising pianoforte technics, after awhile becomes automatic, whereupon the nerves controlling the particular muscles used commence to waste until all control over them is lost. This is "cramp," whether writer's, telegrapher's, or pianist's, and a disease the cure for which is very difficult, often impossible. Moral: Don't be automatic in your playing.

Apropos of the Jubilee of the Cambridge University Musical Society, the following extract from a criticism of its first Concert, May 1, 1844, may be of interest; but we must add that the Society was evolved from a more private one started at Peterhouse in the previous year, 1843. "Callcott's glee, 'When Arthur first,' was then sung by Mr. Dykes, of Catherine Hall, Mr. Byers, of Queen's, and another gentleman, the music of which, although good in style and ably sustained, is, we think, more suited for a convivial party than a concert-room. Mr. Dykes, who

also presided during the evening at the pianoforte, sang a pretty little ballad which, we believe, was his own composition. Most deservedly was he encored, when he threw the whole room into fits of laughter by an imitation of [John] Parry in his songs of 'The nice young man' and 'Berlin wool'; the whole style of this gentleman's performances stamps him at once as a thorough musician." The "Mr. Dykes" here referred to became the Rev. J. B. Dykes, Mus. Doc., the composer of many favourite hymn-tunes and of "Dykes in F."

We conclude in another column our summary of Dr. Mackenzie's Lectures on "Falstaff," at the Royal Institution. But we may be permitted to add, by way of a postscript, a few remarks on the signal success which attended their delivery. They were attended on every occasion by large, representative, and appreciative audiences, including distinguished composers, conductors, connoisseurs, and critics, who followed Dr. Mackenzie's interesting and acute observations with the utmost attention, never missing any of his points, and applauding the well-chosen and well-executed illustrations with the utmost cordiality. At the last Lecture, in particular, the enthusiasm of Dr. Mackenzie's auditors took a demonstrative form which is rare indeed within the sober precincts of the Royal Institution.

In this much-examined age, it may be interesting to look at the financial side of the musical-examination epidemic. The following figures represent the amounts paid in fees to the various examining bodies within one year. As the information is supplied from official sources, its accuracy may be relied upon.

Trinity College (1892-93), £8,995.
The Associated Board (1891-92), £4,889.
Incorporated Society of Musicians (1892), £1,789.
Licentiate, Royal Academy of Music (1893), £1,328.
College of Organists (1891-92), £685.
Associate, Royal College of Music (1893), £451.
Total for one year, £18,137.

FACTS, RUMOURS, AND REMARKS.

The directors of the unfortunate Gentlemen's Concerts (Manchester) had nothing very cheering to tell their subscribers when they met the other day. It was stated by the chairman that the list of supporters was gradually diminishing, and that nothing had been done in view of another season. Nevertheless the directors felt "there would be no difficulty in carrying on the Concerts if only a strong feeling were manifested that they should be carried on." Just so, but the feeling in question does not seem to be forthcoming. Mr. E. J. Broadfield, earnest as ever in his advocacy of the "oldest musical society in the North of England," tried to evoke enthusiasm from recollections of the past, and especially from the fact that the Young Pretender became a subscriber during his stay in Manchester. But it seems to us that little can be gained in this manner. The real question is whether the Society can adapt itself to modern needs. Can it dispense with the dress coat, which is not a modern need? One speaker urged this course, claiming that "part of the hall should be thrown open at every Concert to people not in evening dress." For himself, this gentleman would be "willing when in morning dress to touch his hat or pull his forelock to those in evening dress as a mark of their superiority," but, in his opinion, the obligation to be superior should go. Something will have to be done, since it appears that the receipts from sale of tickets to the public last season amounted to no more than £10. We quite appreciate the feeling of those who cling to the old institution, but, in our day, sentiment is a poor source of vitality. Cannot the friends of the Gentlemen's Concerts adapt them to present conditions and give them real life?

At a meeting vaguely described as "an official convocation in the University of Ireland," the following proposition was, it is said, brought forward by Mr. O'Byrne Croke, M.A., and gravely discussed:—"That music, especially in its modern elaborate developments, is a study that makes for darkness, and that, so far as its psychological and physiological effects are concerned, can be regarded in its essence as but a soothing, irritating, and imbecilizing agent; and that, as such, it has been given a wrong place, and an undue prominence among the studies fostered by the Royal University. That the tremendous weight of this impeachment against music can be felt in its intensity only by remembering that music is employed, perhaps ignorantly, in sustaining the gravest human interests, among them that of worship of the Supreme Being in its various forms; ignorantly, through default of apprehending that it is, at best, but an intoxicant, and as such, of the most vulgar intoxicants. That music, as an agent for *operating* on the human mind, finds its true place among studies within the purview of the medical faculty." There appears to be a joke somewhere.

A Dover correspondent sends us a cutting from the *Canterbury Press*, as showing "what a reporter can do if he tries." It refers to a performance of selections from "Elijah" in Canterbury Cathedral on Ascension Day. The reporter states that the opening voluntary "brought out the beautiful flute-like notes of the instrument," and then proceeds to characterise Mendelssohn's work as "lovely," adding: "The master-mind of *Mendelssohn* was fully displayed in some of those dramatic choruses which so completely exhibit that wonderful power he possessed of portraying the fervour of the words, both in the vocal and instrumental portions with which the Oratorio abounds. To mention but two, 'Thanks be to God. He laveth the thirsty land,' full of power and dramatic feeling, with concentration of voices and instruments, making it one of the finest choruses ever written; while the smooth flow of melody and harmonious combination mark 'He watching over Israel' as one of the most thoughtful of choruses." This will suffice, perhaps, to show what the reporter can do if he tries. We will only add that according to this authority "Lift thine eyes" was sung unaccompanied.

Have we before met with the musical critic of the *Mid-Surrey Gazette?* Probably not, because contact with him would certainly make its mark on the memory. Reporting a performance of "The Messiah" some time ago, this guide of musical opinion said: "The turn for Miss Ethel Barnard had now arrived, and not a few were a little bit puzzled to see Madame Edwardes rise to sing the recitatives bracketed to the name of the former artist. Oh! those recitatives! to the choirmaster! they seem a necessity, as they keep up the connection of the argument, to the singer they are a difficult and thankless performance, while to the man in the audience they are an inexpressible bore. No one ever gets an 'encore' for a recitative; and we hope the time may soon come when in the interest of both audience and artist these uninteresting problems may be omitted. When

Madame Edwardes sat down the majority of the audience were evidently not quite sure whether they liked her or not." We are in no such doubtful position with regard to the critic. It is impossible not to like him very much indeed, and when he next discourseth on matters of art may some kind friend send us a copy of the paper.

AMERICA is still an easy first in the matter of high-falutin' concert reports. After the Boston Symphony Orchestra had given a Sunday performance in the Chicago Exhibition, a critic from the Wild West spread himself thus: "Herr Kneisel gave a final shiver and rapped for eyes front. The rows of violinists stopped their discordant tuning, the horners ceased their tootings and the giant assembly of the world's best sat silent for the opening. . . . Down came the stick, and the overture was on. Gentle and mild at the first, the theme grew and widened, and spread from violins to violoncellos and basses and horns and drums, until the funnel dome was bursting under the deluges of tone. The great melodies chased each other out into the sepulchral silence of the empty corridors. They swept in troops down the great basin, until the lifeless Neptunes seemed to turn at the awful desecration of the puritanic Sunday, and the steadfast Franklin to drop his strong eyes from where the lightning lives. The solitary guards awoke from their slumbers, and as far away as the administration building the din of the music could be heard. There was not a sound in all this end of the grounds save it and the 'cronk' of the geese."

SALFORD Hundred Court.—Rowley *v.* Bolger.—Judgment.—"Plaintiff, a music teacher; defendant, aged nineteen, a fustian cutter, took lessons from plaintiff, view of becoming public singer. For cost of lessons action brought. Defendant pleads infancy, to which replied that lessons were necessary. I took time to consider. Same rule which applies to purchase of goods applies to tuition; it must be suitable to condition of infant at time of contract. This defendant was a fustian cutter; and although these lessons improved his station in life this event does not determine necessity for lessons when given, nor does object of defendant alter rule of law framed to enable infants to enter life free from debts not necessary. I think matter must be treated as if defendant had bought pianoforte or violin, articles not necessaries for person in defendant's condition. I give judgment for defendant with costs, on lowest scale." Teachers of music perpend.

ACCORDING to the *New York Times*, Mr. Paderewski has been living beyond his natural means in America. We read: "Mr. Paderewski, for the sake of his physical well-being, should never have gone to Chicago. He was in no fit condition for the undertaking. Previous to his final Recital at Music Hall, his forearms showed symptoms of the temporary nervous paralysis which confined him to his bed last autumn. He was enabled to go on the stage and play his programme only by the employment of the most energetic massage treatment. His performance at times showed evidences of his condition, and at the close of the Recital he was plainly in a highly overstrung state. He was, in the common phrase, living on his nerve." Living on the nerves is, we fancy, the course which artistic life in the States makes inevitable.

IT is not the fault of the person most concerned if the world remains ignorant that a great composer lives at Harlesden. Mr. W. H. Palmer writes to the local *Chronicle* urging that it "would be good to have a nice hall to develop the sound principle of harmonious chords (whatever that may precisely mean), and where all true lovers of music would amalgamate and promote a happy issue." To encourage efforts in this direction Mr. Palmer adds: "I would be only too pleased to give more works from my pen providing a nice hall was erected—works which would not only surprise the musical talent of Harlesden, but most of our greatest English composers." We sincerely trust that the nice hall will soon be built.

A LOOSE New York journalist says: "After all the biographical notices obtained from the American press, he (Richter) changes his mind and declines the fascinations of Chicago," &c. What is there in biographical notices *per se* that should prevent a man from changing his mind? Again, we read: "He (Richter) really wanted to come very much, but family influence and the fear of losing a future pension from the Austrian Government dissuaded him." The writer ought to know that Richter had a contract with the Austrian authorities, who declined to annul it. Let us prepare the materials for future historians with at least some regard for facts.

THE State of Gondal, India, wants a national anthem, and is willing to pay £100 for it. The prize is not likely to tempt our English composers, but should it succeed in doing so, a "committee of experts"—experts in what?—will sit upon their productions and adjudge accordingly. The "Anthem," scored for a military band, must be sent to H. L. Dave, private secretary to his Highness the Shakor Saheb, not later than October next. What does the native talent of Gondal think of this appeal to the West for the musical service of the hoary East?—the *fons et origo* of art.

WE take the following from the *Western Daily Mail:* "An American organ in a Welsh chapel was so sadly out of tune that the organist complained to the deacons. A tuner was called in, but the complaint of the instrument was beyond safe cures. Then someone, who wanted to see the thing thoroughly done, suggested that the organ should be painted anew; another seconded, and, though the organist raved, the motion was carried and duly executed." Shakespeare has a motto for these deacons: "We'll 'mock the time with fairest show.'"

AGAIN and again, of late, we have had to read that "there cannot be nationality in art." This is a very loose assertion. If it be meant that national animosities should not enter the domain of art, we agree most thoroughly and would have the fact stated with greater precision. But to say that there is no nationality in art, taking those words in their natural sense, is to state the absolute reverse of truth. There is as much nationality in music, for example, as in language or any other form of human expression. Well for music that this is so.

WE congratulate the Gloucester Festival stewards upon having secured a worthy successor to their late Secretary, Mr. E. T. Gardom, now Clerk of the Peace for the county. Mr. P. Barrett Cooke, who, like Mr. Gardom, is a solicitor, has for some years acted as honorary secretary of the Gloucester Choral Society, discharging his duties with that tact and zeal which should be equally successful in a larger field. That he will serve the Festival well we do not doubt.

WE wish to call the attention of our readers to an important change just made in the Oxford regulations for musical degrees. In future there will be *two* First Examinations and *two* Second Examinations for the Mus. Bac. degree in each year (instead of one as heretofore). They will be held simultaneously on the first Tuesday in November and the first Tuesday in May every year. The next Preliminary Examination will be held on September 18. Candidates for this examination must communicate with the Dean of their college.

WE are sorry to learn from the report of the committee that the accounts of the Middlesbrough Musical Union for the past season show an adverse balance. This has never happened before and should never occur again. The committee observe that the result, "in that it calls for greater efforts and more active loyalty on the part of those who have the true interests of music at heart, is not altogether a misfortune." The right spirit animates these words. Advance, musical Middlesbrough!

THE fame of Mr. Dolmetsch's interesting Concerts of Ancient Music has naturally travelled Northward, and the *Manchester Guardian* has now lent its powerful advocacy to a proposition put forward by Dr. Hiles that a fund should be raised to defray the cost of conveying Mr. Dolmetsch, his party and their instruments, to Lancashire, and of organising a series of Concerts there. Dr. Hiles has our best wishes for the success of his scheme.

THE Dean of Westminster has granted leave to place a medallion of Jenny Lind under the statue of Handel in Poets' Corner—a site peculiarly appropriate for an artist so successful in the interpretation of the works of Handel and other oratorio writers. A committee, presided over by Princess Christian, has been formed to carry out the memorial, which will be erected at a cost not exceeding £500.

AN American writer tells us that the fact that the Boston Women's Orchestra numbers seventy "pieces" "illustrates the legitimate progress of woman's rights." He probably means woman's progress towards the attainment of her rights. It is funny, however, to see playing upon fiddles counted among the natural and inherent privileges of the sex. Did tyrant Man ever assert the contrary?

AN American musical correspondent in Berlin holds that it is better for Nikisch to be Conductor of the Pesth Opera "than to be *chef d'orchestre* at Boston and be harassed by the Hub's voracious musical critics, who howl like wolves in the teeth of every artist who dares to please the public longer than two seasons." Perhaps so, but these are impatient days, and the motto is "Anything for a change."

A CORRESPONDENT writes: "Your Canonbury correspondent has not reached 'the lowest depth' at '9d. weekly (two lessons).' Until recently an advertisement appeared regularly in a local paper in this district stating that the advertiser gave lessons on the pianoforte at *fourpence per lesson!* The advertiser was a woman."

AN American journalist on Marie Tempest: "Her music is not shut up in her larynx; it circulates to her toes. She doesn't sing with her mouth so much as with her whole organisation. Her little finely modelled head is cocked on like a bobolink's and looks, at the first glance, very much as a cadenza sounds. The very set of it is *ad lib.*, and it peeps over the top of conventionality with a saucy promise."

THE story that the violinist, Ondricek, was lately permitted to look upon the embalmed body of Paganini has been received with expressions of incredulity. Yet it seems to be true. A London friend of Ondricek had particulars sent to him at the time, and the fact was reported to us, but not mentioned in these columns.

SIR JOHN STAINER received a very flattering invitation from the Committee of Awards to become judge of the music exhibit at the Chicago Exhibition; but he was compelled to decline the honour, as the shortness of the notice rendered it impossible for him to make due arrangements for leaving England for such a lengthened period.

REQUESTS for the address of the lady whose verses were quoted by the writer of "From my Study" a while ago continue to be received. We, therefore, make it public. The name of the young lyrist is A. Maude Hicks and she lives at 34, Highbury Grove.

"BARRY," says a Welsh etymologist, "is a corruption of Parry, and Parry is Ap Harry, and Ap Harry is one of the cognomens for the Old Harry." This will interest some musical people should they be genealogically disposed.

WE hear that the members of the Norwich Festival chorus are much pleased with Mr. Cowen's music in the "Water Lily," and have taken to the study of it with genuine relish. The composer, who has attended one rehearsal, is much gratified by the progress made.

It seems doubtful whether the Eastern choral societies will go to Chicago. The Bureau of Music will pay no part of the expenses, and the visit of the New York Oratorio Society would cost from 25,000 to 30,000 dollars.

A SINGER of phenomenal powers has recently been heard in Wales—Miss Fanny Sellers, described by the Rhyl journal as "a taking, brilliant, and cultured exponent of vocal harmonisation." Evidently a two-(perhaps three) headed nightingale!

IN one and same paragraph of an American paper Paderewski is described as "pianist-in-ordinary to the entire female sex" and as the "pianist of the filamented aureole." The second attempt is good.

ACCORDING to Walter Damrosch, Theodore Thomas has been "worried sick by his troubles (at the Chicago Exhibition) and is only a shadow of what he was a year ago." We wonder that he is alive.

ROYAL OPERA, COVENT GARDEN.

THIS chapter in the story of Sir Augustus Harris's opera season must begin with a note that Madame Calvé appeared in "Carmen," on May 30, and made a great sensation, not only by her fine singing, but by her bold and uncompromising embodiment of the gipsy charmer, whose power over men was never before so fully explained. In this French lady we have an actress as well as a singer—a combination rare enough on the lyric stage to account for the general interest which Madame Calvé's various appearances excite. The *Carmen* who follows her will have a hard task. Mr. Alvarez played *Don José* with more success than his previous efforts had led connoisseurs to expect. He has, in fact, made steady progress since the night of his *début*, when, for some reason or other, as we now know, he failed to do himself justice.

"La Juive" was tried on the 1st ult., but the result was not encouraging, the attendance being small and the sympathy of those who were present not very manifest. Halevy's opera demands a first-class dramatic artist for the *rôle* of the heroine, and that condition Miss Vasquez did not satisfy. She was more adequate to the task than the lady who appeared at Drury Lane during the spring season, and she exhibited qualities which might have proved adequate to a less exacting part. But Miss Vasquez was not strong enough either as actress or singer; the representation, therefore, though supported by Miss Arnoldson, Mr. Giannini, and Mr. Plançon, fell flat, and has not since been repeated.

On the 3rd ult. "Pagliacci" was preceded by two acts of Bizet's "Pêcheurs de Perles," as a change from "Philémon et Baucis." This change proved no more successful than the introduction of "La Juive," although Madame Calvé appeared as *Leila* and did all she could to invest that unsatisfactory character with dramatic distinction. No one could have accomplished more, but there are some feats which even the French *prima donna* cannot achieve, and she left *Leila* pretty much as she found the part. Nothing, we fear, will lift "Les Pêcheurs" into abiding favour. The drama is weak and the music not strong. In such a case there can only be one result. Madame Calvé had good supporters in Ancona, De Vaschetti, and De Lucia, but "Philémon et Baucis" has taken its old place as a curtain-raiser for the "Pagliacci."

Edouard de Reszke made his re-entry on the 6th ult. as *Mephistopheles* in "Faust," the part of the heroine being taken by Miss Palisser in lieu of Madame Melba, said to be "indisposed." Mr. de Reszke's fine voice made all its old effect, but the exaggerated style of his acting was felt to be a drawback. An artist may be confident of power to please, but should never cease to guard against presuming upon the fact. A new tenor, Mr. Salvaterra, appeared as *Faust*. His voice was too weak for so large a theatre, and he has not been tried again.

A few words will suffice for the revival of "La Favorita" on the 10th ult., Donizetti's opera being staged less on its own account, perhaps, than for the sake of Madame Armand, a mezzo-soprano, whose repertory is necessarily limited. The lady, to a considerable extent, justified her Brussels reputation, singing and acting with considerable power and making a decided hit in "O mio Fernando." She was, however, handicapped by the indifference of the public to works of the class in which "La Favorita" stands. For good or ill, these operas have gone out of favour, and it is very hard indeed for an artist to do anything with them. Mr. Alvarez was a good *Fernando*, Mr. Dufriche an excellent *King*, and Mr. Plançon an irreproachable *Balthazar*.

The 13th ult. witnessed the production of Bizet's "Djamileh," for the first time in London, the metropolis thus coming after our great provincial towns, to which the Carl Rosa Company played it in the course of last winter. "Djamileh" has, we imagine, been adopted at Covent Garden more for its usefulness as a companion to "Cavalleria" and "Pagliacci" than for its own sake. It has a poor and, sooth to say, not very pleasant story of slave life in Egypt, the principal male character being a gentleman who buys a new favourite every month, but is at last caught in the toils of love. A musician can do little with such a drama, and Bizet's music, pretty though it be, is affected by the weakness of the libretto. That "Djamileh" is interesting for the sake of its music we do not deny, but there is no chance of its survival on the active list. It is now serving a temporary purpose merely.

"L'Amico Fritz," on the 19th ult., was conducted by the composer, Mascagni, whom all London did not rush to see, the house being half empty when he stepped into the conductor's seat. He was, nevertheless, greeted very cordially and, later on, when the empty places were filled, had a fitting recognition. The young Maëstro conducted his work with much decision, and secured a performance of more than average excellence. Madame Calvé again showed how charming she can be in idyllic opera, and was the most prominent feature in the representation, next in merit being the very admirable *Rabbi* of Mr. Dufriche. On this occasion the part of *Beppo* was played—and very well played—by Miss Joran, who herself took the violin solo, which was consequently performed on the stage instead of at the wings. Mr. Jean de Reszke appeared as *Romeo* on the 20th ult., and on the 23rd ult. an exceptionally fine performance of "Lohengrin" was given with Mr. Jean de Reszke as the *Knight of the Grail*, Madame Nordica as *Elsa*, Mdlle. Giulia Ravogli, and Messrs. Ancona and Plançon.

WAGNER CYCLE AT COVENT GARDEN.

IT is a generally accepted axiom that operatic works are most effective when rendered in the language in which they were originally written, and admirers of the Bayreuth master have perhaps had some ground of complaint in the fact that three of the seven Wednesday evening performances have been given in the Italian tongue. A graver accusation must, however, be brought against the management; the works have so far been put on the stage in the most shambling and slipshod fashion, and to those who recognise that in Wagnerian music-drama we have, or ought to have, a combination of the arts, this constitutes a serious fault. There was much to praise and little to blame in the vocal efforts of those who took part in "Tannhäuser," on the 7th ult. Madame Albani can still sing the music of *Elizabeth* in a manner almost unsurpassable, Mr. Vignas was quite efficient, vocally speaking, in the titular *rôle*, and Mr. Ancona was admirable in every respect as *Wolfram*. Miss Gherlsen as *Venus* was rather weak, and Mr. Wiegand as the *Landgrave* too ponderous; but these shortcomings might have been forgiven. What could not be forgiven was the miserable stage management in the first and third acts. The half-hearted attempts to produce some of the effects in the Paris version, which has never yet been performed in London, were ludicrous; there was no endeavour to carry out the composer's directions even in the small matter of the lighting of the stage, and the chorus of younger pilgrims was wholly excised, so that the climax was dramatically absurd. "Lohengrin" was given on the 14th ult., with Madame Albani, who resumed her admirable impersonation of *Elsa*, supported by Mdlle. Giulia Ravogli and Messrs. Ancona and Edouard de Reszke. On the 21st ult. the "Flying Dutchman" was given with a very strong cast, Mr. Lassalle as the fatestricken *Vanderdecken*, Madame Albani as *Senta*, and Mr. Edouard de Reszke being vocally unimpeachable. But the staging was again absurd, and the chorus showed unmistakable signs of over-work. Therein, we suspect, lies the secret of most of the defects to which we have alluded. The remedy is not easy, and it cannot be otherwise than costly; but it must be applied, or Sir Augustus Harris will suffer in reputation as a caterer for the admirers of the lyric drama.

PHILHARMONIC SOCIETY.

DURING the month just ended this Society gave two Concerts and brought its eighty-first season to a successful close. At the first of the performances referred to, a personal attraction helped to fill the hall—the presence, that is to say, of Tschaikowsky and Saint-Saëns, those distinguished composers being in this country for the purpose of receiving an honorary degree at Cambridge. It was not the first appearance of either at a Philharmonic Concert, but their visits are not frequent, and a general desire to see and

welcome them was both natural and right. The Russian master stood forward as, perhaps, the more significant figure of the two, not only because representing the newest influence upon European music—that of the Sclavonic race, but also because he brought with him a Symphony previously unheard in this country, and exemplifying much that is national in the composer's art. The work in question (key, F minor) might with entire propriety be known as the Russian Symphony, since three of its four movements are intensely characteristic in that sense, and idiomatic to a remarkable degree. The exception is, however, the movement which will everywhere meet with the greatest measure of popular favour. A delightfully sportive *pizzicato*, with short episodes for the wind, it went straight to the heart of the audience, who, applauding long and loudly, would have heard it again with pleasure. For the rest, the half-melancholy, half-bizarre features of Eastern art made an interesting study, and came with agreeable freshness to Western ears, although comprehended, it may be, but in part. Bustling, strenuous, at times extravagant, the first and last movements were more an appeal to the judgment than the emotions; but the *Andantino* came as an expression of pure feeling, and with this the Russian master may fairly be allowed to have best vindicated his country's music. The Symphony met with a very cordial reception—more so than any other work from the same pen, and at its close the composer stood higher than before in English estimation.

Saint-Saëns came as an executive rather than as a creative musician. He played his own Pianoforte Concerto in G minor, and conducted his symphonic piece, the "Rouet d'Omphale." Both works were known to the audience, who had no duty cast upon them but that of recognising the French musician's masterfulness in a double capacity, and of paying him all due tribute. This was done in the heartiest manner. Other works in the programme were Bennett's Overture "The Naiades," and a selection from "Tristan," the vocal part by Miss Macintyre. These were, of course, conducted by Dr. Mackenzie.

The final Concert of the season (15th ult.) had a personal interest likewise, for not only was Mr. Paderewski one of its heroes, but also Max Bruch, who conducted his favourite Violin Concerto in G minor, with Mr. Gorski as soloist, and introduced from his so-called secular Oratorio "Achilleus" three short orchestral pieces descriptive of the funeral games in honour of Patroclus. These pieces do not provoke much comment. They fulfil their purpose in the scheme of the work to which they belong, but, apart from it, are insignificant, and it was a pity that the German master could produce no novelty more important. The Concerto was finely rendered, Mr. Gorski playing exceedingly well, and it was in this familiar example of his art that the composer triumphed. Mr. Paderewski performed his own Concerto in A minor very brilliantly, receiving the kind of "ovation" to which he is now accustomed, and at which, if he have any sense of humour, he must often be amused. Haydn's beautiful Symphony in E flat opened the Concert and Sullivan's Imperial March closed it.

At the end of Dr. Mackenzie's first season with the Philharmonic *bâton*, it is an obvious duty to congratulate him upon the success of his labours. He has shown rapid improvement in the art of conducting purely orchestral music, and the outlook of the Society with him as musical chief is entirely bright.

CRYSTAL PALACE.

THE torrid heat having abated, there was nothing in the way of a large audience for the "Golden Legend" on the 24th ult., and the hopes of the managers, together with the wishes of those who admire Sir Arthur Sullivan's most successful production, were consequently gratified. Figures were not necessary to show that the audience was one of Festival dimensions, the appearance of the central transept and galleries giving proof sufficient on that score. It may be supposed that the huge orchestra was well occupied. The "London Contingent of the Handel Festival Choir" cannot, of course, fill it, or where would be the room for their provincial comrades? But it is possible to make an imposing show, and this was done, the "3,000" men and women in serried masses (many of the superior sex being in the orchestra) appealing to the eye almost as much as their singing did to the ear. Mr. Manns occupied his old place, and the entire machinery worked to perfection.

Compared with the performance of the "Golden Legend" in the same place six years ago, that of which we now speak was a decided improvement; but advance was naturally expected. The work is better known, and practice in its execution has given confidence. As a result of this, the occasions were very few indeed in which opportunity for fault-finding was given. A few unsteady moments occurred in the fugal part of the Epilogue, and there was a little uncertainty in the delivery of the Prologue, the unaccompanied voices, moreover, failed to sustain the pitch in the Evening Hymn. For the rest, all went well, the effect in certain cases being one of imposing grandeur. Even as we write, we seem to hear the sonorous male voices in "Nocte surgentes," and the perfect rendering of the melody in "O pure in heart." The performance generally, in point of fact, was a great choral success, a few drawbacks notwithstanding. With Madame Albani, Miss Marian Mackenzie, Mr. Ben Davies, Mr. Grice, and Mr. Henschel available, the solos were perfectly safe. Description here is unnecessary, and criticism finds little or nothing upon which to descant. It will be taken for granted that Madame Albani went heart and soul into her share of the work. Whenever this artist has a sympathetic task she knows no half-measures. Her habit is to err, if anything, in the opposite direction, and show enthusiasm in excess. This she did at the Crystal Palace, but who has the heart to blame a singer for "letting herself go"? This is, at any rate, better than the perfunctoriness which so largely prevails. The contralto soloist found her opportunity in *Ursula's* second air, and made good use of it; while Mr. Ben Davies more than ever asserted his value as a concert singer. A better rendering of the *Prince's* music could not be desired. It was technically finished and, at the same time, instinct with feeling. Mr. Davies fairly held his own with Madame Albani in the duet of the closing scene, and it may be that he was entitled to the chief honours of the occasion. There is no better exponent of the part of *Lucifer* than Mr. Henschel, while the little Mr. Grice had to do as the *Forester* was well done. Mr. Manns had no difficulty with his army of executants. He controlled them firmly, and they answered to his touch like the well-disciplined troops they are. The attendance, according to official returns, was 19,545.

RICHTER CONCERTS.

THAT the success of these admirable Concerts shows no sign of waning was made plain by the aspect of St. James's Hall on the evening of the 5th ult., and, more still, by the greeting which Dr. Richter's appearance called forth. We are glad of this, because the most precious qualities of Richter's conducting are precisely those least conspicuous in orchestral conductors generally, and they are qualities which, in the interests of interpreters and listeners alike, cannot too often be placed in evidence. We refer more particularly to the perfect ease with which transitions are effected from any one degree to another between extremes of force; to the wonderful sense of freedom produced by slight and almost imperceptible changes of speed, always so made as to give prominence to the characteristic rhythm and accentuation of each musical phrase, and even, on occasion, of each bar; and finally to the admirable way in which the members of the orchestra have been trained to respond *immediately* to the least suggestion of their chief. We find less reason for satisfaction in the somewhat limited *répertoire* from which the programmes of these Concerts are selected, especially as the responsibility for this rests rather with the public than with the Concert-givers. On the occasion in question we had the C minor Symphony of Beethoven, Wagner's "Meistersinger" Overture and "Good Friday" music from "Parsifal," and Liszt's First Hungarian Rhapsody. Smetana's pretty and picturesque Symphonic Poem "Vltava," first heard in England at the Crystal Palace, March 5, 1881, had also a place in the scheme. It was welcome, though perhaps rather on account of comparative novelty than of any great impression produced.

At the second Concert, on the 12th ult., three Wagner Excerpts, Schumann's Symphony in B flat, and Fibich's not very interesting Overture to Vrchlicky's comedy "Une Nuit à Carlstein" made up the programme. The vocalist was Mr. Andrew Black, whose renderings of "Wotan's Abschied" and "Hagen's Wacht" showed much intelligence and sympathetic insight.

Cherubini opened the third Concert, on the 19th ult., with his Overture "Les Abencérrages," and Mozart closed it with his beautiful G minor Symphony. Between came the familiar "Tristan" selection, the closing scene from "Götterdämmerung"—*Brunnhilde*, Madame Nordica, whose skill and devotion in an arduous part were warmly recognised—and Goldmark's Overture to the "Prometheus Bound" of Æschylus, a piece of considerable power, significance, and melodic beauty, but the merit of which it would be unwise to assess after a single hearing, more especially as the composer has given no clue to his poetic intention further than may be derived from the title.

Notice of the fourth Concert must be reserved for our next issue.

THE NEW DOCTORS AT CAMBRIDGE.

(From our own Correspondent.)

Unusual interest attached to the closing ceremonies of the Cambridge summer term from the musical point of view. The Cambridge University Musical Society attains its fiftieth anniversary in the present year, and the University authorities had prepared to celebrate the auspicious event by conferring honorary degrees on a number of representative foreign musicians. In the list as originally drawn up, the names of Verdi and Brahms were included, but the illustrious Italian master felt obliged to decline the proffered honour on the score of the fatigue which a journey to England would entail on an octogenarian; while Brahms's rooted distaste for public functions once more stood in the way of his acceptance. Grieg had signified his intention to attend, but was unfortunately prevented by serious illness from carrying out his resolve. Failing Verdi, an admirable substitute was found in his gifted collaborator, Signor Boïto. Max Bruch worthily upheld the honour of Germany; while MM. Camille Saint-Saëns and Tschaikowsky were admirable representatives of France and Russia.

The degrees were conferred on the 13th ult., but on the afternoon of the previous day a most interesting and brilliant Jubilee Concert was given, under the auspices of the Cambridge University Musical Society, at the Guildhall. The four eminent foreigners were all represented in the programme, and either conducted or, as in the case of M. Saint-Saëns, took part in the execution of their works. The hall was crowded, and many distinguished leaders of the profession were observable in the audience. After the proceedings had been loyally and suitably prefaced by the National Anthem, Herr Max Bruch came forward, amid hearty applause, to direct an important excerpt from his "Odysseus." The "Banquet with the Phæacians" was the scene chosen, and with Mr. and Mrs. Henschel, Miss Brema, and Mr. Plunket Greene as soloists, a fine orchestra, and the excellent choir of the Cambridge University Musical Society at his disposal, it is not to be wondered at that the composer secured an admirable interpretation of his scholarly and interesting music. Then came the turn of M. Saint-Saëns, who introduced his Fantasia for pianoforte and orchestra, "Africa," brilliantly written for the solo instrument, and admirably scored for the orchestra. The composer rendered a masterly account of the pianoforte part, Dr. Stanford conducting with his wonted ability, and the heartiest enthusiasm was manifested at the close of a very fine performance. Signor Boïto followed with the Prologue from his "Mefistofele," the weird romanticism of which loses not a little by the absence of scenic accessories. Still, the impression created was very remarkable. Signor Boïto's modest, yet distinguished bearing commends him to a British audience, and the originality and beauty of his music is undeniable. Mr. Henschel gave a most incisive rendering of the solo, the orchestra and chorus responded loyally to the indications of the composer, and the splendid *Finale* evoked tumultuous applause, again renewed as Signor Boïto returned to bow his acknowledgments to audience and executants. Fourthly, M. Tschaikowsky conducted his Symphonic Poem "Francesca da Rimini," a very remarkable and masterly attempt to depict in sound the fate of the ill-starred lovers as described in Canto V. of Dante's "Inferno." The resources of the modern orchestra are here displayed in their fullest variety and power, and the "cruel winds" with which *Francesca* and her lover are perpetually buffeted form the basis of a tone-picture of remarkable power and ingenuity. The Concert concluded with Grieg's "Peer Gynt" Suite, admirably played under Dr. Stanford's guidance, and with the last-named composer's setting for chorus and orchestra of Mr. Swinburne's Chicago Ode "East to West." At the close of the Concert Dr. Stanford, who now resigns the Conductorship of the Cambridge University Musical Society, after twenty years of invaluable services, was most heartily cheered. At the dinner given in the evening in honour of the distinguished guests there was some excellent speaking from Dr. Stanford and M. Saint-Saëns, and at the Conversazione which followed, the esteem in which Dr. Stanford is held was agreeably testified by the presentation of a handsome set of silver candlesticks.

On the morning of the 13th ult. the recitation of the prize poems was preceded by the ceremony of conferring the Honorary Degrees in Law, Letters, and Music. After the Maharajah of Bhownagar, Lords Herschell and Roberts, Professor Zupitza, and Mr. Standish O'Grady had been disposed of, it fell to the lot of Dr. Sandys to introduce the four famous foreign musicians, who met with a very cordial reception, as, all beautiful in their gowns of cream and gold, they advanced in turn before the Vice-Chancellor. M. Saint-Saëns was described as "the son of a neighbouring race, who, endowed with an almost incredible memory, had given striking proof in his own person that the Muses were the daughters of Mnemosyne." The public orator then dwelt on his versatility, his achievements in the domains of sacred music and of opera, his subtlety as a critic, and his passion for travel.

Of Dr. Max Bruch, who was born at Cologne and wrote an early opera on the subject of the "Lorelei," Dr. Sandys remarked that he had admirably celebrated in song the fateful waters of his natal stream. Allusion was also made to his "Song of the Bell," "Arminius," "Frithjofsaga," "Normannenzug," "Salamis," "Achilleus," and "Odysseus."

In introducing M. Tschaikowsky, the public orator laid stress on his having been the pupil of Rubinstein, and referred to his visits to Switzerland and Italy—he might have added America. But wherever he went, M. Tschaikowsky found his chief delight in the popular songs of his native country. His compositions happily reflected the Slavonic temperament with all its fiery exaltation resting on a basis of languid melancholy. Finally, Signor Arrigo Boïto was introduced as one on whom the Muses had bestowed the two-fold gift of poetry and music. His patriotism had been proved in the field when he fought with Garibaldi, while he had repeatedly shown his keen appreciation of the merits of composers of other lands. The expectations formed of his "Nerone" and "Orestiade" were thus happily expressed: "He will, I have no doubt, admit that he has kept his 'Nero' locked up too long in his desk; there is also, if I mistake not, a '*scriptus*,' '*necdum finitus Orestes*.' The brilliant success of his earlier works affords a happy augury of the fame he is destined one day to win from these unpublished compositions." It only remains to be added that after the ceremony of conferring the degrees, M. Saint-Saëns gave an Organ Recital in Trinity College Chapel. The eminent French musician not only played Bach's Prelude in E flat and his own clever Fantaisie in the same key, but also delighted his hearers with two masterly improvisations, one of which took the form of a fully developed fugue.

PIANOFORTE RECITALS.

The Recital of Madame Berthe Marx, at St. James's Hall, on May 27, may pass with brief record. Beethoven's Sonata in F minor (Op. 57), the "Appassionata," was the principal feature in the programme; but the delicacy and

purity of style which characterise the French artist were displayed to greater advantage in some clavecin pieces by Couperin, Daquin, and Rameau, three of Mendelssohn's "Lieder ohne Worte," Bach's Preludes and Fugues in C minor and D major, from the first book of "Das Wohltemperirte Clavier," and minor pieces by Schubert, Schumann, Chopin, Weber, and other composers.

Among the crowd of Recital-givers, M. Diémer was overlooked last month, but as he won very slight favour from London amateurs the omission is not of much consequence. At his first performance, on May 17, he offended the small audience by a ridiculous transcription of Mozart's Overture to "Die Zauberflöte," and his manner of rendering clavecin pieces by Couperin, Daquin, and Rameau was too modern to give satisfaction to those who study antiquarian music for the keyboard. On the other hand, excellent technique was displayed in Beethoven's Variations in C minor and Chopin's Fantasia in F minor (Op. 49). At his second Recital, on May 29, M. Diémer gave a very French performance of Schumann's Etudes Symphoniques, and his interpretation of pieces by Chopin lacked distinction and poetic feeling. As regards technique, however, his playing at both Recitals was well-nigh faultless, and this fact goes far to account for the great esteem in which he is held in Paris as a teacher.

On May 31 Miss Margarethe Eussert gave a second Recital at the Princes' Hall, and was heard to advantage in some minor pieces by Scarlatti and D'Albert, but was unsatisfactory in her Chopin selections, and seemed nervous in Beethoven's Variations in C minor and Bach's Chromatic Fantasia and Fugue, both of which have been heard too frequently this season.

On Friday, the 2nd ult., little Raoul Koczalski made his appearance in St. James's Hall, and his playing more than confirmed the striking impression he made at his first, and to a less extent at his second Recital at Princes' Hall. He gave a highly finished rendering of Beethoven's early Sonata in C minor (Op. 10, No. 1), his playing of the slow movement being marked by extraordinary poetic feeling. Equally, if not more impressive was his interpretation of Chopin's Nocturne in D flat, and the Marche Funèbre, though the latter was taken at an unusually slow pace. Other pieces by Mendelssohn, Schubert, Tschaikowsky, Moszkowski, Paderewski, and himself were also played with consummate excellence, leaving out of account the tender age of the executant.

Four days later, that is to say on the 6th ult., the platform of St. James's Hall was occupied by another infant prodigy, but this time a little girl named Frida Simonson, concerning whom there had been much of the puff preliminary. Having amused the audience by her curious little bow, which was repeated at frequent intervals, she seated herself at her instrument and went through a number of selections, on the whole well adapted to her present physical means; and especially in some harpsichord pieces by Bach, Handel, Scarlatti, and other composers she displayed a remarkably pure singing touch and wonderful neatness in execution. Obviously, however, she has not yet grasped the spirit of modern music, and she should be promptly withdrawn from public life and her unquestionable talents permitted to develop in a natural and healthy manner.

A performance of a more legitimate character was given by Miss Fanny Davies on the following afternoon. It is always a treat to hear the young English pianist in Schumann's music, for with the exception, perhaps, of Mr. Leonard Borwick, she more thoroughly enters into the spirit of the German master than any other executant now before the public. Her interpretation of the beautiful "Kreisleriana" on this occasion was remarkable at once for intellectual strength and poetic feeling. Six of Chopin's Preludes, including some numbers not frequently heard, were rendered with equal finish but less expression. Mendelssohn's Prelude and Fugue in B minor from Op. 35 and several smaller pieces by other composers were included in the programme, among them being a very charming little sketch called "La Gondola," by L. Heritte Viardot. Miss Marguerite Hall contributed songs by Beethoven, Max Bruch, Goring Thomas, and Brahms with much artistic effect.

Miss Emma Barnett's annual Recital took place on the following afternoon, at the Princes' Hall. Her rendering of Beethoven's Sonata in A (Op. 101) and Schumann's "Papillons" (Op. 2) was not remarkable; but special mention should be made of a new series of "Characteristic Studies," with appropriate titles, by her brother, Mr. J. F. Barnett. These are agreeable little sketches, useful for practice, and piquant and melodious. Madame Clara Samuell was happy in her choice of English songs and in their execution.

On the 9th ult. the Princes' Hall was occupied by Mr. Edgar Hulland, a sound and conscientious, if not specially brilliant executant. He displayed excellent technique in Beethoven's difficult Variations and Fugue in E flat, and also in Rubinstein's pretentious but not very satisfactory Sonata for violin and pianoforte in B minor (Op. 98), in which he was associated with Mr. Emile Sauret. Smaller pieces by various composers were included in the programme.

Mr. Buonamici, the well-known Florentine pianist, who has been heard here on several previous occasions, gave a Recital at Princes' Hall on the 13th ult. Mr. Buonamici, it will be remembered, is a pupil of Liszt and bears the impress of the master in a remarkably delicate touch. This was exhibited in Beethoven's "Waldstein" Sonata, the Rondo in G from Op. 51, and three Minuets; and was shown to still greater advantage in some of Chopin's Studies and pieces by Raff.

Mr. Stojowski, who gave a Recital on the 16th ult., first appeared here two years ago, but then he did not attract much attention. During the interim, however, some of his compositions have won favour and this may account for the unusually large audience that gathered in St. James's Hall. It cannot be said that Mr. Stojowski's playing showed much individuality of style and expression. The touch was light and delicate and the execution on the whole neat and refined, but the manner of performance was somewhat frigid and impassive. The programme was rather peculiarly constituted, prominence being given to Slavonic composers such as Paderewski, Tschaikowsky, Zelenski, and Moszkowski; but it was certainly not less interesting on that account. The only piece of any length, however, was a Sonata in G for pianoforte and violin, from Mr. Stojowski's own pen, in which he was assisted by his compatriot, Mr. Gorski. It is a bright and animated work in three movements, of which the last, a theme with variations, is the cleverest, Slavonic character being perceptible throughout in the phraseology. Some smaller pieces, including three numbers of a set of Danses Humoresques (Op. 12), also pleased greatly.

In respect of public appreciation, the one Recital of Mr. Paderewski, which took place on the 20th ult., ought to command special attention; but there was nothing in the programme to which lengthy criticism would be applicable. The enormous audience which filled St. James's Hall from end to end was drawn together simply by the magic of the Polish artist's name, and it is only fair to add that he never more fully justified the confidence musical amateurs repose in him than on the present occasion. The extravagance which marred his efforts when he first appeared in London is no longer perceptible, and if there was a fault in his playing on the present occasion, it was the accentuated delicacy of his manipulation in Beethoven's Sonata in E flat (Op. 31, No. 3) and other numbers in which more masculine vigour was desirable. Schumann's "Papillons" were delivered with incomparable piquancy of touch and general execution, and there was a charming sense of individuality in the rendering of some small Chopin pieces, including the Study in F (Op. 25) and the Waltz in A flat (Op. 34), the latter being warmly encored. At the close of the Recital there was a prolonged demonstration, which resulted in seven recalls and two or three encores. Mr. Paderewski is certainly the most popular among pianists at present before the public.

A few words of approval may be given to Miss Verne, formerly known as Miss Mathilde Wurm, who gave a Recital at St. James's Hall on the 23rd ult. She played in a sound and conscientious manner, if with insufficient warmth of expression, Schumann's Fantasia in C, various minor pieces by Chopin, Saint-Saëns, Liszt, Weber, L. Heritte Viardot, and Bach's "Italian" Concerto, being at her best in the last-named work.

On Saturday afternoon, May 27, Mr. J. H. Bonawitz gave a successful Recital at the Princes' Hall, the earnest

musician being perhaps at his best in Mozart's second Fantasia in C minor, which he played with all the delicacy and finish which the music demands. Beethoven's early and Mozart-like Sonata in E flat (Op. 7) was also played with needful refinement, and the programme included Schumann's Fantasia in C (Op. 17) and works by Chopin, Weber, and Liszt. Variety was afforded by the four musicianly and pleasing new songs and a vocal duet from the pen of Mr. Bonawitz, which received due justice from Miss Sylvia Wardell and Mr. Arthur Oswald.

CHAPEL ROYAL CONCERT.

Another blow has been struck at precedent by the Concert given on the 19th ult., in the presence, amongst others, of the Princess of Wales and her two unmarried daughters, in the Picture Gallery of Bridgewater House, by the Children and Gentlemen of the Chapel Royal, St. James's. This unwonted step proved highly successful, a result in some measure due to the circumstance that the programme was made up of works by composers either in the past or the present connected with the Chapel Royal. For more than one reason there was warrant for commencing with "My bonny lass she smileth," by Thomas Morley, who was a Gentleman of the Chapel Royal so far back as 1592. John Stafford Smith's "Return, blest days," was finely given by Messrs. Taylor, Gawthrop, Guy, and Shepley, and the commanding genius of Henry Purcell was represented by "Arise, ye subterranean winds," sung with dramatic force by Mr. W. H. Brereton, who was vainly asked to repeat this masterly effusion. W. Beale's glee "To a kiss" was sung, and the honoured name of Sir John Goss was bracketed with "There is beauty on the mountain." Examples of living composers were afforded by Sir Arthur Sullivan's "I heard the nightingale" and "Brightly dawns our wedding day" ("The Mikado"), in Mr. Fred. Bevan's ballad "But one," and in two elegant songs by Dr. William Creser (present Organist of the Chapel Royal), "Shall I, wasting in despair?" and "Heart of me, why do you sigh?" The last-named musician officiated at the pianoforte at this exceedingly interesting Concert.

MUSICAL GUILD.

The third Concert, given at Kensington Town Hall, on May 30, drew the largest audience which we have ever seen at these Concerts, and the applause was as frequent and as hearty as could have been wished by all interested in the welfare of this deserving Society. Professor Stanford's splendid Pianoforte Quintet, one of his most masterly and enjoyable efforts, opened the programme, and was played by the composer, Miss Isabella Donkersley, Messrs. Wallace Sutcliffe, Alfred Hobday, and Paul Ludwig with exhilarating vigour and spirit. Of the four movements the strikingly original *Scherzo* (a remarkable movement) met with the greatest applause, the audience evidently wishing to hear it a second time. Why is such a fine specimen of contemporary chamber music as this Quintet not more frequently performed? Miss Ethel Sharpe played the "Lullaby" and No. 3 from Brahms's recently-published Intermezzi for pianoforte (Op. 117) with exquisite refinement and so as to reveal yet new beauties in these delicious pieces. Mr. Edward Ingham, an able flautist, was heard in Saint-Saëns's Romance, a charming trifle, and a finished performance of Mozart's String Quintet, led by Miss Winifred Holiday, brought the Concert to a close. Mr. Henschel's beautiful new Vocal Quartets (Op. 51) were sung by Miss Nancy McIntosh, Mrs. Lee, Messrs. H. McKinley and Kennerley Rumford, of whom the first-named lady especially distinguished herself by the intense expression she put into the music.

At the fourth and last Concert, on the 13th ult., Spohr's melodious Septet for pianoforte, strings, and wind, received a very fair interpretation, Miss Annie Fry being excellent at the pianoforte. Dvorák's Terzetto for two violins and viola, a trio in miniature, has an interesting *Larghetto* and *Scherzo;* the other two movements are less striking. Messrs. A. Bent, Stephenson, and Hobday did much justice to the piece. Miss Annie Grimson, Miss Winifred Holiday, and Mr. Paul Ludwig played Schumann's Pianoforte Trio in D minor in very good style, and Miss Nancy McIntosh sang songs by Handel, Massenet, and Henschel very agreeably. There was a very good attendance, and we are pleased to find that the Guild will resume its Concerts in the winter.

ROYAL COLLEGE OF MUSIC.

We have to chronicle only two Students' Concerts this month, and at each we heard performances of quite exceptional interest. The Chamber Concert, on the 8th ult., opened with Beethoven's "Storm" Quintet for strings (Op. 29), very artistically played by Misses Jessie Grimson, Lilian Wright, Messrs. Leonard Fowles, William Ackroyd, and Thomas Hill. Miss Marie Motto distinguished herself greatly by her rendering, alternately spirited and expressive, of the second book of Max Bruch's charming Swedish Dances for the violin, and Miss Blanche Wyatt sang Schubert's song "Der Hirt auf dem Felsen" tunefully and fluently, though somewhat coldly. The chief interest of the Concert, however, lay in the first appearance of Mr. Albert Archdeacon, a young singer of the very highest promise. We speak advisedly when we say that we have never heard a more remarkable performance at any Concert than his singing of *Wolfram's* "Address to the Evening Star," from "Tannhäuser." His voice is of most beautiful quality, his intonation absolutely perfect, and he sings with an ease and a finish and a masterful expression which are quite astonishing in a student. Mr. Archdeacon should have a brilliant future before him.

On the 16th ult. an Orchestral Concert was given in St. James's Hall, when the programme included Schumann's "Manfred" Overture (perhaps the most striking proof of how nearly its author in his most inspired mood approached Beethoven), Bach's Clavier Concerto in E, neatly played by Miss Katharine M. Ramsay, Bruch's Third Violin Concerto (Op. 58), Berlioz's exquisitely orchestrated song "The Spectre of the Rose," from his "Nuits d'été," and Beethoven's Romantic Symphony (No. 7). Although not quite equal to the best which we have heard at the College, the performances of the orchestra, and more especially of the strings, were distinguished by precision of attack, careful phrasing, and admirable spirit. The second violins, although numerically stronger than the firsts, were much inferior to them in tone, which fact became very noticeable in the imitative passages in the *Finale* of the Symphony. This should be remedied on future occasions. Of Miss Grimson's performance of Bruch's Concerto we have spoken on a former occasion; it is in every respect deserving of very high commendation; her technique especially is excellent. Miss Clara Butt's singing of Berlioz's lovely song was worthy of her rapidly-grown and well-deserved reputation. It could hardly have been improved upon. Professor Holmes conducted.

ROYAL ACADEMY OF MUSIC.

The summer Orchestral and Choral Concert of the Royal Academy of Music took place at St. James's Hall, on the 19th ult., under the direction of Dr. A. C. Mackenzie. The principal piece in the programme was Dvorák's beautiful and original Mass in D, which was given for the first time in London. We spoke of the work at some length when it was produced at the Crystal Palace in March last, and need only add that a second hearing more than confirms the impression then made of its merits, and the masterly way in which the composer has gained effects with rigid economy of means. That this last quality will be fully appreciated by choral societies goes without saying. The solo parts were taken by a semi-chorus of sixteen voices in accordance with Dvorák's directions, and the general performance showed that the Mass had been carefully rehearsed. A miscellaneous selection followed, the most conspicuous feature being a Serenade for strings by Volckmann, which was admirably played by the *ensemble* class. Two movements from Goetz's fine Quintet in C minor (Op. 16) brought the Concert to an effective conclusion.

PROFESSOR VILLIERS STANFORD'S NEW MASS.

THE Festival of St. Philip Neri, at the Brompton Oratory, was made the occasion of the first performance of Professor Villiers Stanford's Mass in G (Op. 46), written in December last, and dedicated "To Thomas Wingham, in sincere regard." Excellently performed by a large choir and a full orchestra, supplemented by the fine organ, at which Mr. d'Evry, the recently-appointed organist, presided with admirable skill; and associated with the gorgeous and impressive ritual of the Church of Rome, the devotional spirit of the music, which is its chief characteristic, was most happily accentuated. The expressive settings of the Kyrie and Gloria, although naturally differing in character, are alike remarkable for repose of tonality, which imparts a solidity and restfulness to the music admirably in accordance with the spirit of the text. The Credo, the most elaborate portion of the Mass, contains much clever contrapuntal writing. At the words "Et incarnatus" the vocal parts are taken up by solo voices; the passage "Passus et sepultus est" is set with due solemnity, and a dignified fugal subject is introduced with the words "Et vitam." The Sanctus might serve as a model for modern church music, and the Benedictus includes an effective quartet. The scoring not only reveals the hand of a master, but also that of one who knows how to support and help the vocal parts. The soloists were Master Folkhard and Messrs. Russon, Pearson, and Tabb. Mr. Barclay Jones, the musical director of the Oratory, conducted.

PLAINSONG AND MEDIÆVAL SOCIETY.

THE two most recent Lectures delivered before the Members of the above Society were of considerable interest. At the first, on May 25, Mr. Abdy Williams discoursed upon the rhythm of plainsong; and at the second the Rev. Howard Frere read a paper on plainsong hymnody. Mr. Abdy Williams said that in the earliest days of plainsong, rhythm was as important a factor as it was now in mensural music. When, however, men began to sing in parts, the delicate accentuation of the words, which formed the rhythm, became less regarded, and ultimately, with the development of counterpoint, the *cantus firmus* was so slowly sung that all rhythm in it disappeared. There were two classes of rhythm—viz., strict, as used in poetry and mensural music; and free, as used in prose or prose-poetry, like the Psalms. In all rhythm it was of the first importance to secure a correct pronunciation of the words allied to plainsong. There were two kinds of plainsong—viz., syllabic, in which each syllable was sung to a single note, and which entirely depended on the accent of the words for its rhythm; and melismatic, in which groups of notes were sung to single syllables. The rhythm of the latter greatly depended on the music, the notation of which was intended to be a kind of pictorial representation of how each group of notes was to be sung.

The Rev. Howard Frere began his Lecture, delivered on the 22nd ult., by some pertinent remarks upon the difference between mediæval and modern ideas concerning the subject of hymns. Metrical hymnody in the West entered under the authority of St. Ambrose, who, we were told, adopted it as a means of supporting the failing courage of his followers against the persecutions at Milan by the Arians. Subsequently St. Benet incorporated "Ambrosiani" into the course of services which he planned for his monks; but the conservatism of the city of Rome refused to admit them into the church service until the end of the twelfth century. When admitted, each Breviary had its fixed set of hymns, which recurred every year. The earliest melodies would seem to have been very simple in character, but later they became more elaborate and contained groups of notes sung to one syllable. They seemed to have been written on a different principle to that of the Gregorian chant—*i.e.*, with more regard to the terminal note, which most frequently recurred; while in the Gregorian chant the dominant note was the most dwelt upon.

At both Lectures an interesting series of musical illustrations were well sung by the Plainsong Choir, under the direction of Mr. Abdy Williams.

MUSICAL ASSOCIATION.

AT the final Meeting this season of the members of the Musical Association, at which Sir John Stainer presided, the Rev. Francis L. Cohen read an exceptionally interesting paper on the "Ancient musical traditions of the Synagogue." Mr. Cohen is a Jewish Priest, and consequently has been trained in the traditional method of cantillation, which he said had been accurately transmitted from father to son since the time it was originally introduced into Hebrew worship. Since the days when the Temple stood pre-eminent for its elaborate and highly organised musical service, there had been ingrained in the Jewish nature an affection for melody; and continuous contemporary testimony in Hebrew literature bore witness to the extent to which the Jew had delighted to associate his daily worship, and even his literary exercises, with some form of vocal tunefulness. As tradition required the celebrant of the services to utter every word with the singing voice, it was found expedient from an early date to employ a professional reader or precentor. Thus, down to the present time, there had been a sequence of specialists in Hebrew melody. This implied a faithful preservation of the older chants, which had always been melodiously definite. For the object of the paper the lecturer rejected all four-part choral music which belonged to the present generation. He also set aside all melodic passages which were obviously but echoes of modern tonality; also tunes set to texts of measured rhythm, since Hebrew verses measurable by rhythmic alternation of stress and non-stress were, at the very earliest, the product of mediæval Arab influence. For a similar reason, almost the whole of the traditional music of that important section of the Jews which long dwelt in Spain was set aside, its Moorish origin being apparent. There, however, still remained a large quantity of ancient Jewish music of fascinating interest. The oldest vocal traditions of the Synagogue were enshrined in the *Neginoth*, or accentual cantillations of Scripture. These Jewish systems of declamation were far brighter and more expressive than any other ancient cantillation. There was little doubt but that the Jewish cantillation existed in a highly developed form long before any notation for it was invented. The accents themselves—the mere dots and strokes—were probably evolved by the Massoretic school of Tiberias, about the seventh century. To a certain extent they resembled the signs of the ancient Gregorian Ritual books, but their functions were more complex. They marked the tone-syllable of each word, indicated a most delicately-shaded syntactical punctuation, and denoted a chant which, with scrupulous fidelity, showed the mutual relation of the words of the text. The signs were some thirty in number. In all essentials Hebrew music, in the days of the second Temple, was founded on the same Asiatic systems as was the Greek music of the same period; and there was good reason for the assumption that the Psalms were chanted in the Temple in a form tonally parallel to the Plainsong of the Western Church, and more so to the Antiphons of the Byzantine Greeks. It by no means followed, however, that these churches had inherited the authentic Temple traditions. Gevaert had proved that the Christian chant first came into existence in Asia Minor and passed to the West by way of Antioch, Byzantium, and Rome; and it was important to remember that the Plainsong was originated and developed by men avowedly hostile to any form of Judaising.

The interest of the Lecture was very greatly enhanced by the numerous musical illustrations of the ancient traditional cantillations which were admirably sung by Mrs. Cohen, herself the daughter of one of the most eminent *Hazanim* or Precentors of the day. The music, which largely partook of the nature of recitative, was remarkable for its florid Oriental character and the fidelity and peculiar expressiveness with which it followed the varying sentiment of the text.

LONDON GREGORIAN CHORAL ASSOCIATION.

THE twenty-third anniversary Festival of this Society was held in St. Paul's Cathedral, on the 8th ult. According to the printed statement, the objects for which it was formed are to circulate information on the subject of the Ancient Plainsong, to amend the actual performance of the

authorised music of the Church, and, by well-conducted services, to exemplify the various portions of the Plainsong, as set to our English Book of Common Prayer. It is further said that the restoration of Plainsong is to be regarded as an addition to the resources of musical art as applied to public worship, and by no means opposed to its true development. All this is perfectly laudable, and the service book on the occasion of the recent Festival gave sufficient evidence of the liberal views held by the Association. The first processional hymn was "Come, love and might," the melody from "Les Principaux Chants Liturgiques," and the second, "Let God arise," words by the Rev. Dr. Littledale and music by Mr. A. H. Browne. The Psalms and Canticles, with their several antiphons, were, of course, sung to Gregorian Tones; but the Anthem was Sir George Elvey's bright and distinctly Anglican composition "Praise the Lord and call upon His Name." Two more Gregorian hymns and one more Anglican completed the music of the service. The effect of the choir of 1,000 voices, reinforced by wind instruments and supported by the vast congregation, was very impressive, and the general precision of the large force testified to the musicianly care exercised by the Organist, Dr. Warwick Jordan.

THE "GOLDEN LEGEND" AND "THE REVENGE" AT SALISBURY.

Of the many important Concerts arranged and carried out by the Rev. E. H. Moberly, that which took place in Salisbury, on the 16th ult., was the most important. Encouraged by the success of the great "Elijah" Concert in that city in 1891, Mr. Moberly decided to repeat the experiment and give this year a performance of Sir Arthur Sullivan's "Golden Legend" and Professor Stanford's "Revenge" on festival lines. The Corn Exchange, the only sufficiently large building available, was once more turned into a concert-room and an organ specially erected for the occasion. The services of a complete and thoroughly efficient orchestra, numbering nearly ninety players, with Mr. A. Burnett as leader, were secured, and, together with a chorus 350 strong, consisting of the Test Valley and Avon Vale Musical Societies (organisations established and directed by Mr. Moberly), the Sarum Choral Society, and a few members of the Bristol Festival Choir, formed a force capable, under skilful direction, of great things. That Mr. Moberly had made the most of his material was evident from the performance, the "Golden Legend" being given in a manner worthy of the work. The performance of the Prologue was realistic in the extreme, the difficult orchestral passages being played to perfection, and the singing of the chorus highly effective. Throughout the cantata this excellence was maintained. The band was in every way equal to the demands made upon it, playing with refinement and confidence. The choral work was deserving of the warmest praise, and it is safe to assert that nothing so fine has been heard in Salisbury before. The tone of the voices was excellent, and the clear enunciation of the words a feature worthy of high commendation. Admirable, too, were the solo vocalists, Miss Margaret Macintyre, Madame Belle Cole, Mr. Ben Davies, and Mr. Watkin Mills. It would be difficult to imagine anything more beautiful than the rendering of the music allotted to *Elsie* and *Prince Henry* by Miss Macintyre and Mr. Davies. Madame Cole's noble voice told well in the part of *Ursula*, and Mr. Mills gave a thoroughly characteristic reading of *Lucifer's* music.

The performance of "The Revenge" was of an equally high order. The declamatory choral parts were given with fine effect, and the important orchestral writing could not have had a better rendering. There was great enthusiasm at the close, and the Conductor (Mr. Moberly) received a well-deserved ovation from the immense audience which crowded the spacious building.

It should be added that the Rev. H. W. Carpenter played the specially-built organ, which, unfortunately, proved to be an instrument wholly unworthy of the occasion.

ENGLISH MUSIC IN LEIPZIG.

(From a Correspondent.)

On Friday, May 26, took place the first Concert of the newly-founded Sterndale Bennett Society. Only works of English composers were given, the performers being of British or Colonial nationality. The Concert opened with Sterndale Bennett's Trio in A major (Op. 26) for pianoforte, violin, and violoncello, and ended with a Sonata in G major for pianoforte and violin, composed for the occasion by Mr. E. Hutcheson. Between these two works several songs—viz., "Let me dream again" and "The Lost Chord" by Sullivan, and "Absent, yet present" by Maud V. White, as well as the following pianoforte *soli:* No. 1 of Three Musical Sketches, "The Lake" (Op. 10), by Sterndale Bennett, and a Nocturne in A major by J. Field—were performed. The Trio has a fresh and healthy tone throughout, and, in spite of its brevity, shows remarkable completeness and fulness. The second movement and the *Finale* (*Allegro fermo*) especially took the attention of the audience. The performance, which was most praiseworthy throughout, was in the hands of Miss Jessie Middleton (pianoforte), Mr. E. Jenkinson (violin), and Mr. T. Jackson (violoncello). The pianoforte solos were rendered by Miss Middleton, who proved herself possessor of a well grounded technique; but the Nocturne was played in rather too dry a style; this otherwise talented young lady evidently did not enter quite deeply enough into the spirit of this beautiful composition. The Sonata was a highly interesting work, boldly constructed, and worked out in a most complete manner, though the pianoforte part in certain places was somewhat overburdened. The young and gifted composer played the pianoforte part, which bristles with technical difficulties, with great finish. Mr. Jenkinson (violin) efficiently seconded him. The songs were rendered by Miss E. Walker of Dresden, who possesses a very sympathethic voice and whose soulful delivery was a real and undisturbed enjoyment. Mr. Hutcheson accompanied most discreetly. The whole Concert was received by the large audience with well deserved applause, which was at times most enthusiastic. The fast growing Society may look back upon its first Concert with pride. May it have many such successes in the future!

OBITUARY.

We regret to announce the death of Major George Arthur Crawford, on the 9th ult., at his residence, Arpley Lodge, Sevenoaks, aged sixty-five years. The deceased was well known in the musical world, especially in connection with sacred music and hymnology. He was the author of several articles in The Musical Times, notably of a review of "Clement Marot et Le Psautier Huguenot," by M. Douen. He did good work both in Sir George Grove's "Dictionary of Music" and in Mr. Julian's "Dictionary of Hymnology," in which, in addition to several articles and general help in revision, he compiled the elaborate cross-reference index. He also compiled the biographical index in the "Irish Church Hymnal," which was the first and most perfect of its kind. He was a prominent member of the Musical Association. His wide knowledge and experience, combined with extreme thoroughness and accuracy, made his work especially valuable.

France has lost a distinguished singer in the baritone Jean Vital Ismaël Jammes—better known by his stage name Ismaël—who died recently at his villa, near Marseilles, in his sixty-seventh year. He was born at Agen on April 28, 1827. His parents being unable to pay for his musical education, he tramped to Bordeaux and thence to Nantes, earning his means of existence on the way as a "wandering minstrel." He became a member of the choir at the Grand Théâtre at Nantes, and there made his first appearance as a soloist. After singing in various towns, he was engaged by M. Carvalho for the Paris Théâtre Lyrique in 1863, where he created the part of *Zurga* in Bizet's "Pêcheurs de Perles." In 1871 he joined the Opéra Comique, of which he became a favourite and highly esteemed member. He retired some years ago.

At Budapest there has just died, in his eighty-fourth year, General Musikdirektor Franz Erkel, the Nestor of Hungarian musicians, and, after Liszt, the most distinguished and also one of the most popular composers of his country. He was the founder and, until a few years ago, the most successful writer of Hungarian National Opera, his principal works being "Hunyady Laszló," composed exactly fifty

Seek ye the Lord.

ANTHEM FOR SOLO AND CHORUS.

Isaiah lv. 6, 7.

Composed by CHARLES BRADLEY.

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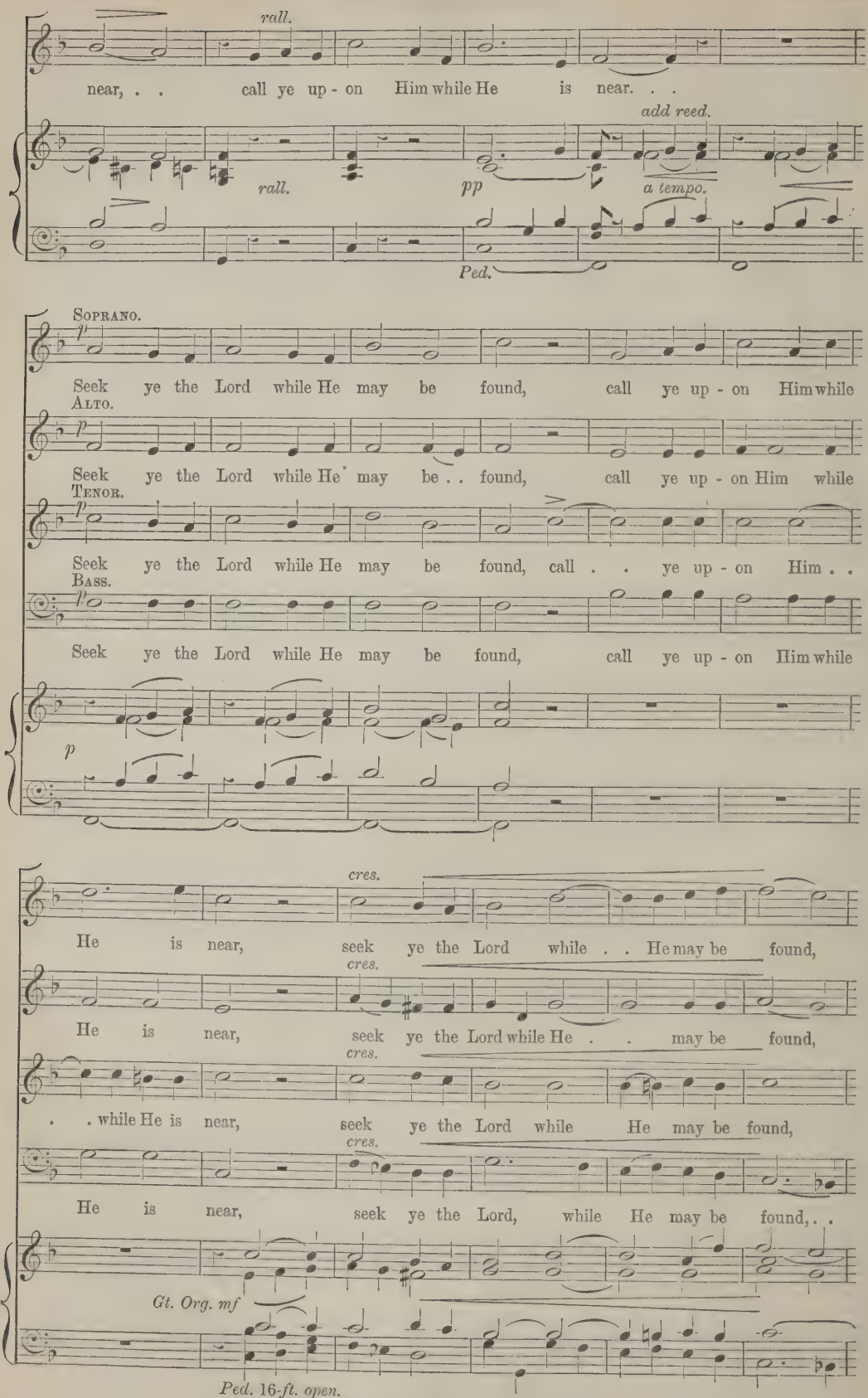
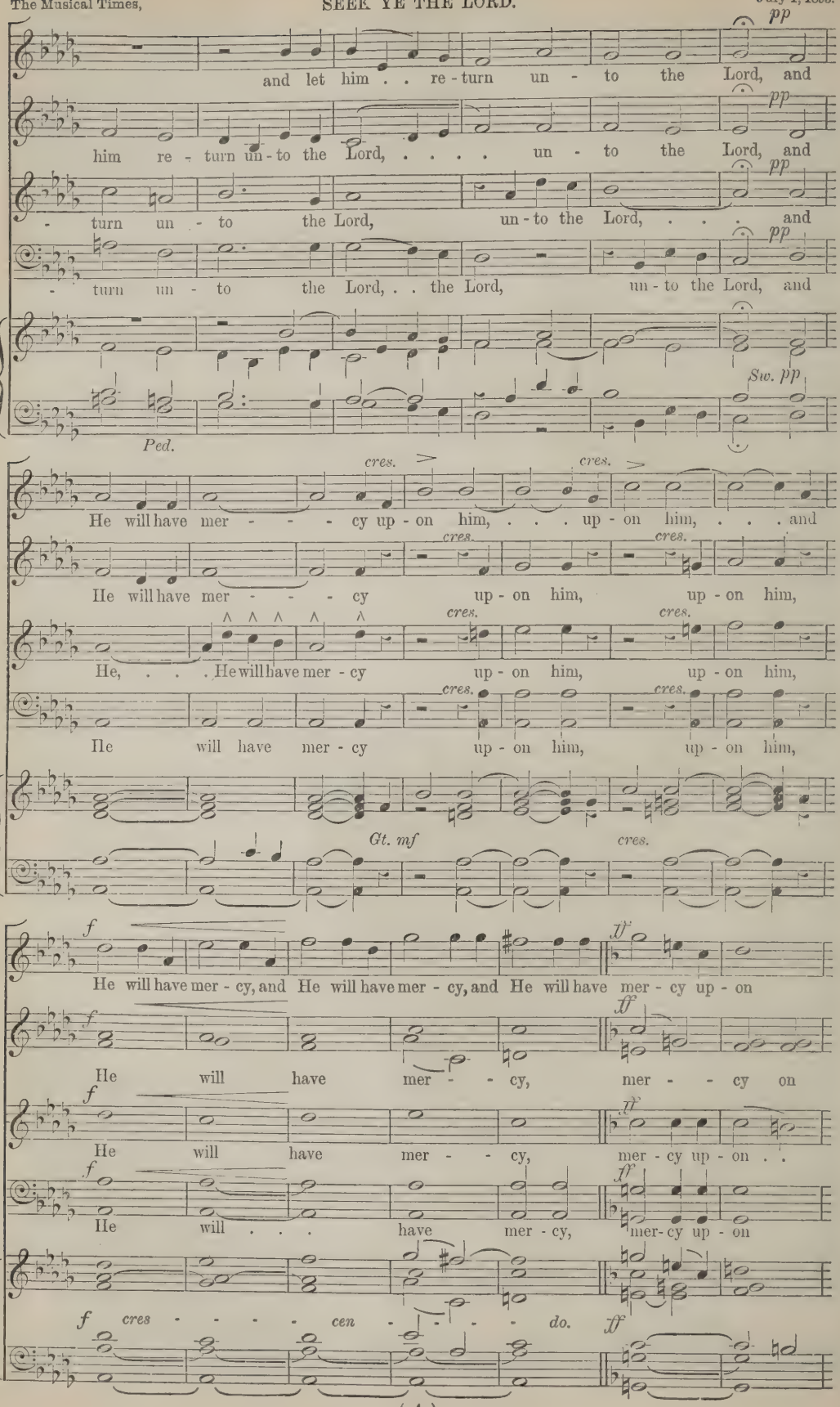

rall.
near, . . call ye up - on Him while He is near. . .
add reed.
rall.
pp
a tempo.
Ped.
Soprano.
p
Seek ye the Lord while He may be found, call ye up - on Him while
Alto.
p
Seek ye the Lord while He may be . . found, call ye up - on Him while
Tenor.
p
Seek ye the Lord while He may be found, call . . ye up - on Him . .
Bass.
p
Seek ye the Lord while He may be found, call ye up - on Him while
p
cres.
He is near, seek ye the Lord while . . He may be found,
cres.
He is near, seek ye the Lord while He . . may be found,
cres.
. . while He is near, seek ye the Lord while He may be found,
cres.
He is near, seek ye the Lord, while He may be found, . .
Gt. Org. mf
Ped. 16-ft. open.

call ye up - on Him while He is near, . . call ye up - on Him while
call ye up - on Him while He is near, . . call ye up - on Him while
call ye up - on Him while He is near, . . call ye up - on Him while
call ye up - on Him while He is near, . . call ye up - on Him while
mf
dim.
Andante maestoso.
pp
He is near. . .
Let the wick - ed for - sake . . his
Let the wick - ed for - sake his
Let the wick - ed for - sake his
Let the wick - ed for - sake his
mf accel.
way, . . and th'un - righ - teous man his thoughts; . .
and let
and let him re -
ff
mf
f
8 ft. only.
senza Ped.


and let him . . re - turn un - to the Lord, and
him re - turn un - to the Lord, ... un - to the Lord, and
- turn un - to the Lord, un - to the Lord, . . . and
- turn un - to the Lord, . . the Lord, un - to the Lord, and
pp
Sw. pp
Ped.
He will have mer - - - - cy up - on him, . . . up - on him, . . . and
He will have mer - - - - cy up - on him, up - on him,
He, . . . He will have mer - cy up - on him, up - on him,
He will have mer - cy up - on him, up - on him,
cres.
Gt. mf
He will have mer - cy, and He will have mer - cy, and He will have mer - cy up - on
He will have mer - - - cy, mer - - - cy on
He will have mer - - - cy, mer - cy up - on . .
He will . . . have mer - cy, mer - cy up - on
f
ff
f cres - - - - - cen - - - - - do. ff

molto rall.
pp
him ; for He will a -
rall.
him ; and to our God, . . .
fff
- bun - dant - ly par - don. . . .
Sw. mf
Tempo 1mo.
Ped. coupled to Sw.
Seek ye the Lord while He may be found.
ppp
Sw. to Ped. in.

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years ago, and since then performed over 300 times, and "Bank Ban." He composed also numerous songs, cantatas, &c. For several decades he was Conductor at the Pesth National Theatre. He was the progenitor of a whole generation of musicians, three of his sons having been conductors at Budapest.

We have also to record the following deaths:—

On the 1st ult., in his seventy-second year, Karl Thierfelder, Musical Director in Oelsnitz.

On the 5th ult., at Augsburg, H. M. Schletterer, Kapellmeister and writer on musical matters, aged sixty-nine.

At Iiein, on May 12, Franz Brodsky, in his eighty-seventh year. The deceased was well known as an excellent musician and very successful teacher. He was the last surviving descendant of an ancient house of Bohemian knights.

On the 17th ult., at Vienna, aged forty-three, Hans Schrammel, founder of a well-known Quartet Society called after him, and one of the most popular singers of Vienna. He was also the composer of numerous songs, dances, &c.

At Stuttgart, on the 9th ult., Josef Schütky, composer and singer, in his seventy-sixth year; sometime one of the most valued baritones on the German stage, and since 1854 engaged at the Stuttgart Court Theatre.

On May 20, at Chatou, Auguste Thurner, well-known composer, pianist, and littérateur, aged fifty-nine. He was director of a Conservatoire of Music, which he founded fifteen years ago. His compositions include pieces for orchestra, pianoforte, and violin, and songs; he published also two books, entitled "Les Transformations de l'Opéra Comique" and "Les Reines de Chant" respectively.

At San Remo, the tenor Oskar Niemann, son of the famous Wagner "Heldentenor," Albert Niemann. He sang in London at several Concerts some years ago. He was only thirty-one.

F. A. Schulz, in his eighty-third year, at Wolfenbüttel. He was the composer of many popular songs, some of which have become Volkslieder.

At Turin, aged sixty-five, Pietro Bertuzzi, professor at the local Liceo musicale. At the age of eight he appeared in public as a violin prodigy; afterwards he became a pupil of Mercadante, and for thirty years he was solo violinist at the Theatre Royal, Turin. He composed about 200 songs, dances, &c.

Antonio Bertolotti, director of the State Archives, and erudite writer on musical subjects, in the Bulgarini Hospital, Mantua. He was the author of several valuable contributions to the history of Italian music from the fifteenth to the eighteenth centuries.

Fortunato Monina, Chapel-Master at the Cathedral, Vigevano, aged fifty-five.

MUSIC IN BRISTOL.

(From our own Correspondent.)

A good performance of Smieton's dramatic cantata "Ariadne" was given by St. John's (Redland) Choral Society on the 1st ult. The principal vocalists were Miss Marion Harris, Miss F. C. Jones, Mr. E. T. Morgan, Mr. V. Barnard, Mr. Gough, Mr. E. C. King, and Mr. T. Albery. Mr. A. E. Hill conducted. The work, which is new to Bristol, made a favourable impression, the good interpretation it received contributing to the appreciation it met with. The cantata was followed by several part-songs, which were spiritedly given, and by songs contributed by some of the principals.

The chief musical event of the month was the Festival of the Bristol Church Choral Union, which took place on the 13th ult., and it is gratifying to be able to record the fact that it was more successful than any which had preceded it. Not only was the number of members (739) taking part in the celebration larger than before, but the singing was much better, and the general excellence displayed was very marked. Mr. John Barrett was the Conductor and Mr. Geo. Riseley presided at the organ, as he has done since the establishment of the Union. The Magnificat and Nunc dimittis were sung to settings of Dr. E. J. Crow, and the anthems were Sullivan's "Who is like unto Thee" and Gounod's "Sing praises unto the Lord." Suitable hymns were also inserted in the Festival book. The Service closed with Stainer's Sevenfold Amen.

A similar Festival of the choirs of the diocese of Bath and Wells took place in Wells Cathedral on the 14th and 15th ult. Following a special musical service, in which the choristers and songmen of Bristol, Exeter, and Wells Cathedrals took part, held in the last-named city twelve months since, a committee was appointed to form a union of the parish choirs in the diocese of Bishop Hervey. Remarkable success attended the scheme, and nearly the whole of the choirs, numbering about 2,600 voices, joined. The body of singers being so large the committee decided to extend the Festival over two days, half of the singers assisting on the first day and the other half on the second day. The music in the Festival book was well chosen to suit the composite character of the choral forces, the Creed and Lord's Prayer being arranged in sentences or clauses, and copious directions being given for the chanting of the Psalms and the singing of the Canticles and Anthem—directions invaluable to country choirs. W. S. Vinning's setting in E flat of the Magnificat and Nunc dimittis was used, the anthem was Sir F. A. G. Ouseley's "It came even to pass," and Henry Smart's setting in F of the Te Deum was sung after the sermon. The hymns and the chants for the Psalms were well chosen. Mr. A. P. Standley, of St. Mary's, Taunton, conducted, and Mr. C. Lavington, of Bridgwater, presided at the organ. At this, the first Festival, a little roughness and unsteadiness were to be expected, but, as a whole, the service went well—remarkably so, considering all circumstances. The Dean of Wells preached a suitable sermon, in which he spoke of music as the handmaid to worship. Stainer's Sevenfold Amen, sung by the Cathedral Choir, brought the service to a conclusion each day.

MUSIC IN DUBLIN.

(From our own Correspondent.)

To overtake arrears in the production in Dublin of musical works of recent composers seems to be the laudable task which the Dublin Musical Society has set itself during the past few years. The performances of Berlioz's "Faust," Verdi's "Manzoni" Requiem, Sullivan's "Golden Legend" and Festival Te Deum, Gounod's "Mors et Vita" and "Gallia," Parry's "St. Cecilia's Day," and portions of Wagner's "Tannhäuser" and "Lohengrin" bear witness to the enterprise of the Society, and to the ability and industry of its choir and conductor. The concluding Concert of the past season, which took place in the Royal University, Earlsfort Terrace, on May 30, gave further evidence of the Society's desire to exhibit at least samples of a variety of schools. No large work was presented in its entirety on this occasion, but the programme included the Prelude to "Parsifal," the Prelude and first Act of "Lohengrin," Zingarelli's setting of the 112th Psalm "Laudate Pueri," and Gounod's "Gallia." Miss Medora Henson, in addition to an unexceptionable rendering of the music of *Elsa*, sang Gounod's song "Plus grand dans son obscurité"; Mr. Eugène Oudin interpreted the music of *Telramund* and that of the *Herald* with consummate art and discretion, and also displayed his dramatic style to much advantage in Verdi's scena "O sommo Carlo" from "Ernani," the *Templar's* soliloquy from Sullivan's "Ivanhoe," and Gounod's Arabian war song from "Le Tribut de Zamora"; Mr. Iver McKay gave *Lohengrin's* music with excellent judgment and effect, and sang the showy tenor solo in Zingarelli's showy Psalm with very evident appreciation of its Italian-operatic-church style. Mr. Aylmer Kelly sang the music allotted to the *King* with good tone and delivery. Although in some of the "Lohengrin" choruses the brass was unduly prominent, the entire performance of such a delicate and difficult selection was a triumph for the premier musical society of Dublin. Mr. Th. Werner led the strings, Mr. John Horan presided at the organ, and Dr. Joseph Smith conducted. The Society is indebted to Messrs. Novello, Ewer and Co. for publishing separately for the use of the choir at this Concert Act I. of "Lohengrin" and "O sommo Carlo," from Verdi's "Ernani."

The Dublin University Choral Society, at the final

Concert of the season (the Ladies' Concert), drew exclusively on the works of Handel. The performance was in the Dining Hall, Trinity College, on the 6th ult. "Joshua" and selections from "Judas Maccabæus" and "Deidamia" made up the programme. Mr. and Mrs. Henry Beaumont were the principal soloists, Sir Robert Stewart conducted, and Mr. James Culwich performed the accompaniments on a pianoforte, the services of a band being dispensed with.

The Annual Festival of Choirs in connection with the Dublin Diocesan Choral Association took place in St. Patrick's Cathedral on the 1st ult., and was a very great success. Six hundred voices, representing some thirty-five choirs, took part in the celebration, under the *bâton* of Mr. Charles G. Marchant, Mr. Raymond Revelle being organist. Dr. Stanford's Service in B flat, a chorus from Haydn's "Creation," and some well-selected hymns from the forthcoming Appendix to the "Church Hymnal" were the staple of the musical portion of the celebration.

The Dublin Diocesan Society of St. Cecilia held its Annual General Meeting on the 14th ult., at St. Saviour's Church, Dominic Street, under the presidency of the Bishop of Canea. Klein's Mass in D was sung by a specially trained choir, under the direction of Mr. W. J. Monypeny. It is to be regretted that this Society, which during fifteen years has been most active in the revival of Palestrina's and other classical Masses and church music, finds itself in financial straits; and it is to be hoped that means may be found to enable it to continue its useful work.

Considerable interest is felt in the competition for School Choirs promoted by the Royal Irish Academy of Music on the lines of the London School Board competitions. The display was announced to take place at the Academy on the 29th ult., Mr. and Mrs. J. Spencer Curwen, Sir Robert Stewart, and Mr. Thomas Mayne having promised to act as judges.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The Edinburgh Bach Society brought its fifth season to a successful close by a double Concert, in the Queen Street Hall. The first evening was devoted to instrumental music, and an excellent performance of the D minor Clavier Concerto by Miss Lichtenstein was the most satisfactory number. Miss Rorie's reading of the "Italian" Concerto won a well deserved recall, and the D minor Concerto for two violins (Messrs. Dambmann and McKenzie), and that in A minor for violin (Mr. Dambmann) were also well received. The accompaniments were played by a string orchestra, under the direction of Mr. Franklin Peterson. The second part of the programme was given on May 7, when Mr. Waddell's Choir performed the "Christmas" Oratorio in a very careful and successful way. The choruses and the chorales in the work received every justice, and no less conscientious were the readings given by Mrs. Millar Craig ("Slumber, beloved," and "Keep, O my spirit"), Miss Gray ("Ah, my Saviour"), and Mr. Galloway ("Mighty King"). Mr. Stronach's efforts were scarcely so successful. A small but efficient orchestra rendered excellent assistance. Mr. Millar Craig conducted. The Society will begin next session under an entirely new *régime*, rendered necessary by its rapid growth. The membership has increased this year by no fewer than forty-four names, and the members have resolved to form a choir for the performance of the church cantatas. Professor Niecks continues to hold the post of honorary president, and Mr. Franklin Peterson the founder, and hitherto the hon. secretary of the Society, has been elected president. Several well known musicians have testified to their interest in the work of the Society by accepting honorary membership, among them Professor Sir John Stainer, Professor Villiers Stanford, Emeritus Professor Sir H. S. Oakeley, Professor Spitta (Berlin), Dr. A. C. Mackenzie, Mr. Georg Henschel, and others.

Mr. B. Luard Selby opened a new organ (built by Messrs. Gray and Davison) in All Saints' Church. Mr. Selby gave two highly successful Recitals, which were well attended.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

With the thermometer among the nineties everything in the form of indoor music has been at a discount during the past month. Two Concerts, however, claim attention, one of these being that on the 17th ult. of the pupils of Mr. J. J. Monk, which is now come to be reckoned as a "hardy annual" and an event which stimulates the interest of the student while it exhibits to the best advantage the skill of the teacher. To single out individual performers or numbers in a programme of exceptional scope would be invidious, but upon the result of the whole all the participants are to be congratulated. The other event was the first public performance of the present term at the Music School, on the 15th ult., for which an excellent selection of music had been prepared. In addition to some capable solo work by the students the orchestra was placed more strongly in evidence than on any former occasion, and in every respect the Concert proved the best yet given at the Music School. The latter, it will be remembered, some time ago received civic recognition at the hands of the Lord Mayor of the city, and negotiations are now on foot which it is hoped will lead to the extending of a grant from the funds of the Technical Education Committee for the furtherance of the musical education of clever pupils of elementary schools.

The Philharmonic Society has taken initial steps in regard to mapping out a programme for next season. There are to be twelve Concerts as usual, and the greater number will, according to long established custom, be of a miscellaneous character. Two works which are novelties to people hereabouts are, however, decided upon—namely, Rubinstein's "Tower of Babel" and Liszt's "St. Elizabeth," and these will be gratefully accepted in Liverpool, although, like all other such things, they may have been a longer time than was necessary in finding their way hither. One other choral Concert will be devoted to Handel's "Messiah." Sir Charles Hallé remains Conductor of the Society.

Music would seem to be generally somewhat neglected at the meetings of the Liverpool Teachers' Guild, an organisation which is numerically strong as well as influential. With all the more pleasure, therefore, is an unusual departure to be recorded, this being an admirably prepared paper on Robert Schumann, read by the Rev. T. M. W. Lund at the closing meeting of the most recent season. The matter in question had been prepared and penned by Mr. H. Steudner Welsing, who, at its termination, gave some excerpts from the music of the writer named, these being as cleverly played as they were appropriately selected.

Mr. W. T. Best has written to the Corporation expressing his intention of resuming his Recitals at St. George's Hall, on the 1st inst. During his absence, Messrs. Grimshaw and Branscombe (of Liverpool), Kendrick Pyne (of Manchester), Perkins (of Birmingham), Peace (of Glasgow), Westlake Morgan (of Bangor), and B. Jackson (of the People's Palace, London) have performed on consecutive Saturdays. The Sunday Recitals have been abandoned till October next.

A request recently made by the Liverpool Sunday Society, that the Parks and Gardens Committee would arrange for the performance of music on Sundays in the places under their control, has been met with a negative for the reason that funds are not in hand for such a purpose. The Sunday Society itself now proposes to provide bands in one or more of the parks for a series of Sundays, provided the controlling committee will sanction such a departure, and that this will be the case can hardly be doubted.

MUSIC IN OXFORD.

(From our own Correspondent.)

Handel has been very much to the fore in Oxford during summer term. "Acis and Galatea" was performed at the Keble College Concert on the 15th ult., and the Choral and Philharmonic Society included the Second Organ Concerto, the Overture to "Alexander's Feast," and a very large part of "L'Allegro" in the programme of its Commemoration Concert, in the Sheldonian Theatre, on the 19th ult. This programme was really a model of what music in summer should be, as it also comprised Haydn's genial "Surprise" Symphony and Wesley's beautiful unaccompanied double chorus "The

Praise of Music." It was unfortunate that the intense heat kept a great number of people away from the enjoyment of what can only be described as an ideal programme for the occasion. The soloists were Miss Florence, and Messrs. McKay and Mills. The last-named are old-established favourites, while Miss Florence made a most successful first appearance.

There are not many miscellaneous Concerts to record. The Oxford Gleemen gave a Smoking Concert on April 27; the Cowley St. John Society, which is now conducted by Mr. E. J. Day, gave Cowen's "Rose Maiden," on May 30; "Mr. Glynn's Band," an association of undergraduate musicians, held a very successful Concert on May 18; and Madame Albani's Concert-Party filled the Sheldonian Theatre on May 20. The chief feature of Mr. Farmer's Concerts has been the appearance of Otto Hegner and his sister.

There have been the usual College Concerts, but the interest of the programmes has not been very great. The day of miscellaneous programmes ought to be past; as far as raising interest in the audience is concerned it is already past. Yet nothing better was provided at University, Brasenose, Exeter, Worcester, Pembroke, and Magdalen Concerts, though at the last-named College a certain unity was maintained by giving a madrigalian character to the performance. It has been already noticed that Handel's "Acis and Galatea" was given at the Keble College Concert. At Merton (May 25) Cowen's "St. John's Eve" received a very fairly satisfactory rendering. Those who are responsible for the arrangements here seem to have realised that the skeleton band with which they have been content in recent years was a mistake, and a great improvement was to be observed on the present occasion. But there is still plenty of room for amendment in this direction. At the Queen's College Concert (May 26) both band and chorus were excellent, and a capital performance of Markull's "Roland's Horn" was given. But the chief event of this Concert, and indeed the chief musical event of the term, was the production of a new Symphony in F major by Josef Ludwig. This proved to be a work admirable in every respect. From beginning to end it was instinct with vigorous power, rising not unfrequently to a height that was quite Beethovenish in its peculiar force and directness. At a first hearing the slow movement, which has a magnificent climax, and the *Scherzo* seemed the best movements; but as the effect of the last movement was damaged by an unlucky slip in the wind, this judgment may require revision. Considering the circumstances, the rendering was good on the whole, and the composer, who conducted, was most enthusiastically applauded at the close. The Symphony deserves and will probably secure wide acceptance.

MUSIC IN CHICAGO.

(From our own Correspondent.)

The centre of musical activity has been transferred to the World's Fair, and the practice there of the divine art, under the able direction of Mr. Theodore Thomas, has become a distinct feature of exceptional value in the midst of so much that is elevating and inspiring in the "White City."

It is impossible in the brief limits of a letter to take even a cursory review of the varied elements which go to make up the noteworthy programmes prepared. One or two notable occurrences at most may be discussed. May 24 was signalized by the initial choral performance of the Apollo Club, which, under the direction of Mr. W. L. Tomlins, assisted by Madame Lilian Nordica, Madame Christine Nielson Dreier, Mr. Whitney Mockridge, and Mr. R. Plunket Greene gave a worthy and intelligent interpretation of Mendelssohn's "Elijah." The orchestral parts were played by the superb Exposition Orchestra, than which no finer body of musicians has ever been brought together in this country; and all the choral numbers of the immortal work were given with a precision of attack, pure volume of tone, and clearness of enunciation worthy the highest praise.

The next day, May 25, the same artists and Conductor, with the enlarged Columbian Chorus (1,200 voices) and the Exposition Orchestra gave, under most depressing climatic conditions, a careful and sympathetic interpretation of Haydn's "Creation" (first and second parts). The day was wretchedly cold and gloomy, the hall inadequately heated, and, as a necessary result, the audience somewhat restless. The artists, however, heroically ignored the state of things, and sang with excellent effect the several numbers allotted to them; while the chorus revealed in its work the exceptional competence of Mr. Tomlins as a choral director; this was more fully displayed yesterday, the 3rd ult., at a Concert which, in the midst of so much that is interesting, was quite unique alike in the work performed, the forces engaged, and the admirable results achieved. Twelve hundred of the school children of Chicago, whose musical training has been in the care of Mr. Tomlins, united in a Concert, of which the leading numbers were selected from the Children's Souvenir Song Book, compiled by Mr. Tomlins. The audience was not very large, for the day was singularly unpropitious, but this in no wise damped the ardour of the young folks who sang, *inter alia*, "Freedom, our Queen" (John K. Paine), "Columbus saw across the main" (Clayton W. Johns), and several other selections, with that wonderful purity of tone so hard to get from children, but which, when secured, is so beautiful and touching. Your correspondent sat with Mr. J. Phillip Sousa (the leader of our most famous military band), who doubtless voiced what others felt when, at the conclusion of a lovely chorus, beautifully sung, he murmured: "Children's voices—the most beautiful music in the world." It is a pleasure to note in this connection the admirable work accomplished by Mr Tomlins, of which the latest, though by no means the least, is the enlisting of some of the most noted poets and musicians in behalf of the Children's Song Book just mentioned.

Later choral works promised during the Exhibition are "The Messiah," Bach's St. Matthew Passion, Handel's "Utrecht" Jubilate, Mendelssohn's "St. Paul," Bach's "A stronghold sure," Handel's "Judas Maccabæus," Berlioz's "Requiem," &c., so we can promise to our English friends—who will visit us, we hope, in large numbers—a "feast of good things." For certain of these Concerts your famous tenor, Edward Lloyd, has been engaged, and his coming is as usual looked for with pleasurable anticipations; the prospective visits of Dr. Dvorák, Dr. Mackenzie, and M. Camille Saint-Saëns are also elements of pleasure in store.

For the sake of musicians, artists, and art students not usually overburdened with this world's gear, who may be looking with some degree of longing, perhaps of planning, toward the World's Fair, it may not be amiss, even in a letter on musical matters, to state that all published statements about exorbitant charges, high rates of living, &c., are grossly exaggerated. Once landed in Chicago, the visitor finds it possible to secure excellent quarters at reasonable rates, and sees none of the evidences of greedy acquisitiveness with which the natives have been charged. Your correspondent can only add that after an Exposition experience which embraced Paris, London, Edinburgh, and Glasgow, he is glad to bear testimony to the fact that in some respects this is the greatest of them all, especially in its musical features, which include daily Orchestral Concerts under Mr. Thomas, Organ Recitals by the most distinguished resident and visiting organists, Choral performances on a vast scale, daily Concerts by noted military bands, also Chamber and Orchestral Concerts by visiting organisations—*e.g.*, the Boston Symphony (Mr. Franz Kneizel, Conductor, *pro tem.*) and the New York Symphony (Mr. Walter Damrosch). Opportunity is also offered to hear distinguished *virtuosi* in their respective lines—notably, Mesdames Materna, Nordica, Blavelt among soloists (vocal), Messrs. Brodsky, Hekking, Sherwood, and other instrumentalists. A brief residence here will convince the most sceptical of the superb facilities afforded, and of the pre-eminent fitness of Mr. Thomas for the position to which he has been elected and from which certain "lewd fellows of the baser sort" have endeavoured to eject him vainly, fortunately indeed for sound art, but none the less meanly.

The three Pianoforte and Violin Concerts given by Mr. Edgar Haddock at the Steinway Hall on Mondays, the 5th, 12th, and 19th ult., would certainly have attracted more

attention if they had occurred during a less busy month than that which we have just passed through, for each performance had some special features of interest. On the first occasion the programme was wholly made up of the music of Schubert and Schumann, and included the first-named master's Rondo Brillant in B minor (Op. 70) and the latter's two Sonatas in A minor (Op. 105) and D minor (Op. 121). The pianist was Miss Pauline Sant Angelo, a young executant of more than ordinary promise. At the next Concert the clever and zealous young Leeds violinist brought forward Brahms's three Sonatas for pianoforte and violin, in G (Op. 78), in A (Op. 100), and in D minor (Op. 108), his associate on this occasion being Miss Verne. Songs by the greatest of living German composers were contributed by Mr. H. Chilver Wilson. Of greater significance was the last Concert, which consisted entirely of compositions by English musicians, none of which had previously been heard in public. The list was fairly representative of recognised and unrecognised composers, as a mere recital of the principal pieces will testify. They included Sonatas for pianoforte and violin by Mr. F. K. Hattersley and Dr. Alan Gray; pianoforte solos by Mr. J. F. Barnett, Mr. Algernon Ashton, Mr. G. Percy Haddock, Mr. Edward German, and Mr. Clement Harris; and songs by Professor Stanford, Dr. A. C. Mackenzie, Dr. W. Creser, Sir Walter Parratt, and Mr. G. P. Haddock.

THE annual assemblage at the Crystal Palace of the Nonconformist Choir Union, on the 17th ult., possessed several features of interest. There were, for instance, two choral contests besides the Concert on the Handel Orchestra by 3,500 singers, some of whom had expressly journeyed from such distant districts as Yorkshire, Lancashire, Derbyshire, Nottinghamshire, Cheshire, and Wales. In class A three large choirs competed for the possession of a challenge banner presented by Mrs. Minshall (wife of the chairman of the executive committee), and for a cheque of five guineas, the victors being the East Dulwich Emmanuel Congregational Choir. The Conductor, Mr. James W. Lewis, received a silver-mounted *bâton*. Seven small choirs contested in class B, and the Tonbridge Wesleyan Choir won. Messrs. Josiah Booth, F. G. Edwards, and L. C. Venables were the adjudicators, and each choir was required to sing a set anthem as well as a secular piece of its own selection. Mr. Minshall presided at the afternoon Concert, and commendable performances were given of several anthems, part-songs, &c. Among those calling for special remark were "The Lord is loving" (Garrett), "Like silver lamps" (Barnby), "Praise the Lord, O Jerusalem" (E. V. Hall), "Thou wilt keep him in perfect peace" (Lee Williams), and Smart's "The Sea-King." It is gratifying to note this choir's constant progress in efficiency. Organ solos by Mr. Fountain Meen and instrumental pieces by the Crystal Palace Orchestra also secured close attention.

THE London Sunday School Choir celebrated its coming-of-age Festival on the 21st ult., at the Crystal Palace, under very favourable conditions. The growth of an organisation that has been imitated on the other side of the Atlantic was proved by nearly 9,000 choralists—about 5,000 juveniles in the morning and almost 4,000 adults in the afternoon—taking possession of the Handel Orchestra, whilst the steady delivery of the majority of the pieces chosen for the occasion testified to careful rehearsal. Musically, the "majority" gathering of the choir was eminently satisfactory. The youthful contingent of the vocal army was conducted by Mr. J. Rowley, who, in Cowen's "The Children's Home," and other works, generally contrived to secure something like the effect he desired. In the subsequent programme, gone through by adults under the *bâton* of Mr. Luther Hinton, the meritorious rendering of Gounod's "Come unto Him," of Sir Joseph Barnby's specially-written hymn "The sower went forth sowing" (a tuneful composition that will find a welcome in many schools), of "To Thee, Cherubim" ("Dettingen" Te Deum), of Mr. Gaul's pretty new part-song, "Morning," and of "Calm is the glassy ocean" ("Idomeneo") was duly recognised. Miss Kate Cove assisted as soprano soloist, and besides presiding at the organ for the sacred pieces at the second Concert, Mr. David Davies conducted two pieces played by the orchestra associated with the Choir.

MR. ERNEST KIVER always presents some novelties of interest at his annual Concerts, and the one which he gave on May 31, at Princes' Hall, was no exception to the rule. It opened with a Trio for pianoforte and strings by Dr. Geo. J. Bennett, which, although performed for the first time, is evidently not of recent composition and hence cannot be considered a fair specimen of this clever young musician's talent. Our reason for supposing that the work is an early one is the comparatively uninteresting nature of the subject-matter, the coining of striking melodies being generally the one thing which does *not* go hand-in-hand with the acquisition of the arts of harmony, counterpoint, fugue, &c. The workmanship is of good quality and betrays careful study of the best models, but the work cannot be called effective or in any way remarkable. Mr. Kiver played some pieces by Chopin and Liszt in his well-known conscientious and finished manner, and proved himself quite equal to the difficulties of that wonderful compound of romantic beauty and downright eccentricity, Grieg's so-called Ballade (Op. 24). Mr. Gompertz gave an impassioned reading of Bruch's fine Romance in A minor; Miss Eleanor Rees sang several songs very charmingly; and a somewhat dull Pianoforte Trio by Eduard Schlütt completed the programme.

EXETER HALL was well filled on May 29, when the annual meeting of the Tonic Sol-fa College was held, under the chairmanship of the Right Hon. Lord Carrington (Lord Chamberlain). Sir Joseph Barnby, who was heartily received, said he was proud to be a member of the Tonic Sol-fa College, whose history had been one of long, arduous, energetic, and manful struggle. He hoped that the Legislature would assist the Tonic Sol-faists in spreading their method, a far greater and better method than that of Hullah, which had formerly official assistance. Other speakers were Mr. J. Williams Benn, M.P., Mr. Curwen, Mr. L. C. Venables, and Dr. Dunstan. The children of Fleet Road Board School, Hampstead, who hold the challenge trophy of the London School Board for singing, proved an attraction, their educational tests and rich tone being much admired. The South London Choral Association and Mr. J. A. Birch's Temperance Choral Society sang part-songs and an anthem at sight, securing frequent encores. Miss Edith Hands sang songs by Sir Joseph Barnby and Mr. Walter Macfarren, accompanied by the composers, with much taste and power. Mr. R. D. Metcalfe occupied the first half-hour with an Organ Recital.

THE Finsbury Choral Association may be congratulated upon the establishment of the new Metropolitan College of Music at Holloway. This Association has for some time been among the most enterprising of its kind, and its labours have now culminated in the formation of an Institution calculated to be of genuine advantage to the art. The increase in the number of students in four years from about 160 to considerably over 500 rendered necessary larger premises than those originally occupied by the teaching branch of the Association, and accordingly, as soon as possible, removal has been effected to more satisfactory quarters. Mr. G. W. Dale is the Principal of the new College, which the Lord Mayor declared open on the 23rd ult. In the course of the preliminary proceedings Dr. E. H. Turpin spoke of the immense strides made in music of late years as the result of tuition in great schools, and Sir Joseph Barnby stated that at the Institution in the City over which he presides there are no less than 3,500 students—an astounding fact, considering that the Guildhall School is situated in the midst of the busy haunts of men.

THERE was an interesting Orchestral Concert at St. James's Hall on May 30, the giver of the performance being Mr. Schönberger, whose sound and forcible performance of Beethoven's Pianoforte Concerto in G (No. 4) and Mr. Saint-Saëns's favourite work in G minor (No. 2) showed that the young executant is still making steady progress. The principal feature of interest, however, was the first performance of a Symphony in E minor, by Mr. Emanuel Moor, a young musician who first came under notice a few years ago as a pianist of a somewhat sensational type. The Symphony is noteworthy rather for the pleasing character of its themes than for excellence of workmanship, the construction of the first and last movements being rather

unsatisfactory. The two middle sections, however, show considerable talent, and the Symphony obtained a favourable reception. The Concert was conducted with much ability by Mr. Henschel, and four numbers of this esteemed musician's song-cycle, "Der Trompeter von Säkkingen," rendered by Hugo Heinz, gave relief to the instrumental programme.

The sixty-fifth Concert of the Musical Artists' Society, which took place at St. Martin's Hall, on the 12th ult., contained the usual number of new or unfamiliar works, none of which, however, were of an important character. Mr. Walter Wesché's Sonata for pianoforte and violoncello, though melodious and concise, is too much in the style of a byegone day. Mr. Erskine Allon's Suite for pianoforte, brilliantly played by Miss Dora Bright, is, on the contrary, almost too obtrusively modern. Mr. G. Gear and Miss Amy Hickling played an agreeable Romanza for violin and pianoforte, composed by the former. Two very charming songs by Dr. Creser were well sung by Mrs. Creser, and Mr. Arthur Appleby gave an excellent rendering of a baritone air from Massenet's "Roi de Lahore." Mendelssohn's Trio in D minor, which should have concluded the Concert, was not played.

The Concert given by the clever French pianist and composer, Miss Chaminade, on the 1st ult., in which she was assisted by Mr. and Mrs. Oudin, drew a very large audience to St. James's Hall. The programme consisted entirely of Miss Chaminade's songs, vocal duets, and pianoforte pieces of light calibre, and it was, therefore, open to the charge of monotony, though it is only fair to say that the listeners betrayed no sense of weariness, the applause being enthusiastic from first to last. There is no occasion to particularise, but it may be admitted that the Concert-giver displays a very graceful pen and a fund of piquant, if not very original melody, alike in vocal and instrumental sketches; and in the latter she evinces a pure and pearly touch and irreproachable execution. Within the limits she imposes upon herself Miss Chaminade is entirely successful.

Mr. Braxton Smith had several popular artists upon whom he could rely at his Concert, on the 20th ult., at St. Martin's Town Hall. Among his own essays were the Romance "Spirto Gentil," from "La Favorita," which he gave with the fervour appropriate to the situation of the air in the opera. Madame Duma afforded a telling example of the flexibility of her voice in the Jewel Song from "Faust," and the exertions of Madame Belle Cole were received with favour. The expressive style of Miss Dews was turned to good account in Gounod's "Entreat me not to leave thee," and other vocal pieces came from Miss Claudine O'Brien and Mr. Charles Copland. That rapidly-improving young violinist, Miss Angela Vanbrugh, distinguished herself in the Prelude and Theme Varié of Vieuxtemps's "Fantasia Appassionata," played with notable breadth and freedom.

Fröken Martha Möller, the Norwegian singer, who gave a Concert at Princes' Hall on May 25, not unnaturally seemed to have a preference for Grieg's airs as a means of bringing her rather singular *methode* before the London musical public. It cannot be said, however, that her vocalisation made any very strong impression upon the listeners. Fortunately the Concert-giver had invaluable assistants in Mdlle. Yrrac and Mr. Jules Hollander, who, besides joining in a Sonata by Handel for violin and pianoforte, contributed solos. The familiar "Trillo del Diavolo," of Tartini, was played with much point and dexterity by the lady, and Mr. Hollander was quite equal to Chopin's "Berceuse." To a powerful voice Mr. Charles Karlyle added discretion in the rendering of Mendelssohn's "Frühlingslied" and a Spanish Serenade by Martin Roder.

The annual Concert given by Sir William Cusins took place on the 14th ult., at St. James's Hall, and was well attended. The esteemed musician commenced the programme with three movements of his Pianoforte Trio in C minor, in which he was associated with M. Emile Sauret and Signor Piatti. A Sonata in A minor, for pianoforte and violin, further served to display the talent of Sir William Cusins as a musician, though not as an original composer, and the work, which at present remains in manuscript, can scarcely be recommended for publication. Some pieces for the semi-obsolete viola d'amore were artistically interpreted by Mr. Van Waefelghem, and agreeable relief was afforded in the vocal selections by Miss Antoinette Trebelli, Miss Elena Leila, Miss Gwladys Wood, and Mr. W. Shakespeare.

A very large audience attended Mr. Henry R. A. Robinson's Vocal and Instrumental Concert at the Rink Hall, Blackheath, on the 15th ult. The artists were Madame Isabel George, Miss Clara Myers, Mr. Henry Lindsey, Mr. John Peachey, Mr. Henry Ward, Miss Eldina Bligh, M. Charles Lesimple, and the Concert-giver. Great enthusiasm was shown by the audience, and encores were numerous. Mr. Robinson played Chopin's Ballade in A flat, the pianoforte part of Mendelssohn's D minor Trio, and the accompaniments throughout the evening. The performance of the *Scherzo* in the Trio was so much appreciated that an attempt was made to have it repeated. Altogether the entertainment was most enjoyable, and Mr. Robinson is to be congratulated on a great success.

Mr. Louis D. Strelitskie's Orchestral Concert at Portman Rooms, on the 19th ult., was not deficient in variety. A body of instrumentalists, with Mr. V. Buziau as leader, gave with very fair effect the Overture to "Oberon," three characteristic "Mythological Pieces," by Mr. E. Silas, and other compositions. As a flute soloist Mr. Strelitskie was heard in a couple of sketches imposing some strain upon the executive skill of the player as well as calling for taste, whilst as a violin teacher he was enabled to present an exceedingly promising pupil in Master Sydney Freedman. Mr. Bantock Pierpoint sang "O ruddier than the cherry" with adequate spirit, and Madame Marie Duma was particularly successful in her interpretation of Mascheroni's "Ave Maria."

A highly successful Concert was given by the professional students of the London Academy of Music at St. James's Hall, on the 9th ult., under the direction of Mr. Henry Holmes. Two movements of Mendelssohn's "Scotch" Symphony and Overtures by Weber and Auber were very creditably rendered, and Gounod's fine Motet "Gallia" went smoothly, though, as usual, the male voices were outnumbered by the female. Of the soloists, the most promising was Miss Teresa Blamy, a young soprano whose future ought to be secure; Miss May Rosslyn (contralto), Miss Alice Maud Liebmann and Miss Stella Fraser (violinists), and Miss Kate Bruckshaw and Miss Alice Hayman (pianists) may be encouraged to persevere with their studies.

The second of Mr. Dolmetsch's Concerts at Barnard's Inn, on the 6th ult., was devoted to French composers of the seventeenth and eighteenth centuries. The lion's share of the work on this occasion fell to the harpsichord, which figured in seven of the eight numbers of the programme, two of these consisting of solos by Chambonnières and Couperin. The instrument was in the safe hands of Mr. J. A. Fuller Maitland, who dealt most sympathetically with the old-world strains he was called upon to bring once more to life. Miss Florence Monk sang three songs, and the stringed instruments were played by various members of the Dolmetsch family and Mr. J. A. Milne. The next Concert, of music by J. S. Bach, is announced for the 4th inst.

Lovers of vocal music had abundant reason for being grateful to Mrs. Henschel on the 23rd ult., when that admirable artist gave a Recital of Song at St. James's Hall, assisted by Mr. Henschel and his new choir. The programme included Old English, Irish, Welsh, and Scottish songs, Schubert's setting (in the original Hebrew) of the 92nd Psalm, and part-songs by Wilbye, Pearsall, Brahms, and Mr. Henschel himself. The solos in Schubert's work were sung by Mrs. Henschel, Miss H. Carver, Messrs. Dan Price, C. Karlyle, and Hayden Bailey. Mr. Henschel accompanied, and joined his wife in a duet, besides singing a song and conducting. Altogether the Concert was one of the most enjoyable of the season so far.

On Sunday, the 11th ult., after Evensong, Rossini's "Stabat Mater" was performed at St. Alban's Church for the third time since Lent by the choir, with the assistance of a small but excellent band, ably led by Mr. Alexander Symons, and an organ accompaniment played by Mr. H.

D. Wetton. The vocal quartet consisted of Masters W. Gough and A. Lee, Mr. Probert and Mr. Blackney, who, in solo, duet, or quartet, gained golden opinions from an attentive and critical audience. The united forces were conducted by Mr. Thomas Adams, the accomplished Organist of the Church and indefatigable trainer of the boys—rough diamonds picked up in the regions of Leather Lane and Baldwin's Gardens.

The South Hampstead Orchestra held its eighth annual Concert on the 6th ult., at the Hampstead Conservatoire, under the able conductorship of Mrs. Julian Marshall, whose complete control over her forces was manifested in Brahms's Symphony in D (No. 2), Beethoven's "Leonora" Overture, a portion of Schubert's "Rosamunde" ballet music, and Mr. Hamish MacCunn's Overture "Land of the Mountain and the Flood." The performance of each of these was marked by precision and conscientious regard for minute shades of expression. The leader of the orchestra was Madame Charlotte Wilkes (Mrs. Stanley). Beethoven's Romance in F for violin was rendered with neatness and judgment by Miss Susan Lushington, and Miss Evangeline Florence varied the instrumental pieces by her refined singing of Weber's Romance "Und ob die Wolke," Handel's "Lusinghe più care," and Henschel's charming "Spring Song," in the latter being specially complimented by the large audience.

The musical arrangements for the Royal wedding, on the 6th inst., are as follows: The service, which is fixed for half-past twelve o'clock, will commence with a marriage chorale, "Father of Life," specially composed by Dr. Creser for the occasion, and which will be sung by the gentlemen and choristers of the Chapel Royal. Sir Joseph Barnby's "O perfect love," a chorale sung at the marriage of the Duke and Duchess of Fife in Buckingham Palace Chapel, will be given in the middle of the service, which will conclude with the hymn "Now thank we all our God." Mendelssohn's Wedding March will be played while the Queen and Royal Family are leaving the chapel on their return to Buckingham Palace.

Mr. Tivadar Nachèz secured a large audience at his second Violin Recital on the 5th ult., at St. James's Hall. His rendering of Tartini's Sonata "Il Trillo del Diavolo," Bach's Chaconne, and other pieces of lesser note was, generally speaking, brilliant, though at times there was a tendency to make effects at the composer's cost. Three bright and piquant new pieces from the Concert-giver's own pen were introduced and warmly received. Two effective songs, "Thoughts of you" and "Unforgotten," also by Mr. Nachèz, were admirably sung by Mr. Oudin, who also contributed vocal numbers by Gounod in an equally impressive manner.

Mendelssohn's 95th Psalm was sung, with orchestral accompaniment, at Holy Trinity Church, Upper Tooting, on Sunday afternoon, the 4th ult. Mr. D. C. Attwater, a member of the Church choir, sustained the tenor solo portions, and Master Frank Barnes was the solo treble. Mr. Warren Tear ably supplied the organ accompaniments, and Mr. Alfred Physick, the Organist of the Church, conducted. At the same Church, on the 2nd ult., Mr. Alfred Physick gave an Organ Recital of music by Bach, Spohr, Sterndale Bennett, Best, &c. Mr. D. C. Attwater sang "If with all your hearts," from "Elijah."

On the 17th ult. a performance of Cowen's "Rose Maiden" was given in the Goldsmiths' Institute, New Cross. The soloists were Miss Agnes Walker, Miss Bertha Ball, Mr. Edward Dalzell, and Mr. Henry Warwick. The solo "Bloom on, my roses," was sung with much taste by Miss Agnes Walker, and the duet "I know a rosebud shining," with Mr. Edward Dalzell, called forth much applause. Miss Ball and Mr. Warwick both sang with taste, and the Institute choir and orchestra were excellent, under the skilful conductorship of Dr. Churchill Sibley.

At St. Mary's, Kilburn, on the 18th ult., after the evening service, an excellent rendering of Mendelssohn's Ninety-fifth Psalm was given by the choir of the church, the solos being sung by Mr. E. Houghton. The choruses went with great precision, notably the very effective canon "For the Lord" and the fughetta "For His is the sea." The Canticles were sung to a Festal setting in E flat, written by the Organist of the Church, Mr. Edgar Pettman. The Service concluded with the "St. Mary" Amen, which was sung without accompaniment.

Concerts devoted solely to the works of one composer rarely evade the risk of monotony, and it cannot be said that the Brahms Concert given by Mr. Ernest Fowles at Princes' Hall, on the 13th ult., was an exception. Apart from this, however, the entertainment was a decided success. The artists who interpreted the various works were Miss Liza Lehmann, Messrs. Ernest Fowles, J. Ludwig, W. G. Collins, L. Fowles, and W. Whitehouse, whose efforts were much applauded by a fairly large audience.

On the 10th ult., in the quaint old Hall of Barnard's Inn, Holborn, a most enjoyable Concert was given, under the direction of Signor Angelo Mascheroni. Signor Mascheroni played the pianoforte, and vocal art was exemplified by Mdlle. Biancoli (who made a great hit in Mascheroni's "For all Eternity"), Miss Grace Damian (who sang with her accustomed taste and clear enunciation), Signori Aramis and Ugo Chilveni, and Mr. Francis Lloyd (who contributed a ballad of Coenen's with much success).

On the 7th ult., at St. George's Hall, Catford, Mr. George Budd gave an evening Concert. Barnby's "Rebekah" was sung by a small select choir, the soloists being Mrs. Maunder, Mr. John Bartlett, and Mr. Albert Fairbairn; and a miscellaneous selection was contributed by the above artists and Master E. Howland, Mr. C. Radburn, and Mr. John Wigginton. The entire performance was excellent, that of the choir especially.

The St. George's Glee Union gave its 292nd Concert on Friday evening, the 2nd ult. The artists were Miss Edith Percival, Miss Ida F. Price, Miss Annie Kearton, Miss Helen Kearton, Miss Maud Agnes Winter, Mr. W. H. Webb, and Mr. Harper Kearton. The choir sang Leslie's "Lullaby of life," Cowen's "Bridal Chorus" ("Rose Maiden"), and several other part-songs. Mr. Joseph Monday conducted as usual.

The competition for the Parepa-Rosa Gold Medal took place on the 17th ult., at the Royal Academy of Music. There were seven competitors, and the medal was awarded to Reginald Brophy. The competition for the Leslie Crotty Prize took place on the 19th ult. There were eleven candidates, and the prize was awarded to Arthur Walenn. The Examiners highly commended Tom James.

It will be seen from our advertising columns that the Glasgow Glee and Catch Club offers a prize of £15 for an original composition in glee form. The competition is an open one, and care will be taken to preserve the incognito of all but the successful competitor. It should be stated that the "top" part must be laid out for *tenors*—not altos, as in most old glees.

Mr. Edward German's "Three Dances from the Music to 'Henry VIII.'" have just been arranged for military band by Mr. Dan Godfrey, Jun. Their popularity, already great, will thus be widely extended, for pieces as light and at the same time as good as these are too rare in every army bandmaster's *répertoire* not to be heartily welcome.

Messrs. Brinsmead have made a boudoir Grand for Princess May. The instrument is designed to imitate a harpsichord, the ordinary legs being superseded by a framework in early English style, and it is supplied with a patent tuning apparatus. Its tone is highly spoken of.

The Corporation of Bournemouth are providing excellent music in the Winter Gardens, the latest attraction being a fine concert organ, erected by Messrs. Norman Bros. and Beard, of Norwich, in the Pavilion.

An Organ Recital was given, on the 18th ult., at St. Mary's, Greenwich Park, by Mr. W. J. Kipps. The programme included works by Bach, Haydn, Batiste, and others.

The names of Messrs. Carlo Albanesi and Ernest Kiver have been added to the list of professors of the pianoforte at the Royal Academy of Music.

The *Gazette* announces that Sir Walter Parratt has been appointed Master of the Music in Ordinary to the Queen.

REVIEWS.

Masters of English Music. By Charles Willeby. [London: Osgood, McIlvaine and Co.]

MR. CHARLES WILLEBY has already claimed the attention of the musical world by a short but painstaking memoir of Chopin. He now comes before us as editor of a series entitled "Masters of Contemporary Music," to which he contributes the opening volume. According to the scheme it is proposed to devote the succeeding volumes "to the musicians of each country, and, so far as practicable, to obtain all biographical data from the composers themselves," a plan which Mr. Willeby informs us has been exclusively followed in the present case. The volume is very nicely got up, well printed, with a broad margin, and is illustrated with portraits and *fac-similes*. There, unfortunately, praise must end. The book is so thoroughly unsatisfactory in tone and in execution that it is our painful but imperative duty to make an example of it, with the assistance of Mr. Willeby himself. It is utterly unrepresentative of cultivated musical opinion in this country, and it is as well that foreigners should understand this clearly.

It will, we think, be freely conceded that for the adequate discharge of a task of this description the qualifications of independence, sympathy, and intelligence are of vital importance. And it will be further conceded that in an editor the possession of accurate knowledge and a fluent and accurate style is also desirable. At any rate, he should be able to write grammatically and coherently and with some regard for orthography. We propose, therefore, to apply these tests to Mr. Willeby, and our readers shall judge for themselves. As instances of his method of dealing with the vernacular we may mention such forms as "omniverous" [*sic*], "supremity," "enshelvement," "unvocalness." When he deviates into foreign tongues the results are even more disastrous. He talks of "savoire faire," and rarely misses a chance of misspelling a proper name. Thus we get "Reinicke" three times and "Merrimé" five times; Bizet's Christian name was Georges, not George; Giuglini, Renan, Saint-Saëns, and not Giuligni, Rénan, and Saint-Saën, are the right forms. "Guillem de Cabestanh" is perverted into "Guillem de Castenbah," while Mr. Willeby is apparently a prey to the hallucination that Cipriani and Potter were two distinct persons. Mr. Willeby, we may also observe, apparently uses the word "robustiousness" seriously instead of robustness. Let us now proceed to illustrate the literary quality of his work. "One would never be justified," he remarks on page 96, "in saying of the composer of the 'Golden Legend' that he wilfully condescended to indulge in such a process as 'doing the big bow-wow,' yet so much has be been forced to rely upon his musical artisanship, that in comparison to the spontaneity of such a work as the 'Legend,' much of the music of 'Ivanhoe' seems out of joint." On another page he observes: "The day may come when even Brahms will awake to the fact that Germany is no longer the hub of the musical universe, and himself its 'bearings.'" Here, in good sooth, and in more senses than one, is the "literary bicyclist" of Sir Charles Bowen! *Apropos* of the human element in opera he writes: "Latency is no unfamiliar feature of it, and by musicians who have afterwards proved themselves to possess it in the highest degree, it has not been found for the seeking." Mr. Cowen's "vocal knack is quite happy," while Dr. Hubert Parry's "Prometheus" is defined as "a series of kaleidoscopic effects which are more valuable as an earnest of the sober residue bound to remain than of themselves."

Mr. Willeby's inaccuracy in detail and his slipshod style might, however, be freely condoned if he showed any critical acumen or grasp of his subject. Here again there is no lack of material to form an estimate of Mr. Willeby's capacity. For example, he tells us—at least, so we understand him—that there is no beauty in Shelley's "Prometheus." Then, again, we learn that "in his almighty horror of the commonplace in music, Dr. Parry is almost *bourgeois*." Perhaps the most remarkable statement in the book is that in connection with Sir Arthur Sullivan's conducting: "He may at times lack breadth in his renderings, but that, at all events, is an error on the right side." This will certainly be news to most of our readers. We should like, in pursuance of our method, to quote examples of Mr. Willeby's impartiality and independence, were it not that they have baffled our most careful scrutiny. His sketch of Sir Arthur Sullivan is one long fulsome serenade on the trumpet. He tells us that his hero wrote "pot-boilers," but in every bar of every "pot-boiler" that he wrote there is "invariably the stamp of true genius." Everything is perfect, or, if it is not, it is declared to be the fault of the subject. *Apropos* of his conducting, there is one passage so pre-eminently silly that we cannot refrain from quoting it *in extenso*: "If popularity with the orchestra were the sole criterion, he would without doubt be *the* English conductor *par excellence*, for when Arthur Sullivan calls a rehearsal, be it theatre or concert-room, the missing instruments are few indeed." Mr. Willeby's ideas of orchestral discipline are enough to make Costa turn in his grave. And what could be in worse taste than the obvious inuendo contained in the next passage? "Some people theorise that the chief essentials of a good conductor are that he play a variety of instruments, and have a memory like the well nigh proverbial cab horse. But they forget that many military bandmasters are possessed of both acquirements, and are not necessarily good conductors." The sketch of Dr. Mackenzie is almost entirely biographical, and therefore, in the main, unobjectionable, though not free from inaccuracies; that on Mr. Cowen is disfigured by the laborious chronicling of many tedious trivialities. Mr. Willeby religiously records Mr. Cowen's views on the Italian climate, and his description of Italian bread, gondolas, stalactite formations, &c., all of which are, doubtless, correct; but for the life of us we cannot see the need for them in a work of this description. Finally, we have two very short, perfunctory, and, in places, decidedly vulgar, chapters on Dr. Parry and Dr. Stanford, inserted, so far as we can see, for the sole object of enabling Mr. Willeby to indulge in a number of overt and covert sneers at Brahms. In the case of Dr. Parry there is no mention whatsoever of what is generally agreed to be his finest work, while the attitude of the writer towards Dr. Stanford may be gathered from the remark that "he has written more dull music than any of his fellows." Here we may take leave of Mr. Willeby. No sympathy need be expressed for those whom he has endeavoured to belittle; rather do we feel sorry for the victim of his indiscriminate eulogy. Above all, we sympathise in advance with those gentlemen who, as contributors to the series, will be subjected to the editorial supervision of a writer so uncritical, so inaccurate, and so destitute of the saving grace of style.

Examples in Strict Counterpoint, Old and New. Dr. Gordon Saunders. Novello's Primers, No. 41. [Novello, Ewer and Co.]

EVERYBODY is ready to repeat the saying "example is better than precept," but few know how to apply it wisely and well. When a student is engaged on Counterpoint, especially when preparing for an examination, he *must* work out a large amount of original counterpoint if he hopes to obtain the smallest amount of facility. On the other hand, he would, without doubt, produce much better results if, before beginning to write his own specimens, he were to play over carefully, or copy out, good examples of other writers' counterpoint. It is on this ground that the utility of Dr. Gordon Saunders's book is based. He has collected together over 370 specimens of counterpoint of every species, and ranging in construction from two parts to eight parts, all fully worked out so as to make admirable models for the student. But the book is rendered still more valuable by the learned remarks on the special progressions or the particular characteristics of each example. If properly used, this Primer ought to pull many a struggling youngster through the dreaded counterpoint papers of our institutions and universities. The examples are selected from such standard works as Albrechtsberger, Cherubini, Fétis, Fux, Kirnberger, and others, while Dr. Pearce, Dr. Bonavia Hunt, and also the author have contributed good examples where needed. Of course the author himself is the largest contributor of such additional specimens, and we can only say that he has proved himself

highly skilful, and deeply imbued with that valuable "spirit of polyphony" which is, alas, becoming rarer every day. Many ultra-modernists affect to despise counterpoint as being antiquated, if not actually obsolete; but it is generally found that this opinion emanates from men who could not write a respectable specimen of counterpoint if their very life depended upon it. Then again, counterpoint will always be despised by that numerous class of persons who have never succeeded in hearing more than the two *outside parts* of polyphonic music. To such persons the delicate expression and the varying force of *inner* parts is of no more interest than the rubble which is pitched into the inside of a thick wall. Many modern composers think they can get on very well without a real grasp of the laws of counterpoint. So they can, no doubt; but they must be prepared for the avenging hand of the future, which will assuredly gather into the garner only those compositions which are founded on the immutable laws of the "true and beautiful," and will rudely cast aside the worthless mass of literature which has been turned out to suit the daily altering standard of the "pretty and pleasant." Who can estimate the influence on the art of music which counterpoint has had when manipulated by a Bach, a Mozart, a Mendelssohn? Those who are best capable of judging will perceive in the archaic simplicity and intolerant legislation of counterpoint those primitive and profound principles out of which we know modern music has evolved, and which we feel must always be the true core and living centre of the music of the future, evolve as it may. To the study of these first principles Dr. Gordon Saunders has made a most theoretically valuable and practically useful contribution. A few very trifling slips have occurred in the printing. The last note on p. 219 should be C; the printer has divided the second *accolade* on p. 227, and also on p. 235, in both cases suggesting four-parts instead of eight. Also, between bars four and five of p. 235 there are octaves between the tenor of the firsf choir and treble of the second. A few other less important slips have, no doubt, already been discovered by the author. Before bringing this review to a close we should like to suggest to young students, organists especially, the great value of Dr. Gordon Saunders's work as a means of learning to read at sight from open score and mixed clefs. It is well known to old examiners that many men are annually plucked at examinations not because they are ignorant of counterpoint, but because they have first to work out the inner parts of their examples in the treble clef, and afterwards transcribe them into the alto and tenor clefs. Not only does this operation cost a lot of time *which is very precious*, but it opens the door to no end of mistakes in the hurried transcription, mistakes which propagate luxuriantly after the examiner has been heard to say with solemn voice, "Papers, please, gentlemen!" Any student who, beginning on the first page of this book, determined to play every example carefully through until he reached the other end, would not only catch that spirit of pure polyphony which becomes in course of time an *instinct* which guides the pen, but he would also be able to dive into the vast enjoyable literature of vocal part-writing, which is closed against those who cannot read freely from open score and "proper" clefs.

Octavo Edition of Trios, &c., for Female Voices. Nos. 267-273. [Novello, Ewer and Co.]

Here are seven more pieces, mostly of a trifling nature, suitable for the ladies' classes and choirs which have sprung up in such large numbers during the past few years. The first, "Whenever life some joy does bring," by Marie J. A. Wurm, has English and German words, is almost as simple as a hymn tune, and more diatonic than many modern hymn tunes. Consequently it is within the means of elementary singing classes. The next two numbers are also by Miss Wurm. "Under the greenwood tree" is of course a setting of Shakespeare's lines from "As you like it," and is equally unpretending and tuneful. "Good night" is more ambitious and contains some effective florid passages with a touch or two of tone-painting; but the piece is not difficult, and it is certainly piquant and generally pleasing. Different in character to any of the foregoing is "Hohenlinden," by Florence H. Marshall, a setting of lines, for choral recitation, by Campbell. The voices are in unison with an agitated accompaniment until a dozen bars before the close, when they divide into four parts, the final cadence bringing an effective little piece to an impressive close. No. 271, "My true love hath my heart," by W. A. C. Cruickshank, is a light, tripping, and pretty part-song, with an *ad lib.* accompaniment. The unisonal close, *pianissimo*, is effective. Another dainty little piece is "Roger and Maggie," by C. Mühlfeld, the words taken from the German. It is in three parts, and is simplicity itself. The last for the present is "Little thoughts that grow," by Charles Harford Lloyd, very elegantly written and melodious, with a bright and charming accompaniment.

Six Pieces for the Violoncello. By G. Libotton. [Novello, Ewer and Co.]

All these pieces show the hand of a skilful and experienced violoncellist. No. 1 is a clever study in D major, entitled "Etude Caprice"; it forms a kind of *moto perpetuo*, interrupted for a moment by a cantabile phrase, *più lento*. No. 2 is a flowing and graceful Rêverie. The pianoforte accompaniment deserves notice; composers are apt, sometimes, to take the word "accompaniment" in a very limited sense; but here it is to a great extent evolved from the thematic material, and therefore interesting. No. 3 is an effective and not difficult transcription of a well-known "Caprice Hongrois." The lively principal theme, and its calm and well-contrasted middle section, are effectively presented by the solo instrument. No. 4 is a transcription of Chopin's lovely Nocturne in D flat (Op. 27, No. 2). It suits the violoncello so well that no one unacquainted with the fact would suspect that it was an arrangement. The same may be said of No. 5, which is Tschaikowsky's charming "Chant sans Paroles" for pianoforte. No. 6 is a setting of Schubert's "Du bist die Ruh'," a melody as pure as it is beautiful.

Sonata, for Pianoforte and Violin. By Arthur Hinton.

Sonate, No. 1, in D, für Pianoforte und Violine. Componirt von W. H. Speer. Op. 4.

Romance, for Violin and Pianoforte. By J. S. R. Kirtland. [Brietkopf and Härtel.]

Mr. Hinton's Sonata is evidently the work of an earnest and ambitious musician; but so anxious is he to avoid the beaten track that his chromatic notes and modulations are certainly in excess of what one could reasonably desire. Of the three movements, the middle one, *Andante e mesto*, is the most satisfactory. Mr. Speer's Pianoforte and Violin Sonata presents several points of interest: the thematic material is attractive, and there is some good *concertante* writing. Moreover, the composer keeps within bounds, and his music may be easily followed. The connection between the principal themes of the first and last movements will not escape the notice of the careful listener. The Romance by Mr. Kirtland is graceful, but in a thoroughly Chopinesque vein.

Sérénade Espagnol. For Violin. By Gilbert R. Betjemann. [Robert Cocks and Co.]

What may be termed drawing-room pieces for violin and pianoforte are now published in vast numbers, but they are mostly written in a style that may be described as elegant commonplace. Mr. Betjemann's composition is rather removed from the ordinary groove, and should therefore be welcome. The principal theme is expressive, and the accompaniment, with its semiquaver triplet at the commencement of each bar, suggests alike the twang of the guitar and the click of the castanets. There is an alternative section of a more agitated though less distinctive nature, after which the original theme returns, duly embellished, and a charming sketch comes to a *pianissimo* close.

Six Tenor Songs. By Frederick Corder. [Forsyth Brothers.]

In this album of lyrics tenor vocalists who are weary of ordinary sentimental ballads will find something of a higher class, but within the means of fairly well trained amateurs. Of course, inequalities are apparent, the shifting tonality in No. 2, "I ask of thee," giving the sense of labour and unquiet; while No. 1, "Mountain Song," No. 3, "Bright are the tiny billows," and No. 6, "Sing to me," are charmingly fresh and spontaneous. The accompaniment in all of the songs adds greatly to the effect.

FOREIGN NOTES.

THE twenty-ninth meeting of the General German Musical Society took place at Munich between May 26 and 30. Among the new works produced were a Pianoforte Trio, by Robert Kahn (Op. 19); a Violin and Pianoforte Sonata by Edmund Uhl (Op. 5); a similar work by Dr. Ad. Sandberger (Op. 10); A Cycle of Songs, with introductory accompanied recitation, "Eliland," by Hans Sommer; a symphonic poem for orchestra, "Ideal und Leben," by Albert Gorter; a Scherzo from a Symphony in B minor, by Edm. von Mihalovich; and a symphonic waltz, "Olaf's Hochzeitsreigen," for orchestra, by Alexander Ritter. The following rarely-heard compositions were also included in the scheme—viz., Ad. Jensen: song cycle, "Dolorosa"; Tschaikowsky: Violin Concerto, Op. 35, and Fantasia for orchestra, "Francesca da Rimini"; A. Bruckner: Adagio from Seventh Symphony; Liszt: "Die Ideale," symphonic poem for orchestra, and his beautiful setting of the 13th Psalm; Richard Strauss: "Wanderer's Sturmlied," for six-part chorus and orchestra (Op. 14); Berlioz: Cassandra's scena and aria, from "La Prise de Troie"; Eugene d'Albert, Pianoforte Sonata in F sharp minor, Op. 10; String Quartet, in E (Op. 11), and second Pianoforte Concerto in E (Op. 12); F. Smetana: String Quartet, "Aus meinem Leben"; and Wagner: the original version of the "Gralserzählung," from the third act of "Lohengrin." As will be seen from the above list, the programmes did not include one single complete symphony, but several symphonic poems, &c.—a significant sign of the times. Another notable feature is the prominence given to the works of our countryman Eugene d'Albert. To have three new and important works produced at the most distinguished continental musical festival is an honour of which the greatest living masters might well be proud. In the words of Dr. Otto Lessmann, "the chief success of the Festival may be connected with the name of that unique artist Eugene d'Albert, whom, in his dual capacity of pianist and composer, the world of music will gradually have to get accustomed to consider amongst the foremost men of our time." For the special benefit of the visitors to this Festival, the Court Theatre gave performances of several operas—viz., Berlioz's "Les Troyens à Carthage," Wagner's "Tannhäuser" (newly mounted according to the Paris edition), Cornelius's noble "Cid," and the one-act "Sonntagmorgen" ("Sunday Morning") by Gerhard Schelderup, which was received with a volley of hisses!

The extract from "Lohengrin" was conducted by Herr Levi from Wagner's original full score, which is preserved in the royal Bavarian Private Library. The twenty additional lines, sung by Herr Vogel on this occasion, were cut by the composer before the first performance at Weimar, because they delayed the action, while adding but little to our knowledge of the mysterious hero of the opera. They describe how the *Knights of the Grail* heard of the trials of *Elsa*, and how the Swan appeared to carry one of their number to the place whence her prayer for help came through the air. The music is said to be fully equal to what goes before, and what we know from the published score as "Lohengrin's Erzählung."

Apropos of the Tonkünstler-Versammlung under notice, some of our German musical contemporaries published interesting special numbers. Dr. Lessmann's *Allgemeine Musik Zeitung*, besides giving elaborate analyses of several of the works produced, printed the rhymed address (it cannot be called a poem) which Wagner read to the workmen engaged on building the Bayreuth Festspielhaus, on the occasion of the completion of their task. In some eighty lines, which in their quiet humour and earnestness recall that most lovable of his creations, Hans Sachs, and in their jolting metre, quaint rhymes, and puns, the famous "Kapuzinerpredigt" in Schiller's "Wallenstein's Lager," the master expressed his appreciation of their work and his steadfast faith in the German "Geist," which gave him strength for the completion of the gigantic task which he had set himself. The same paper contains also a beautiful prologue to the Festival held in the Beethoven Haus at Bonn in May (which Festival, by the way, resulted in a net profit of 20,000 marks). The author is Ernst von Wildenbruch, the first among living German poets. In the Festival number of the *Neue Zeitschrift für Musik* Herr Richard Pohl has an article giving a very interesting account of the first performance of Cornelius's "Barber of Bagdad," at Weimar, in 1858, at which he was present, and of the events which led up to and were the cause of the disgraceful scene in the theatre. The article is yet another tribute to the wonderfully noble character of Franz Liszt, against whom the intrigue was chiefly directed.

On May 12 the gold medal struck in honour of Brahms's sixtieth birthday was handed to the master by Baron Bezecny in the name of the Vienna Society of the Friends of Music. In his reply Brahms remarked that he was an old man who could not promise to do much to deserve the honour.

It is said that Baron Zichy, the Intendant of the Budapest Opera House, has discovered a new tenor who is likely to "put into the shade everything that has gone before." The wonderful young man, a cobbler from Arad, is called Franz Deak. His figure is reported to resemble a classical statue for symmetry, and his fine head is surrounded by an abundance of dark curls. Altogether the ideal "Heldentenor," no doubt.

A new romantic opera, "Hertha," by Franz Curti, was produced at the Cassel Court Theatre on May 9, and was enthusiastically received. It will also be produced in October next at Mannheim.

The Vienna Opera has accepted the following works as novelties for the next season—viz., "A Santa Lucia" (Tasca), "I Pagliacci" (Leoncavallo), "Das Maifest" (Richard Heuberger), "Der Kuss" (Smetana), and the ballet "Die fünf Sinne" (E. van Dyck and Roddaz).

Model performances and cycles of operas seem to be becoming more and more popular in Germany. It is now announced that Herr Felix Mottl will, in November next, conduct a cycle of Berlioz's works at the Carlsruhe Court Theatre. "Béatrice et Bénedict," "Benvenuto Cellini," "La Prise de Troie," "Les Troyens à Carthage," and the dramatic symphony "Roméo et Juliette" will be performed.

At the same Theatre Herr Mottl's one-act opera "Fürst und Sänger" ("Prince and Singer") has at last been produced. The event took place, after many delays, on May 24, before a select and critical audience, and the success seems to have been a great and unequivocal one. As was to be expected from such an out-and-out follower of the modern school, the music is in the style of Wagner's later works, but full of individuality. It is said to be very impassioned, highly dramatic, and always noble. The plot was suggested by a little footnote in the appendix to Goethe's "West-Œstlicher Divan," and the composer himself arranged the libretto, which Herr Widmann afterwards put into verse.

Herr von Kaskel's one-act opera "Der Hochzeitsmorgen," of which we spoke in our last issue, has been accepted for performance by the Berlin Royal Opera and La Scala in Milan. For the latter the libretto is being translated into Italian.

On the 7th and 8th ult. the judges in the competition for the prize of 5,000 marks, offered by the Duke of Saxe-Coburg for the best one-act opera, met to decide on the merits of the 124 scores submitted. Two of these seemed so equally deserving of the prize that it was decided to divide it between their composers, who, as it turned out, were also their own librettists. Their names are Paul Umlauft, of Leipzig, and Josef Forster, of Vienna, and the titles of their works "Evanthia" and "Die Rose von Pontevedra" respectively. The fortunate composers will have the satisfaction of seeing their operas performed in excellent style at the Coburg Court Theatre on the 30th and 31st inst., during which time many visitors will be attracted to that town by the model performance of operas, such as Cherubini's "Medea," Boieldieu's "Le petit Chaperon rouge," which have been arranged to take place under the conductorship of Herren Felix Mottl and Levi.

Smareglia's three-act opera "Cornelius Schut" was most warmly received on its first performance at the Bohemian National Theatre, Prague, on May 20; the second act delighted the public, while the last one made a deep impression. The same work had a similarly enthusiastic reception at the Dresden Court Theatre.

A two-act opera by Herr Meyer Helmund, the well known song-writer, and entitled "Liebeskampf," met with

but a moderate success on its production on the 9th ult., at the Leipzig Stadt-Theater. Neither the music nor the libretto (of which latter Herr Helmund is also the author) shows any striking features.

Signor Mascagni has finished his opera "Ratcliff" and has delivered the full score to the Berlin Opera. The gruesome subject of Heine's extraordinary play should suit the author of the "Cavalleria" to perfection, for it is nothing if not melodramatic. By the way, a lullaby sung in the play by a crazy old woman has been set to music by Professor Stanford and is included in his Op. 7.

Rubinstein's opera "Kinder der Haide" was performed, for the first time in Berlin, at the Kroll Theatre, on the 2nd ult., and was much applauded. The same composer's "Maccabäer" and "Nero" are expected to be included in the *répertoire* of the Royal Opera House for next season. Altogether, Rubinstein seems to have been very fortunate of late as regards performances of his more ambitious works.

A new Symphony (No. 4) in D minor, by Professor Emil Hartmann, was lately produced at Copenhagen, and was very favourably received. The father of the composer, Herr J. P. E. Hartmann, who, although in his eighty-second year, is still in excellent health, was present on the occasion.

Frau Ingeborg von Bronsart's grand opera "Hiarne" has been performed at the Court Theatre at Weimar, and met with a very flattering reception.

At Moscow a new one-act opera, "Aleko," by S. Rachmaninow, a pupil at the local Conservatoire, was given for the first time, and was eminently successful. The libretto is founded on Pushkin's "Gipsies."

A Symphony by Prince Henry XXIV. of Reuss was some time since performed at a Philharmonic Concert in the Opera House at Budapest. The composer conducted, and the audience, which included the *élite* of the Hungarian aristocracy, received the work with great applause.

Signor Barbini, Conductor of the Russian and Italian Opera at the Panaieff Theatre, St. Petersburg, has completed an opera, "Falcoda rupe," which will shortly be heard at the said Theatre.

Beethoven's colossal "Missa Solemnis" was lately performed at Bayreuth, under the conductorship of Herr Julius Kniese. The choruses were sung by the local Singverein, and two military bands supplied the orchestra. When it is remembered that Bayreuth is but a large village of some 20,000 inhabitants, the achievement must be considered a remarkable one.

The great Italian dramatic soprano, Signora Bellincioni, who has created the utmost enthusiasm in some continental towns, and quite recently in Berlin, with her wonderful impersonations of *Santuzza* in "Cavalleria," *Christina* in "Mala Vita," &c., has taken the daring step of playing *Figaro* in Rossini's "Barbiere," and, strange to relate, her assumption of this typical baritone part is on all sides acknowledged to be one of the most enjoyable performances conceivable!

Richard Strauss, who had been spending some time in Egypt for the sake of his health, is at present in Taormina, in Sicily, where he is putting the finishing touches to his grand opera "Guntram" (not a one-act trifle this time!)

A monument to the late Joachim Raff is to be erected at Frankfurt-on-Main by his pupils, who must have been either very numerous or very well to do to be able to afford such an expensive luxury. The town has already granted the site.

The Director of the Leipzig Körner Museum, Dr. E. Peschel, will shortly publish the diary of the young poet whose patriotic songs "Leyer und Schwert" were set by Weber to such stirring music. The book will contain a number of hitherto unknown poems.

Mr. Julius Bechgaard, a popular Danish song composer, has just achieved a brilliant success at the Theatre Royal, Copenhagen, with his new opera "King Frode," in three acts, the libretto of which is founded upon some incidents during the times of the Vikings. It is reported that the opera will soon be produced at the Theatre in Prague.

Miss Elfrida Andrée, the talented composer and Cathedral organist in Gothenburg, Sweden, has written a new Symphony in A minor, entitled "Spillror" (Wrecks), which was recently performed for the first time at a Symphony Concert, given at the Grand Opera House in Gothenburg. The press organs are unanimous in their praise of the work, and it is said that arrangements are being made for its production at the World's Fair.

Bizet's opera "Les Pêcheurs de Perles" was produced, for the first time in Berlin, at Kroll's Theatre, on the 11th ult., and met with a somewhat lukewarm reception, although the performance, under Kapellmeister Ruthardt, was a good one. The work was put on the stage at the request of Madame Sembrich, who, of course, took the part of *Leïla*.

To celebrate the tercentenary of the death of Orlando di Lasso, which took place in 1594, it has been decided to arrange a two days' international musical Festival and Tournament next year at Mons, the birthplace of the great Flemish musician. Invitations to partake in the Tournament will be sent to all choral societies both in Belgium and abroad, and it is hoped that a great number of them will accept.

On the 2nd and 3rd inst. the Hesse and Palatinate Musical Festival will take place at Worms. Amongst the works to be performed are "The Messiah," the "Choral" Symphony, a "Song of Praise" (by Friedr. Gernsheim), Beethoven's Violin Concerto, selections from Wagner's "Walküre," &c.

Wagner's "Walküre" continues to draw crowded houses at the Paris Grand Opéra; in fact, the receipts are the largest ever known there, as much as 23,000 francs being taken in one evening. To prevent the possibility of a postponement becoming necessary through any of the artists falling ill, three or four understudies have been provided for each part. The intense interest taken in the work is shown by the enormous number of articles upon it which have appeared, and are still appearing, in the French press. Some of these are most appreciative, others very much the reverse, and the latter supply some very amusing reading.

During the next season the Paris Grand Opéra intends to produce the following: Maréchal's Déidamie, Léfèbvre's "Djelma," Chabrier's "Gwendoline," Massenet's "Thaïs," and Mdlle. Augusta Holmès's "La Montagne noir."

At the Dal Verme Theatre, in Milan, a new four-act opera, "Spartaco," by Pietro Plantania, the director of the local Conservatoire, was produced for the first time on May 13 with success.

Beethoven's "Eroica" Symphony was recently played in Venice for the *first time* in public! Fortunate Venetians, to experience the wonderful sensation of listening to such a "novelty."

The Berlin Philharmonic Choir, one of the most enterprising Institutions to be found anywhere, will, as usual, perform a number of new compositions during the next winter season. The most important novelties are Rubinstein's sacred opera "Moses," two cantatas, "Feuerreiter" and "Elfengesang," by Hugo Wolf, and "Heldenklage," for soli, chorus and orchestra, by Wilhelm Berger. Herr Siegfried Ochs is the Conductor of the Society.

The Norwegian Minister of Education and Public Worship, Herr Bang, has prohibited the performance of Cherubini's Requiem Mass in the Cathedral at Bergen on theological grounds. We wonder if the said gentleman would also prohibit such works as the Mass in B minor by the Protestant Bach, or the many similar works written by Protestant composers in modern times.

Rubinstein is said to be engaged upon an opera entitled "Jesus the Christ," which deals with the life of the Saviour on earth. The libretto is by a distinguished German author.

M. Reyer's opera "Salammbo" was lately produced for the first time on any stage at Marseilles and created great enthusiasm.

At a Soirée given recently at Paris, by M. and Madame Edouard Colonne, a new allegorical cantata, "La vision de la reine," by Mdlle. Augusta Holmès, was performed for the first time.

The Italian papers give currency to the statement that unless Signor Boïto's "Nero," on which he has been engaged for over fifteen years, be soon forthcoming Rubinstein's opera of the same name will be produced at La Scala, in Milan, next year. All admirers of the author of

"Mefistofele" will hope that this threat may have the effect of hastening the completion of a work which Signor Mazzucato, in Grove's "Dictionary of Music," refers to as "the greatest musical drama of the nineteenth century."

Herr Weingartner having been appointed Conductor at the Munich Opera, the similar post at the Berlin Opera has been offered to Herr Grossmann, of Cologne, who is said to be but twenty-three years old. Germany certainly seems to possess an abundance of young conductors of exceptional ability, and the young Emperor is evidently all in favour of appointing them to the most responsible posts.

The well-known violinist, M. Eugène Ysaÿe, has lately come forward as a conductor, and seems to have displayed striking aptitude for the task. He conducted a Concert of music of the modern French school at Waux-Hall, in Brussels, and will shortly give other Concerts devoted to Belgian and Russian music.

CORRESPONDENCE.

CONGREGATIONAL SINGING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My attention has been called to a paragraph in the *Musical Herald* commencing: "THE MUSICAL TIMES changes its tone entirely *in its reply to the criticisms of the Musical Herald*," &c. Please allow me to say that I never read the criticisms of the *Musical Herald*. The assumption of the editor of that journal that he has exercised such a remarkable influence on THE MUSICAL TIMES reminds one rather of the small Jew-boy who attributed a violent thunderstorm to the fact that he had a knuckle-bone of ham in his pocket. If this and the following paragraphs in the same column of the *Musical Herald* are to be taken as samples of the "criticisms" offered, I hope neither THE MUSICAL TIMES nor any other journal will be led by them. For example, the exact words of THE MUSICAL TIMES and their quotation in the *Musical Herald* shall be given side by side:—

MUSICAL TIMES.	MUSICAL HERALD.
On the whole, it seems desirable that we should have amongst us men who value highly artistic church music and dread to see its existence threatened, as well as those who come forward as champions of congregational singing.	On the whole, however, THE MUSICAL TIMES considers it desirable that there should be champions of congregational church music, as well as of artistic music, &c.

Was ever a sentence so completely twisted round? To put it plainly, THE MUSICAL TIMES, having justified its former article by stating that it is desirable that some one should take up the cudgels for *artistic church* music, the *Musical Herald* makes it say that it is desirable there should be champions of *congregational music* as against artistic music; the editor adds: "This last statement being a somewhat weak abandonment of the position it took up previously." The statement, I admit, would have been a "weak abandonment" *if it had been made*. It is, however, clearly a waste of time to notice the "criticisms" of one who has such an utter absence of logical sense.

I cannot say good-bye to the *Musical Herald* without pointing out the real absurdity of the final and evidently would-be crushing argument in favour of congregational singing. At the 800th anniversary of the founding of the Cathedral of Winchester it appears that a complete and large orchestra was employed, and a very fine chorus, the nucleus of which was, I believe, a well-known and highly-trained choral society. *The Lute* (as quoted in the *Musical Herald*) says that when the Old Hundredth Psalm was performed by this *band and chorus*, in the singing of which *many of the congregation* heartily joined, "nothing during the meeting so moved the soul of the devout *listener*" (the italics are mine) "as did the harmonies of this imposing hymn."

The difficulties of the question of congregational singing are therefore now solved. The "recipe" recommended by the *Musical Herald* is so simple that we give it gratis for the benefit of rural outlying places of worship:—Take one of the most efficient amateur orchestras in England (supplement it with professionals where necessary), add a highly-trained choral society (supplemented if necessary), and allow many (not all, only the best singers) of the congregation to join; place everybody in one of the longest Cathedral-naves in England, and the result will be that the *devout listener will be deeply moved*.

I agree with the editor of the *Musical Herald* and shake his hand warmly.—I am, &c.,

YOUR HUMBLE CONTRIBUTOR.

PALESTRINA'S MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your report of the Bach Choir Concert of May 16 you remark that "In order to study the traditional method of rendering Palestrina's music, it is necessary to visit Rome."

During a stay of some weeks last year in Rome I had several opportunities of hearing the traditional method at St. Peter's and St. John Lateran, and I am not sure that it would commend itself to an English audience. The choirs, consisting of from twelve to fifteen voices, sang *fortissimo* throughout, and the organ was played from beginning to end so loudly that the voices were scarcely heard, and no variation of tone was introduced. During Lent, however, the organ was silent, and the choirs sang with excellent precision, attack, and intonation; but the constant *fortissimo* seemed somewhat monotonous.

At the German Church of Sta Maria dell' Anima, on the other hand, the Palestrina music was sung with light and shade, and the effect was (to me) far more satisfactory. This church draws its choir from the adjoining "Scuola Gregoriana," which makes a special study of Plain-song and the music of Palestrina's period; and it enjoys a wide reputation for the excellence of its musical services.

I give these remarks for what they are worth; perhaps some other correspondents who have been in Rome may be disposed to give their views.—Your obedient Servant,

June 3, 1893. C. F. ABDY WILLIAMS.

SMETANA'S "VLTAVA."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the programme book of the first Richter Concert of the present series it is stated that Smetana's work "Vltava" is the second of a cycle of three Symphonic Poems bearing the collective title of "Mein Vaterland," the other two being "Vysehrad" and "Libussa." "G" makes the same statement in Grove's "Dictionary of Music and Musicians." Dr. Eduard Hanslick, writing (apparently with the full score before him) in a Vienna paper some three years ago, says: "The work played by the Philharmonic ['Vltava'] is the second of *six* Symphonic Poems published by Smetana, under the collective title, 'Mein Vaterland.' Their superscription is: 1. Wyscherod. 2. Vltava. 3. Scharka (the name of an Amazon leader, and also of a valley near Prag). 4. Aus Böhmens Flur und Hain. 5. Tabor. 6. Blanik."—Yours truly,

R. H. L.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

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BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberdeen.—It is seldom that sixty pianoforte performers can be heard without tediousness, yet such was the case at the annual Concert of the Aberdeen Music School on the 16th ult., in the Albert Hall. The principal, Mrs. Webster, had massed them in double quartets, in marches, &c., the most brilliant being Wagner's "Tannhäuser," which was led by Miss Blusman, who conducted the Concert. Löhr's cantata "Fairy Music," under the *bâton* of Mr. Souter, songs, and violin pieces completed a programme which was most highly praised.

Ashton-under-Lyne.—At the anniversary of the Dedication Festival at Christ Church, on the 18th ult., Farmer's Oratorio *Christ and His Soldiers* was performed, the choir being assisted for the occasion by Miss Marjorie Eaton, who was heard to great effect in the solos. There was a large congregation.

Bangor.—Gaul's new cantata *Israel in the Wilderness* has been splendidly rendered at St. Mary's Church, under the *bâton* of Mr. Edward Broome and that of the composer himself.——At the Penrhyn Hall several successful Concerts have taken place, notably that at which Dr. Roland Rogers accompanied.——The Cathedral Organist, Mr. T. Westlake Morgan, has been busy giving Organ Recitals at St. George's Hall, Liverpool, Wexford, New Ross, and Enniscorthy, and adjudicating at Eisteddfodau at Barmouth and Rhyl.——At the Cathedral the Choral Festival schemes are approaching maturity.

Brighton.—The Lecture delivered by Mr. Sandor Merei at the Pavilion, on May 6, was given in connection with the Brighton *College* of Music—not *School*, as inadvertently stated in our last issue.

Cape Town.—A Grand Oratorio Concert (the first of the season) was given by the combined Choral and Orchestral Organisation of Cape Town and suburbs, in the Drill Hall, Caledon Square, on Monday, May 15, when Haydn's *Creation* and Stanford's *The Revenge* were successfully performed, with chorus and orchestra numbering over 200. Fräulein Helene Schmedes, Dr. Murray, Mr. Stapleton, and Mr. C. H. Carose were the soloists. Although the weather was most violent and unpropitious there were fully 1,200 persons present. The choruses were uniformly well rendered. Mr. J. Barrow Dowling, who has during the last two years successfully organised the Choral Union, conducted as usual. *The Messiah* and Sir Arthur Sullivan's *Golden Legend* will follow during the season.

Chelmsford.—The annual Festival Service of the Chelmsford Association of Church Choirs was held at the Parish Church, on the 20th ult. There were between 300 and 400 voices, supported by two cornets and two trombones. The Rev. Baden Powell's "Lift high the Cross" formed an appropriate processional hymn; the recessional being Dr. C. H. Lloyd's tune to "Round the Sacred City." The hymns before and after the sermon were "Crossing the Bar" (Bridge), "Peace, perfect peace" (Goldbeck), and "God of the soul" (Rogers). The Magnificat and Nunc dimittis were Hugh Blair's festal setting of a modified form of the eighth tone. Psalms xlviii. and lxviii. were sung to the eighth tone, first ending, and Battishill's single chant in A respectively. The anthem was Mendelssohn's tenor solo and chorus "O come, let us worship," the Rev. Dr. Rogers, Precentor to the Association, singing the solo. Canon Duckworth preached an admirable sermon; Mr. W. G. Wood ably presided at the organ, and Mr. F. R. Frye (Choirmaster to the Association) conducted with experienced judgment. The vocal quality of the choir was excellent, as were also the enunciation of the words and the expression given to the music.

Chicago.—J. E. Newell's cantata *The Christian Pilgrim* was performed in this city at St. Peter's, on Wednesday, February 8, and repeated, by desire, at St. Chrysostom's, on Wednesday, May 10. In the former case the choir was assisted by that of St. James's, and in the latter by those of St. Peter's and St. James's aforesaid. The Conductor was Mr. Kilner F. Thomas.

Cirencester.—On Trinity Sunday the restored and enlarged organ built by Bishop and Son was re-opened at Holy Trinity Church. The Morning Service was Stanford in B flat; Introit, "In humble faith," Garrett; Communion Service, Gibbons in G. The Evening Service was Stainer in A; anthem, "It came even to pass," Ouseley. After Evensong the Organist, Mr. A. H. Gibbons, gave a Recital.

Liverpool.—Two Organ Recitals were given on the 17th ult. by Mr. B. Jackson (Organist of the People's Palace, London), whose programmes included pieces by Bach, Rheinberger, Guilmant, Smart, Sullivan, Grison, Hopkins, and others.

Reading.—A Concert was given on May 31 by the Berkshire Amateur Musical Society, the works performed being Gade's *Erl-King's Daughter*, Schubert's Symphony in B minor, Godard's Concerto Romantique for violin and orchestra. Songs were sung by Miss Blanche Murray, Miss Blanche Powell, and Mr. Chas. Copland. Solo violin, Mr. Chas. Griffiths. Conductors, Mr. J. C. B. Tirbutt and Mr. Charles Griffiths. Accompanist, Mr. E. K. Deacon.

Rochester.—A very successful Festival in aid of the Choir Benevolent Fund was held here on the 7th ult. There was a Service in the Cathedral at 3 o'clock, the choir at which consisted of nearly seventy voices, selected from the Chapels Royal, St. Paul's, Westminster, Windsor, Eton, Canterbury, Norwich, Rochester, and the Temple Church. The hymn "Hark, the sound of holy voices," was sung in procession to Mr. Langran's "Deerhurst," the beauty of which, however, was marred in some of the verses by unison singing, for which the tune is not suited. The Magnificat and Nunc dimittis were sung (unaccompanied) to Dr. Stephen Elvey's setting in A, conducted by Professor Bridge. After the third Collect came Boyce's "I have surely built Thee an house," and at the close of Evening Prayer Professor Bridge's Motet *Hymn to the Creator*, which the talented composer accompanied, the solo being beautifully sung by Masters Roper and Fraser (of Westminster Abbey). An appropriate sermon was then preached by Dean Hole, and the service closed with "Praise the Lord" (Goss). The accompaniments were shared by Mr. J. Hopkins (Organist of the Cathedral), Professor Bridge, Mr. Harcourt, and Mr. Dale. In the evening a Concert of Glees, Madrigals, Part-Songs and Ballads was given in the Corn Exchange, conducted by Professor Bridge, whose "Bold Turpin" was included in the programme and enthusiastically encored. The soloists were Masters Roper and Fraser and Mr. Bell (Westminster), Messrs. Gawthrop and Shepley (Chapels Royal), Kenningham and Mills (St. Paul's), Pearson (Canterbury), and Oldroyd and Fearnley (Rochester). The accompanists were Professor Bridge, Dr. Longhurst, and Mr. Harcourt; and at the close of the first part Mr. Charles Fry gave his humorous recitation "The Charity Dinner."——On the 8th ult. the service was repeated at All Saints', Maidstone, at 3.30, when Dr. Longhurst conducted, and the whole of the accompaniments were most ably played by Mr. Wilson Parish, the Organist of the Church. On this occasion the Processional Hymn was wisely sung in harmony throughout. The sermon was preached by the Rev. C. J. Ridgeway, Vicar of Christ Church, Lancaster Gate.——A Concert, with a programme nearly identical with that of the previous evening, was given in the Maidstone Corn Exchange, conducted by Dr. Longhurst, who was assisted in the accompaniments by Mr. Parish and Mr. Harcourt. On both evenings encores were numerous and enthusiastic. The labour of organizing these Festivals devolved mainly on the Secretary of the Society, Mr. W. A. Frost (of St. Paul's Cathedral), and the honorary local Secretaries, Mr. T. Oldroyd (of Rochester) and Mr. J. Burgiss-Brown (of Maidstone).

Organ Appointments.—Mr. J. H. Wait, to St. Margaret Pattens, Rood Lane.—Mr. Charles F. Phillips, Organist and Choirmaster to Dalkey Church, Co. Dublin.—Mr. Horace J. Morpuss, to the Old Meeting House, Dudley.—Miss A. L. Poole, Organist and Director of the Choir to St. John's Church, Ipswich.—Mr. Claude Fowles, Organist and Choir-Director to All Saints' Church, Babbacombe, Torquay.—Mr. Alec H. Griffin, Organist and Choirmaster to Dodbrooke Parish Church, Kingsbridge.—Mr. Albert Mellor, Organist and Choirmaster to the Parish Church, Eton.—Mr. James Young, Organist and Choirmaster to St. Philip's Church, Southport.—Mr. John England, Organist and Choirmaster to South Norwood Congregational Church.

Choir Appointments.—Mr. W. M. Wait (Choirmaster), to St. Margaret Pattens, Rood Lane.—Mr. Walter Clay (Alto), to St. George's Chapel Royal.—Mr. F. J. Walker (Choirmaster), to St. John the Baptist, Great Marlborough Street.—Mr. Charles E. Tinney (Professor of Singing), to Trinity College.

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MUSICAL TIMES (JUNE 1, 1892).

Mr. John More Smieton's dramatic Cantata "King Arthur" was the *Pièce de resistance* at the annual concert by the Glasgow Academy Choir on April 29. A better choice could hardly have been made, inasmuch as the work has been laid out on lines which cannot fail to prove popular amongst the numerous choral societies ever on the alert for novelty. Mr. James Smieton's admirably written libretto has, indeed, afforded opportunity for effective musical treatment, which is not only graceful and melodious, but eminently graphic in its descriptive power, the work, in short, of a craftsman who is steadily making progress amongst contemporary composers.

DUNDEE EVENING TELEGRAPH (MARCH 30, 1892).

"King Arthur" is called by the composer a cantata, but the name hardly conveys to the mind an idea of the elaborate, lengthy, and powerful character of the work. It is rather a musical epic, and is characterised throughout by a scholarly knowledge of harmony, by a variety and richness of effect, and notably by a melodiousness throughout that are really remarkable. One notable feature which must be mentioned is the effective character of Mr. Smieton's recitatives. The beautiful hymn "There is a land" was a much relished item near the close of the cantata, which ended with a powerful chorus, in which the composer calls up all the resources before him to make a telling and impressive finish to the work.

GLASGOW HERALD (NOVEMBER 30, 1892).

The Eastern Choral Society gave a concert last night in the City Hall. The work chosen for performance was Mr. John More Smieton's "King Arthur." Mr. Smieton has set music to his brother's libretto with very happy results, and the work contains many delightful choruses and solos. Miss Annie Lea was the soprano soloist, impersonating *Guinevere;* Mr. Probert, the tenor (*Arthur*); Mr. J. W. Render took the music allotted to *Merlin* and *Sir Bedevere.* Mr. Cole's orchestra furnished an excellent accompaniment. . . . The choir consisted of about 150 voices, and Mr. George Taggart, the conductor, may be congratulated on having trained them to a high state of efficiency.

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STANDARD.

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MORNING POST.

There are beautiful harmonies accompanying the phases of melody, and the whole piece, which is replete with dignity and distinguished by originality, forms a most grateful addition to orchestral *répertoires*.

DAILY CHRONICLE.

The clever musician has since scored it for a small orchestra, assigning the violin solo to the whole of the violins, and providing work for the other strings, flutes, clarinets, bassoons, and horns, in which form it is likely to obtain as much popularity on the platform as the first setting in the salon. It is a beautiful, quietly flowing melody, with such an elegant accompaniment as only a composer of genuine taste and sympathetic nature, having a perfect knowledge of the means of the instruments he introduces, could place upon paper.

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SUNDAY TIMES.

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Naturally, the Mass is not planned on the same extensive scale as the "Stabat Mater" and the Requiem, being, indeed, studiously non-pretentious throughout, and occupying less than an hour in performance; but it is in no sense unworthy of the gifted Bohemian composer. . . . There are many passages of marked originality and beauty, the composer being invariably at his best when he is concerned with the most mysterious dogmas of the Catholic Church.

DAILY NEWS.

The Mass is perhaps hardly so characteristic of its composer as his larger sacred compositions; but, on the other hand, being written for a comparatively small church, it is more concise, and presents fewer choral difficulties. It is therefore likely to become popular with ordinary choirs, the more especially as, if desirable, the services of expensive soloists may be dispensed with altogether, their parts being sung by a semi-chorus. Some portions of the music are more or less conventional, but this cannot be said of the setting of the Nicene Creed, parts of which are almost secular in character, while frequently—at the "Crucifixus," for example—the master-touch is obvious.

DAILY CHRONICLE.

The Mass in D is concise and free from commonplace motives and effects tending to detract from its religious object. . . . The final Agnus Dei peacefully brings to a close a work that is marked by sincere devotional feeling rather than by power, and as executive difficulties are throughout absent, there is nothing to stand in the way of its adoption by choral associations with limited means. Taken as a whole, the work is certainly worthy of Dvorák.

GLOBE.

The new work was heartily welcomed, and proved worthy of its able composer, by whom it was last year re-written, so far as concerned the instrumentation. It cannot be said that the Mass presents any novel features, but the score contains many passages worthy of praise. The music is always in character with the words to which it is attached, and the Credo (notably the "Incarnatus" section) and the Agnus Dei may rank among the best efforts of the gifted composer.

SUNDAY TIMES.

The Mass, which is its composer's Opus 86, bears evidence throughout of an endeavour to avoid technical difficulties such as might place it beyond the reach of an executive body of limited resources. This is unusual with Dvorák, and it may explain in a measure the absence of certain features that characterise his choral writing as a rule. The progressions are comparatively simple; sudden modulations are rare; the development of the subjects is seldom extended to half Dvorák's usual length, and certain portions of the setting are treated with a brevity which for him is altogether remarkable. Hence a work which a child could follow with ease on first hearing. But it is not on that account less interesting, nor, we may add, is it less charged with the individuality of style and the beauty and appropriateness of sentiment that Dvorák has taught us to look for in all his religious works, from the "Stabat Mater" downwards. . . . The charm of the whole is irresistible, and we think that the latest is destined to be among the most popular of the choral works that have emanated from the pen of the Bohemian genius.

ATHENÆUM.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
AUGUST 1, 1893.

"OF THE MASTERSINGERS' GRACIOUS ART."

Of late years the number of those who take an interest in the manners and customs of the Mastersingers has increased a hundredfold, and the cause is not far to seek. The quaint and picturesque guilds of amateur musicians who, with all their pedantry, did much during the Reformation era to cultivate a love for art among the middle-class citizens of Germany, have been so vividly portrayed for us by Wagner, in his musical comedy. "Die Meistersinger von Nürnberg," that a keen interest in the subject has been awakened in many to whom they were previously little more than a name. The chief source of our knowledge of the Mastersingers and their ways is a work by J. C. Wagenseil, a professor of the University of Altdorf near Nuremberg. This writer published, in 1697, a Latin History and description of Nuremberg, to which he added an Appendix, written in the vernacular, and entitled "Johann Christof Wagenseil's Book of the Mastersingers' Gracious Art; its origin, practice, utility, and rules. In the Preface the supposed origin of the Gipsies is dealt with." The value of this essay is twofold. Not only does it afford the most complete and authentic contemporaneous picture we possess of the doings of the Mastersingers, but to the most cursory reader there is no need of external evidence of the extent to which Wagner was indebted to it for the groundwork of his opera. On both accounts, then, some description of Wagenseil's work is likely to prove interesting.

The first three chapters of the professor's book may be dismissed very briefly. They are interesting, it is true, but for irrelevant discursiveness the author deserves to rank with Mrs. Nickelby. In the preface he endeavours to prove, with the assistance of many learned quotations, that the Gipsies take their origin from Jews of German extraction, but fails to show that they have any real connection with the Mastersingers. His first chapter is chiefly concerned in retailing a long conversation with the French lady-novelist, Madeleine de Scudéri, on the French and German languages, printers' errors, the delicate skin of French ladies, and many other equally interesting topics. In his second and third chapters he approaches his subject by discussing the "Spruch-Sprecher," or improvvisatori of Germany, whose inferiority to the Mastersingers he is careful to establish somewhat elaborately. Having devoted over sixty pages to such matters as these, he condescends, in his fourth chapter, to come to the subject of his essay, and gives us an entertaining, if somewhat mythical, account of the origin of the Mastersingers.

Beginning with the very earliest days of the German people, he expends much erudition in endeavouring to prove that the Mastersingers trace their origin to the "Bards," who, with the "Druids" and "Prophets," were, according to our author, the ministers of religion among the ancient Gauls and Teutons. This theory is based chiefly on the fanciful assumption of a connection between the title "Bard" and the "Bar," or song of the Mastersingers. Of greater value than this pedantic theorizing, however, are the titles and particulars given of two MS. collections of Mastersingers' compositions, dating from the middle of the sixteenth century, which Wagenseil quotes in support of his theory. Leaving, to some extent, the field of speculation, the professor next gives us the names of the twelve "able men" to whom he attributes the immediate origin of the Mastersingers. They are as follows: "1, Heinrich Frauenlob, Doctor of Divinity, of Mayence; 2, Heinrich Mögeling, Doctor of Divinity, of Prague; 3, Nicolaus Klingsohr, Master of the liberal arts; 4, Poppo the Strong, also called Poppfer the Strong, a glass-burner; 5, Walter von der Vogelwaid, a squire; 6, Wolfgang Rohn or Rahm, a knight; 7, Hannss Ludwig Marner, a nobleman; 8, Barthel Regenbogen, a smith; 9, Sigmar the Wise, also called the Roman of Zwickau; 10, Conrad Geiger, whom others called the Hunter, of Würtzburg, an itinerant musician (Musikant); 11, N. Cantzler, a Fisherman; 12, Steffan Stoll, also called Old Stoll, a rope-maker." In passing, it may be remarked that Vogelwaid (or Vogelweide) is the minstrel whom Wagner's hero, when questioned by the Mastersingers, claims as his instructor, while Klingsohr is a name familiar to all students of "Parsifal." According to our author these twelve musicians were supposed to be contemporaries, who flourished at the time of the Emperor Otto I., and arrived independently, in the year 962, at the discovery of the Mastersingers' Art, "just as if by a divine revelation." Whatever the chronological accuracy of this statement, it is interesting as indicating, in the very varied occupations of the Masters enumerated, the transition from the days of the courtly Minnesingers to those of the middle-class Mastersingers who succeeded them. Wagenseil goes on to tell how these early Masters were accused of heresy, and how they successfully defended themselves from the charge before the Emperor and the papal Legate, as is related in detail in a poem composed, it would seem, by a Mastersinger of the Strasburg school. As he points out, however, the story of the twelve "Early Fathers" of the guilds cannot be regarded as history, seeing that, while Otto I. reigned from 936 to 973 A.D., Frauenlob, otherwise known as Heinrich van Meissen, flourished during the latter half of the thirteenth century. The author now devotes much space to the traditions concerning Master Klingsohr, his proficiency in the black arts, and his contest at Eisenach with Wolfram von Eschenbach, whose piety proved a sure defence against Klingsohr's magic. The Landgrave Hermann of Thuringia, who invited these minstrels to his castle, the Wartburg, also figures in this story, which therefore brings to our minds some of the chief characters in "Tannhäuser."

Treading on surer ground, Wagenseil tells us how Mayence was the headquarters and "High School" of the art, which was industriously pursued in many of the chief towns of Germany, and how a coat of arms was granted to the Masters. After Mayence, he tells us that Nuremberg and Strasburg were the towns in which they most flourished, and enumerates as the most celebrated of the old Nuremberg Masters the following twelve: 1, Veit Pogner; 2, Kuntz Vogelgesang; 3, Hermann Ortel; 4, Conrad Nachtigal; 5, Fritz Zorn; 6, Sixtus Beckmesser; 7, Fritz Kothner; 8, Niclaus Vogel; 9, Augustin Moser; 10, Hannss Schwartz; 11, Ulrich Eisslinger; and 12, Hannss Foltz. These names, it will be noticed, are identical with those of the Mastersingers in Wagner's opera, which will be heard with no less interest when it is realised that so many of the *dramatis personæ* took their origin from real historical personages. Wagner's only alterations are that the Christian name of Zorn is changed to *Balthasar*, while Vogel, if he does not appear among the *dramatis personæ*, is mentioned in the dialogue as a member of the Guild.

After some observations on the stimulating effect produced by the Reformation, the rest of this quasi-historical—but chiefly legendary—account of the Mastersingers is brought to a close by some details of the career of the famous cobbler-poet of Nuremberg, Hans Sachs, who, as Wagenseil says, "is justly esteemed the patriarch of the Mastersingers." He continues: "He learnt in his youth the trade of a cobbler, but had a great inclination for poetry and master-song, so went to Leonhart Nunnebecken, a Mastersinger, from whom he received some elementary instruction; after which he applied himself with untiring industry to the art, and attained to such perfection that he far surpassed all who had gone before him, and will not have his like in the future. He pursued his trade many years after returning home from his apprenticeship. All the time, however, his understanding extended far *ultra crepidam*, and he next became master of a school, and constantly composed poems, besides which he brought the Mastersingers' art into such vogue that in his time over 250 Mastersingers existed in Nuremberg." As regards his works, Wagenseil tells us that he is said to have left 4,370 MS. master-songs, in addition to which "His other poems make several volumes and have been printed at various dates, some in folio, others in quarto. There are among them many things showing much invention, and so discreetly handled that at that time they could not well have been better, and, by reason of their splendid vigour and good sense, which are seen in every line, are indeed to be preferred to much that has been written of late, save that the rhyming of that day was not of the accuracy demanded at the present time." After an enthusiastic commendation of the hymn attributed to Sachs, "Warum betrübst du dich mein Herz?"—the authorship of which, it may be added, is by no means certain—our author ends his eulogium with the following words: "Hannss Sachss [*sic*] attained the age of eighty-one years, and so long as the world standeth his memory will be revered by the common people no less than that of Homer, Virgil, Ovid, and Horace by the learned." To this account of Hans Sachs it may be added that he was twice married, his first wife dying on March 18, 1560, and his second marriage taking place on September 2, 1561, facts which point to the Midsummer Eve and Day of one of these two years as the exact date of the action in Wagner's opera, for it will be remembered that Sachs is therein spoken of as a widower.

With Wagenseil's fifth chapter, entitled "Complete Tabulatur of the Mastersingers," we come to the more practical and authoritative portion of the work. By "Tabulatur," he tells us, is meant the rules of prosody and the like, observed by the Mastersingers in their compositions, and "habitually read aloud at their assemblies"—as with such good effect by *Master Kothner* in the opera. The Tabulatur, as given by Wagenseil, is the result of a comparison of many of those in use at different times and in different towns up to the date at which he wrote. The opening sentences, which explain the construction of a Mastersinger's "Bar," or song, have been so faithfully copied by Wagner, in the passage just referred to, that it is worth while quoting a few passages from Wagenseil's book and comparing them with Wagner's versified paraphrase.

Thus, where Wagenseil has the following:—

Ein jedes Meister-Gesangs Bar hat sein ordentlich Gemäs in Reimen und Sylben . . . Ein Bar hat mehrentheils unterschiedliche Gesätz. . . .

we find in Wagner's libretto—

Ein jedes Meistergesanges Bar
stell' ordentlich ein Gemässe dar
aus unterschiedlichen Gesetzen
die Keiner soll verletzen.

Again, from Wagenseil—

Ein Gesätz bestehet meistentheils aus zweyen Stollen, die gleiche Melodey haben. Ein Stoll bestehet aus etlichen Versen. . . .

adapted by Wagner thus—

Ein Gesetz besteht aus zweenen Stollen,
die gleiche Melodei haben sollen;
der Stoll' aus etlicher Vers' Gebänd',
der Vers hat seinen Reim am End'.

Again, Wagenseil—

Darauf folgt das Abgesang, so auch etliche Vers begreifft, welches aber eine besondere und andere Melodey hat als die Stollen.

Wagnerised thus—

Darauf so folgt der Abgesang,
der sei auch etlich' Verse lang,
und hab' sein' besondere Melodei,
als nicht im Stollen zu finden sei.

A translation of the opening sentences of the Tabulatur, as given by Wagenseil, is worth attempting: "Every Mastersinger's 'Bar' (song) has its proper measure of rhymes and syllables, ordained and preserved by the Master's oral tradition; this all singers, poets, and markers must be able to measure out and to reckon on the fingers. A 'Bar' has in most cases different sections [Gesätz oder Stuck]; as many as the poet may choose to write. A Section consists for the most part of two Stanzas [Stollen], which have the same melody. A Stanza consists of several verses, and its end is usually indicated, when a master-song is written down, by a little cross [✠]. It is followed by the After-song [Abgesang], which also comprises several verses, but which has a special melody, different from that of the Stanzas. Last comes another Stanza, or portion of a Section, having the melody of the foregoing Stanzas." This is followed by an illustration, as are, indeed, all the rules stated in Wagenseil's book.

After a series of definitions of different kinds of rhymes, and the like, the author gives an awe-inspiring list "Of the XXXII. Faults which may be committed, and their punishment." When *Beckmesser*, eager to prove his rival's unfitness for the Mastership, enumerates the errors of which *Walther*, in his trial-song, has been guilty, he names at least seven which are specifically dealt with in this list. Thus "Unredbare Worte" are dealt with in the following fashion: "XIII. 'Unredbar' [Not according to colloquial use] is a fault, and occurs when a collocation is employed other than that which is customary. For example—

The father mine
Is brave and fine;
The mother kind
For me doth mind.

One does not say 'The father mine,' but 'my father'; nor 'The mother kind,' but 'The kind mother.' A word which is 'unredbar' is punished as one syllable" ("syllable" is here equivalent to "bad mark").

Among other faults may be quoted "Kleb-Sylben," rendered "word-clippings" in Mr. Corder's very ingenious translation of the libretto of "Die Meistersinger"; which are defined as contractions, such as "keim" for "keinem," "im" for "in dem." Again, a "Differenz" is when a word is misspelt in order to suit the rhyme, as "Deib" for "Dieb," though the same term is applied by some to unnecessary repetitions of words. After setting forth these many pitfalls into which the unwary Mastersinger may slip, the author explains that, as a matter of fact, many of the older Masters were not so careful as they might have been to adhere to the rules, and quotes from Puschmann, a pupil of Hans Sachs, who wrote a work on the Mastersingers, and apologised for his Master's not infrequent lapses from the strait and narrow

path of prosodical rectitude, which, he said, Sachs used to attribute to neglect of study in his youth. The sympathy shown by the cobbler-poet of the opera for the artistic unorthodoxy of *Walther's* inspirations is the more easily understood after this disclosure of his own delinquencies!

(To be continued.)

FROM MY STUDY.

Among collectors of British ballads the Earl of Crawford holds a distinguished place. In the Preface to a volume which I shall mention again his lordship says that his first purchases of old black letter broadsides were made for the sake of typographical curiosities and early wood-cuts. But this limited interest, as is often the case, soon developed into a more general one, and the idea of making a large collection was formed. The Earl tells how he carried it out:—

"I found an opportunity, and bought of Mr. Ellis the three volumes which had at one time belonged to Mr. Ouvry, late President of the Society of Antiquaries—a collection which, I believe, had originally been formed by Mr. J. Payne Collier. This interesting series had been catalogued by Mr. T. W. Newton in the year 1877, when a few copies were printed for private distribution. To these three volumes I gradually added five others, or some five or six hundred additional pieces of varied interest. But by far the most valuable acquisition I have been able to make was the purchase, in 1885, of lots 139, 140, and 141 of the Jersey sale. The collection, as it came into my hands, consisted of 787 ballads, having but few duplicates among them. About 60 of these I placed in the British Museum, on learning that they were greatly wished for there; the remainder were incorporated with my own. Since that date, only one collection of any importance has come into the market, and that I was fortunate enough to secure from the Messrs. Sotheran." The Crawford collection, at the time when the Preface was written, numbered above 1,400 pieces, the greater part in black letter, and ranging in date from 1660 to 1715.

The volume referred to above is a catalogue of the Earl's Ballads, entitled: "Catalogue of a Collection of English Ballads of the XVIIth and XVIIIth centuries, printed for the most part in Black Letter. Privately Printed. MDCCCXC." Only one hundred copies were issued, and of these No. 79 is in my library. As an example of Lord Crawford's method of cataloguing, I make the subjoined extract:—

315.—The devil has left his puritanical dress, |
And now like an Hawker attends on the press, |
A New Satyricall | Ballad | of the | Licentiousness of the Times |
To the Tune of the Blinde Beggar of Bednall Green. |
London, Printed in the Year, 1679. |
No woodcuts, 2 cols., 22 stanzas. R. L.
Issued just after the dissolution of Parliament. Omission had been made to renew the Censorship of the Press, and in consequence the whole town was flooded with scurrilous papers.
Bagford $\frac{3}{5\frac{3}{2}}$, p. 715. Br. Mus. Poet. Broadsides 93.

The last line means that a copy of the Ballad is in the Bagford Collection, now in the British Museum, where also is a second copy.

Collectors of this form of popular literature may find a useful hint in Lord Crawford's method of preserving his treasures. He says in the Preface to his Catalogue: "Up to the time of the Jersey purchase I had bound the ballads in volumes, but I always felt the inconvenience of this practice, as it was not possible to insert or withdraw a sheet. I therefore broke up the whole of the bound volumes, 15 in number, and re-arranged the whole on separate sheets in the order of their first lines. Each ballad is mounted on stout paper of uniform size, with a simple black line drawn round the sides; any notes or remarks are written in the margins, and the whole are kept in cardboard boxes. The convenience of this method of preserving and using the collection is so great that I can with confidence recommend its adoption. On the acquisition of any new pieces, they can be placed in their proper order without delay, and one has not to wait until one or two hundred have accumulated to send a new volume to the binder." There is also the consideration that the old Ballads (like their present successors) are printed upon very fragile paper, and that the usage of two centuries has more or less damaged the edges. By gumming them on to stout paper further mischief is altogether avoided.

In making his collection, Lord Crawford acquired a good many duplicate copies—enough to fill two of the cardboard boxes referred to above. These he disposed of some time ago, and they have now come into my possession. Upon some of them I propose to draw for the edification or amusement of my readers.

Premising that most of the Ballads belong to the period of the later Stuarts—Charles II. to Anne—I would dwell for a moment upon the wood-cuts with which they are adorned. These are, as need scarcely be said, of a rough description, and it would appear that the printers had but a limited number of blocks, since they are used over and over again, without much reference to the subject of the ditty they assume to illustrate. For the most part they represent individual figures of men and women in the costume of the day, but there are many groups of two or three persons, and occasionally a background is roughly sketched in. But these cuts, however crude, have a certain value. For example, a while ago question arose as to the form of the block upon which criminals—or martyrs, as the case may be—were executed during the sanguinary period of the Stuarts, the discussion having special reference to the case of Charles I. Some asserted, on the one hand, that the block was a high one, resembling that now shown in the Tower, while others contended with, according to the authorities cited, greater accuracy, that it was, so to speak, a mere billet of wood upon which the victim, stretched on the ground at full length, placed his neck. An illustration to one of the ballads in my possession shows the condemned person in the position just described, and, so far as it goes, is unquestionable evidence against the high block. Other cases in which the illustrations throw light upon customs and manners might be cited, but I pass on to the ballads themselves.

A large majority of the pieces are on the subject of love, or, perhaps I should say, a form of sensuality which conceals its ugliness under that beautiful name. Most of them are licentious, not a few are positively indecent. The spirit of the courtly poets who flourished in the disgraceful reign of the second Charles here shows itself in grosser forms, and emphasises the re-action which came when the strong hand of Puritanism could no longer hold in check the public display of vice. I pass over the love songs, not merely because they are offensive, but because, when not dissolute, they are deadly dull. Other ballads, of precisely an opposite character, invite attention, and, as a matter of fact, deserve it. It may not be generally known that, in those days, there were religious ballads as well as vicious ones. Some worthy people, it would appear, sought to counteract the prevailing ungodliness by such means, and I now have before me a broadside headed "A Soluntary Song, for all Stubborn Sinners to

amend their Lives and Evil Ways," to be sung to the tune of "The Sinner's Redemption." It has two cuts, the more germane of which represents the last enemy as a skeleton on the Holbein pattern, carrying in one hand an hour-glass, in the other a dart with which he touches a lady who appears to be arguing on the subject of the interview. The song contains nineteen stanzas, each ending with a refrain in Roman letter—

Happy's that Sinner, to be sure,
That true repentance can procure.

Citation of one or two verses will suffice as a sample of specific injunctions to practise Christian virtues—

The naked man see that thou cloath,
the hungry person see you feed,
These things observe, false dealing loath,
and thou shalt happy be indeed.

. . . . . .

Flee that which loathsome is to man,
and hateful in God's blessed sight,
'Tis drunkenness that here I mean,
wherein so many take delight.

A second ballad of this description is entitled "A Warning for all Worldlings to learn to Dye," and has a cut representing a Divine Person in a cloud, with a nimbus round His head and hands upraised. He is attended by two cherubs, and rays of light flash from the clouds. The tune is "The Ladies Fast." From sixteen stanzas of eight lines I select three—

And seest thou not in sickness oft,
men's memories decay,
Who many times do rove and rage
when they have need to pray,
Whose hearts are bent to ban and curse
till death doth close their eye.
Therefore in chiefest of thy health
prepare thyself to dye.

And if thou hast thy memory
and understanding right,
And of thy speech the perfect use,
and brightness of thy sight,
Yet may the Lord withhold His grace,
and take thy Faith from thee,
That to repent thy folly past
thou shalt not able be.

The last stanza imitates the secular ballad in praying for the King and Queen, and is altogether quaint—

Let every one pray that the Lord
may bless our King and Queen,
And grant that they in all their days
may joyfully be seen:
And after death that they may live
In joy eternally,
Then let all good people say, Amen,
and so, Amen, say I.

The next example is a temperance song, which would cheer the hearts of Sir Wilfrid Lawson and Lady Henry Somerset, if it did not depress by calling to mind how very little apparent good such effusions have done, since this was printed two centuries ago. Its title is "The Heavy Heart and a Light Purse," and after the title comes the following: "Being the good fellow's vindication to all his fellow Companions, wishing them all to have a care, and keep out of the Ale-wives snare, for when they are out you may get in, but when you are in you can't get out; this by experience he hath found true, but now he bids them all adieu."

This song it was composed and made
By a Loyal heart that is called *John Wade*.

"Tune of *My Lord* Monks *March to* London, or Now we have our freedom, &c." The reformed tippler tells of his one-time prosperity, and how popular he was in the ale-houses:

I had good House, I had good Land,
and lived in good behaviour,
But I spent it all at their command
now jeers me for my labour.
My hostess she would wait on me,
my host then easily won me,
Cause they did see that I was free
till my kind heart had undone me.

Run Tap, run Tapster, I would cry,
hang Sorrow, let's be merry;
My gold and silver I let fly
in both White-wine and Sherry.
For my own part, I ne'er will start,
no company will shun me,
Good fellows all I in would call
till my kind heart had undone me.

When his money was gone he had no friends:

But when that I no money had,
to call I could not leave it,
To be rid of me then they was glad,
at last they did perceive it.
Then where I spent and money lent,
they strait began to shun me,
My hostis Brown began to frown,
when my kind heart had undone me.

I sent my child, thought to prevail,
a shilling for to borrow,
Or else to trust me two quarts of ale—
lo thus began my sorrow.
She'd send me none, bid her begone,
thus grief did over-run me,
Full forty pound with her I drown'd,
till my kind heart had undone me.

A true ballad, not only in form but substance and spirit, is that called "The Unfortunate Forrester, or Fair Elener's Tragedy," sung to the tune of *Chevy Chace*. It tells how Lord Thomas, the "Forrester" aforesaid, fell in love with beauteous Elener. She, however, was poor and not acceptable to his lady mother, who said—

I know a pritty black-brow'd Lass,
though not so handsome quite,
She her in wealth doth far surpass
which will give thee delight.

Lord Thomas meekly prepared to obey, and, riding to Elener's abode, invited her to the wedding. Elener accepted and duly presented herself. The rest must be told in the words of the poet:

When to Lord Thomas she was come,
she asked to see his Bride,
He took her into a private room,
where both together cry'd.

Could anything be more delightful in its simple pathos than the last two lines?

He bid her look at that window,
for there she might be seen,
Methinks, quoth she, good sir, you know
I am to her a Queen.

Herself to murder she was bent,
and turning to a bed,
A Dagger to her heart she sent,
And streight way fell down dead.

Lord Thomas seeing she was slain,
the self-same dagger took;
He vow'd in Heaven her to obtain,
Then to his heart he strook.

Poor lovers! in death they are made to point a moral:

Let parents therefore have a care
how that they do deny
Their children's choice, lest that they share
those lovers' destiny.

The struggles in Church and State which raged through the period covered by these ballads are of course reflected here. There are songs in which Puritanism, or what remained of it under the persecution of the Established Church, is bitterly assailed, and others in which Puritanism gives as good as it has been obliged to take. An example of the former class is "The Ballad of the Cloak, or The Cloaks Knavery to the Tune of *From Hunger and Cold*, or *Packingtons Pound*." This famous old melody is printed in square-headed notes at the top of the sheet, and takes the place of the usual woodcut. The ten stanzas in the song make up a formidable indictment against the once triumphant "sectaries," whose distinctive garment, the black

cloak, is here the symbol of everything wicked. The first stanza runs thus:

I'le tell you in brief
A story of grief,
Which happen'd when Cloak was Commander-in-Chief:
It tore Common Pray'rs,
Imprison'd Lord May'rs,
In one day it voted down Prelates and Players:
It made people perjur'd in Point of Obedience,
And the Covenant did cut off the Oath of Allegiance.
Then let us endeavour to pull the Cloak down,
That crampt all the Kingdom and crippl'd the Crown.

The last two lines are the refrain of the song. Third stanza:

It seiz'd on the Tower Guns,
Those fierce demi-Gorgons;
It brought in the Bagpipes and pull'd down the Organs;
The Pulpits did smoak,
The Churches did Choak,
And all our Religion was turn'd to a Cloak:
It brought in lay-Elders could not write nor read,
It set *Public Faith* up and pull'd down the Creed.

Sixth stanza:

In pulpits it moved,
And was much approved
For crying out—*Fight the Lords Battels belov'd:*
It bobtayl'd the Gown,
Put Prelacy down,
It trod on the Miter to reach at the Crown,
And into the field it an Army did bring
To aim at the Council but shoot at the King.

This song seems to have been popular. My copy is subscribed—"Reprinted, corrected, revised, and enlarged by the author," and, according to a former owner, was issued in 1681 or the year following.

Sometimes these effusions in the interests of Church and State took the form, familiar even in our own days, of a mock Litany. An example is now before me, without author's or printer's name, the only subscription being, "London: Printed in the year 1680." It is called "The Loyal Subjects Littany," and aims alike at the Pope and the Nonconformists. A short extract will be enough:

From every Religion which Treason allows,
From the *Geneva* stifness and the *Roman* bows,
From affronting of God or adoring of Shows,
Libera nos Domine.

From a bi-fronted Conscience like the sign of an Alehouse,
That faces the Church and out-faces the Gallows,
With one side stark raw and the other side *callous*,
Libera nos Domine.

From a Supreme Vicar to shackle the King,
From a long round Senate which means the same thing,
From a Monk without and a Devil within,
Libera nos Domine.

The "New Satyricall Ballad of the Licentiousness of the Times" (1679), already mentioned, is directed against the interest shown by the common people in concerns of State—against, in point of fact, the democratic spirit which the Restoration had not been able to extinguish. All the people are afflicted with concern for the interests of the nation. Says our balladist:

They bawl and they yaul aloud through the whole Town
The rights of Succession and Claims to the Crown,
And snarling and grumbling like fools at each other,
Raise Contests and Factions betwixt Son and Brother.

That is the general state, but the poet condescends to particulars:

Another, though he be but a senseless Widgion,
Will, like an Archbishop, determine religion;
Whate'er his opinion is, that must be best,
And straight he Confutes and Confounds all the rest.

A politick Citizen in his blew Gown,
As gravely in shop he walks up and down,
Instead of attending the wares on his staul,
Is all day relating the Intreagues at Whitehall.

But what can they do, these meddling people?—

Men may prate and may write, but 'tis not their rimes
That can anyways change or alter the times,
It is now grown an Epidemical disease
For people to talk and to write what they please.

All fools together are the people with whom this rhymester does not agree:

God bless our Good King who our little world rules
And is not disturb'd at the Actions of Fools,
It very much helps a wise Man's Melancholly
To see and observe and to laugh at their Folly.

Another ballad, published in 1688, anticipates the arrival of the Prince of Orange and all the good that came with him. It is to be sung "to the tune of *Couragio*." Here are two or three specimen verses of this exultant and, to the opposite party, peculiarly irritating song:

Then welcome to our English shore,
And now I will engage-o,
We'l thump the Babylonish Whore,
And kick her trump'ries out of Door;
Couragio, &c.

The Judges, too, that Traitors be,
Must truss by this Voyagio;
'Twill be a noble Sight to see
Dispensing Scarlet on a Tree!

The Monks away full swift will hye
On their dismal Voyagio:
Ten pounds a post-horse then they cry,
And all away to Calis fly.

When all is done we then shall hope
To see, by this Voyagio,
No more Nuncio, no more Pope,
Except it be to have a Rope.

My next ballad is of a different kind. Though printed and published in London, it is a panegyric upon the town of Shrewsbury, sung "to a delightful new Tune, or Shrowsbury for Me." The poet, evidently a son of the Severn borough, goes into an ecstasy over the delights of the place:—

There's six Parish Churches
all in that fair Town,
And six gallant Ministers
in their black Gowns:
There's twice a week Market,
for all men to see,
And every man to his mind,
Shrowsbury for me.

The tradesmen of Shrowsbury
drive a fine Trade,
Their Wives go most gallant,
and bravely array'd,
And like loving couples
they always agree,
Then ev'ry man, &c.

So on and on, till the poet sums up thus:

Then who would not gladly
live in this brave Town,
Which flourishes gallantly,
with high Renown?
The like of it is not
in England to see,
Then ev'ry man, &c.

Here, for the present, I cease my extracts from these old ballads—faint echoes from the life of a past now dead; texts upon which many a sermon might be founded. There is a certain pathos in them all, and the reflection which suggests itself as one looks through them upon the play of human passions is that of Hans Breitmann: "Where be dat barty now?"

X.

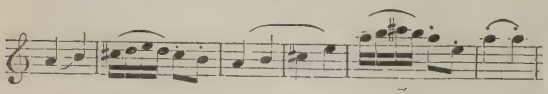
SCHUBERTIANA.

The great composers had different ways of working, and it is interesting to catch a glimpse of any of them under the excitement of inspiration. Readers of this journal need not be told that Beethoven was always sketching, and from the numerous sketch-books which have been preserved one sees that his musical thoughts only shaped themselves gradually, and that their development was at all times more or less of a painful process. Mozart made sketches, but they were, for the most part, fragmentary notes and reminders, and apparently were only in a few cases deemed worthy of

preservation. The few, however, which exist show, says Otto Jahn, "the thoughtfulness and deliberation with which he worked." Schubert composed rapidly, and although sketches of his are in existence, there is proof that at any rate many of his compositions —not merely songs, but even works of considerable compass and importance — were written *currente calamo*. Let us for a few moments enter the workshop of this last-named master, under the guidance of Herr Eusebius Mandyczewski, who, in the "Revisionsbericht" numbers connected with the Schubert edition published by Breitkopf and Härtel, has communicated many interesting facts, showing, as he himself observes in one place, how Schubert's "works came, as it were, suddenly into being, at the moment itself of writing." Some of the facts in themselves may be small, but in connection with genius even the smallest matters are often of great moment. The autograph score of Schubert's Third Symphony shows that it was originally planned to commence with strings only; then an oboe solo was added, afterwards withdrawn, and finally the opening bars with strings and wind were written as printed. Thus Schubert sketched, not as Beethoven, in a book, but on the music paper as he was writing out the score. The Symphony in C (No. 9) affords a striking illustration of the truth of the proverb "Second thoughts are best." The whole of the movement was built on the theme (*sit venia verbo*)—

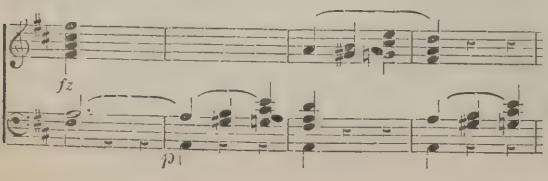
and wherever it appeared it assumed this form. But when completed, the monotony of the theme evidently struck his sensitive ear, and by a touch of his magic wand the second and the fourth G became D, and thus the plain tonic and dominant notes were turned into a strong and characteristic phrase; and this alteration he made throughout the movement. In a sketch-book, the original form quoted above might possibly be regarded as a rough memorandum of a more finished form in the mind's ear of the composer, but the score shows clearly that the whole movement was evolved from the tonic-dominant phrase. Schubert also made an interesting change in the *Andante*. The major melody given out by the oboe—

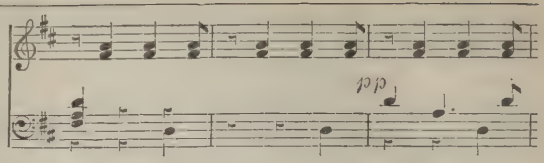
had originally the following form—



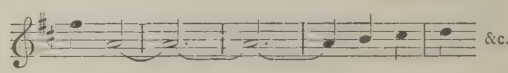
There is something quite Beethovenish about this emendation.

Of the "Unfinished" Symphony, Schubert wrote a pianoforte sketch, and from among the fragments preserved more than one interesting fact may be gleaned. In the recapitulation section of the first movement, the lovely second theme was thus introduced—



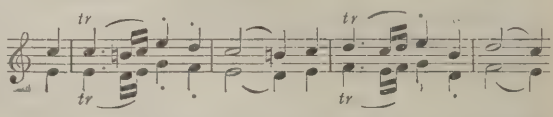


but in the printed score the passage is more terse—nobler; as a rule, Schubert expanded, here he contracts. The clarinet line will sufficiently recall the entry—

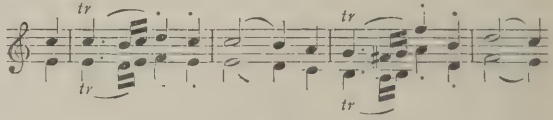


The whole of the second movement is fully sketched; the differences between it and the printed score are trifling, but the changes in the latter show a surer, stronger hand. There is also a sketch of the third movement (*Allegro*, over 100 bars, and *Trio*, sixteen bars). Of this, only the first nine bars were scored.

In the Octet (Op. 166), the lovely phrase for clarinet and bassoon in the *Finale*—



passed through several transformations, and of these one was—

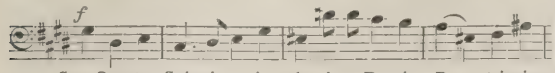


the same rhythm, but different intervals.

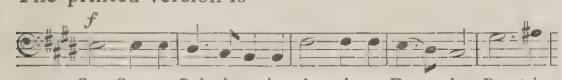
For the slow movement of his Quartet in B flat (No. 3) Schubert made four beginnings: the first was in the key of B flat, the second and third in F, and the fourth (the printed one) again in B flat. The third is in different time, but has a vague resemblance to the second; still the four are independent attempts rather than re-shapings of one and the same thought. It seems, indeed, as if he had started with no definite plan.

Here is a curious specimen of Schubert's mode of working:—The Quoniam of his Mass in F was originally in three-four time, and was followed by thirty-five bars of a Fugue in the same measure. Then the latter were scratched through; the Quoniam, by alteration of some notes and by addition of rests, was changed into common time and followed by a Fugue in similar measure, and it was thus printed. In the new edition of Schubert's works the original version of the Quoniam (which can be distinctly traced in the score) is also given. The fine Quartet movement in C minor, written in 1820, was not meant to be a fragment, but part of a complete work. The autograph contains about forty bars of a most interesting *Andante*, and these are given in the "Revisionsbericht." Of this, as of the "Unfinished" Symphony, it may be asked: "Why was it left so?" These two works are, indeed, emblems of a life that came to an end long before the composer had delivered his full message. A few facts in connection with the great Mass in A flat are of interest:—Schubert made many changes in the score, but the original form can be clearly traced. There is, in fact, a copy in the handwriting of Ferdinand Schubert of the older form; it is now in the possession of Dr. Johannes Brahms. The Gloria originally commenced, not with voices and instruments *ff*, but with a *piano* phrase of four bars for flute, oboes, and violins, and then the voices

entered with a *forte* note immediately followed by *piano*. The Benedictus, too, opened differently. Here is the very first sketch of the "Cum Sancto Spiritu"—



The printed version is—



We shall hope at some future time to return to the subject of Schubert's method, or rather methods, of composition.

THE ALLGEMEINE DEUTSCHE MUSIKVEREIN IN MUNICH.

Though late in season it seems not too late to speak of the latest meeting of the above-named Society, seeing that its operations, to a great extent, enable us to gauge the condition of music in Germany at the present period, especially as regards the aim and attainments exemplified in the work of the rising generation of composers.

Before speaking of the new works which were brought to a hearing at the twenty-ninth meeting of the Allgemeine Deutsche Musikverein (General German Musical Society), recently held at Munich, it may not be unprofitable to take a hasty glance at the history and constitution of the Society itself. Founded by Liszt (with L. Köhler and Dr. Brendel as his principal coadjutors) at Leipzig in 1859, it was the eventual outcome of a series of six remarkable articles which, under the title "De la Situation des Artistes," Liszt had contributed to Schlesinger's *Gazette Musicale* in 1835, and which served as the basis of the statutes of the Society when they came to be drawn up at Weimar in 1861. Like our Incorporated Society of Musicians, this Society has made the advancement of musical art and of musicians its principal aim; and this it has sought to effect in various ways—viz., (1) by instituting a kind of musical brotherhood, and thus bringing musicians into closer personal contact with each other; (2) by establishing periodic festivals, at which facilities are offered for bringing forward new works by living composers, without altogether excluding the less familiar works of older masters; (3) by convening meetings at which papers on musical subjects may be read and discussed; and (4) by furthering the publication of new works, both musical and literary, emanating from its members. Since its establishment in 1859 the Society, which is under the protection of his Royal Highness the Grand Duke Carl Alexander of Saxony, has held twenty-nine meetings—viz., at Leipzig (4), Weimar (3), Carlsruhe, Dessau, Altenburg, Magdeburg, and Wiesbaden (2); Cassel, Halle, Meiningen, Hanover, Erfurt, Baden-Baden, Zürich, Sondershausen, Cologne, Eisenach, Berlin, and Munich (1).

Dr. Franz Brendel, at Liszt's request, was its first President. On his death he was succeeded by Carl Riedel, and he in turn by Hans von Bronsart, Intendant of the Royal Court Theatre of Weimar, its actual President. But, as long as he lived, Liszt was the mainspring of the Society's operations. How strong an interest he felt in it, and how hard he worked in its behalf, is made very apparent in his recently published correspondence.

The official programme-book of the late meeting contains a list of the compositions brought forward at previous meetings, from which it would appear that thoroughly good work has been done. Among the most conspicuous of the composers who have been drawn upon we find the names of Bach, Beethoven, Berlioz, Brahms, Bronsart, Bruckner, Bülow, Cornelius, Grieg, Liszt, Raff, Schumann, Smetana, Saint-Saëns, Svendsen, Tschaikowsky, Volkmann, Wagner, and many others less known to fame.

Unlike our English Festivals, which are avowedly projected in the aid of charity, and are therefore to a great extent tied down to the choice of such familiar works as are calculated to attract the greatest numbers, this Society, relying mainly upon its members for support, is independent of the general public, and therefore in a position to produce such works as it is thought may prove most interesting to musicians, without for a moment considering the wishes of the uninitiated. But it would not have been able to carry out all that it has succeeded in doing except for the happy circumstance that in Germany "art" takes precedence of "sport," and that on many occasions it has been found possible to obtain a guarantee against loss from the Emperor, or from some rich potentate and art-patron. The meeting of which I have now to speak was held "under the munificence" of His Royal Highness the Prince Regent of Bavaria. Presumably this included the co-operation of the Royal Opera band, with its conductors, Hermann Levi and F. Fischer, and the use of the theatre for one Concert and of the Odeon for the other three.

For such a meeting it would be impossible to find a pleasanter or more interesting place than Munich, nor could a greater amount of hospitality and consideration have been shown by the authorities to the members of the Society. Three operatic representations in the Royal Court Theatre, to which free admission was generously granted, were specially arranged for their delectation. Free admission to the principal art-galleries, and that at hours when they are not usually open to the public, was also accorded. That such liberality was altogether an unmixed good can hardly be said, for it tended too much to distract attention from the main purpose of the meeting—viz., the performance of new works composed by its members. Three operatic performances and four concerts of nearly all new music within the space of five days were more than it was possible for anyone thoroughly to digest.

Of the four Concerts two were orchestral and vocal and two of chamber music, both vocal and instrumental. Past masters were represented at the former by Berlioz, Liszt, and Wagner, and at the latter by Jensen and Smetana. By way of specifying their works brought forward it should be stated that the fine scena and air for *Cassandra*, from the first act of Berlioz's "La Prise de Troie," was grandly declaimed by Frau Louise Reuss-Belce, of Carlsruhe. Liszt was represented by his inspired setting of the Thirteenth Psalm for tenor solo, chorus, and orchestra, and by his Symphonic Poem "Die Ideale." Both works have been heard in London or in its immediate neighbourhood; the Psalm having been twice brought forward at St. James's Hall (in 1873 and 1875) by the late Walter Bache, and the Symphonic Poem at the Crystal Palace, by Mr. August Manns in 1881. That neither should have been repeated in London is much to be wondered at, and is only to be accounted for by the fact that on their first hearing in this country they were regarded as strange and containing too much that was unfamiliar. Since the respective dates of their production here we have grown accustomed to music of a far more complicated nature, and were they to be brought forward again they

would be found at this date to be comparatively simple and perfectly comprehensible. Regard is especially due to the Psalm. As treated by Liszt, this splendid work might not inaptly be designated as a symphonic poem or a tone-picture with words; for in a highly dramatic manner it brings before us the Psalmist-King, at the head of his people, importunately praying to God, and at last giving expression to their faith in a hymn of praise. Dramatic as is the music which Liszt has provided, it is at the same time intensely devotional. For its due effect, as we learn from one of Liszt's recently published letters, it requires a dramatic tenor, who must sing as if he were praying, bewailing his sins, and lamenting, and must at the same time be able to rise to thanksgiving and religious inspiration. This it found to the full in Herr Vogl, the exponent of the tenor solo; and, the choir being thoroughly at home with their parts, the performance, which was directed by Herr Porges, was a thoroughly satisfactory one. The same might be said of "Die Ideale," ably conducted by Professor Kellermann; but that it was understood by the majority of the audience cannot be thought, for not a word of explanation was vouchsafed in the programme-book, nor was it even stated that it was Schiller's poem which suggested the music. Not a word need be said about Wagner's well-known festal marches—the "Huldigungs" and the "Kaiser"—but the attention of tenor singers may well be called to the "Grals-Erzählung," from "Lohengrin," which Herr Vogl gave in its original (unpublished) form. This, as may be seen in F. Müller's interesting book on "Lohengrin," originally comprised a second stanza of twenty lines, which Wagner is said to have expunged from the opera almost as soon as it was written. For concert-use the piece is far preferable in its original form to the plan—which has sometimes been adopted—of following up "*Lohengrin's* Narration," as we know it in the opera, by his "Farewell to *Elsa*." It may be hoped, therefore, that Madame Wagner will accord her consent to the publication of the original version. While on the subject of Wagner I should not omit to call the attention of soprano vocalists to this master's remarkably fine song "Stehe still" (No. 2 of "Fünf Gedichte"), which, together with Liszt's "Nonnenwerth" and "Jugendglück," was effectively rendered by Frau Louise Reuss-Belce. A highly commendable String Quartet, by F. Smetana, entitled "Aus meinem Leben," and a set of six songs, "Dolorosa" (Frau Therese Halir, of Weimar), by Adolf Jensen, completed the list of contributions by deceased composers.

Among the works contributed by living composers the post of honour is unquestionably due to our countryman, Eugen d'Albert, who, born at Glasgow in 1864, received the earlier part of his musical education at the Kensington Training School, the forerunner of the Royal College of Music. Since his appearance at a Richter Concert in October, 1881, when he came forward with a Pianoforte Concerto, which, as the work of a lad of sixteen, was simply astounding on account of the evidence it gave of his precocity, he has made Germany his home. Though since the retirement of Madame Schumann, Von Bülow, and Rubinstein, he has universally been regarded by German critics as the greatest of living pianists, and has appeared as a *virtuoso* of the pianoforte in most of the principal cities of Germany, Russia, and the United States, he has still found time for composition. Regarding this from a serious point of view, he has not hurried himself, but has been content to publish twelve large works during the twelve years which have elapsed since he left England. On the present occasion, when he appeared in the triple capacity of pianist, composer, and conductor, he came forward with three of his most recently published compositions—viz., a Pianoforte Sonata in F sharp minor (Op. 10), a String Quartet in E flat (Op. 11), and a Concerto in E major for pianoforte and orchestra (Op. 12). As the works of a man who long ago "sowed his wild oats" and has "found himself," they are deserving of the best attention. The Sonata and the String Quartet, respectively dedicated to Bülow and Brahms, are strictly classical in form and feeling, and by no means wanting in individuality. The Sonata comprises a well wrought-out quick movement, followed by a remarkably taking and thoroughly Beethovenian theme, with four ingenious variations and *Coda;* the *Finale* consisting of a Prelude, leading to a most masterly fugue on three subjects, in which the pianoforte is treated in a most modern and advanced style, apparently an outgrowth from Schumann and Tausig. The Quartet, probably written with the fear of Brahms before his eyes, is more classically restricted, but withal a genial and effective work. With the Concerto he has allowed himself more freedom of form. It might be defined as consisting of a well developed quick movement interrupted by a melodiously passionate *Adagio* and a singularly piquant and original *Scherzo*. It will be noticed that here he has to a certain extent trenched upon the form devised by Liszt, a fact which seems sufficiently to account for the unfavourable opinion of the work expressed by Herr Tappert, who, much as he idolized Wagner, could never bring himself to admire Liszt as a composer. On the other hand, the highest praise might be awarded to the Concerto on the grounds that its composer has succeeded in retaining all the characteristics of a three-movement work within a more limited space and without the circumlocution which the older masters were wont to indulge in. To all three works the fullest justice was done in performance. D'Albert himself was the exponent of the Sonata; the Quartet (as well as that by Smetana mentioned above) was in the safe hands of the Munich Quartet-party, MM. Walter, Ziegler, Vollnhals, and Bennat; and the Concerto, conducted by the composer, was superbly rendered by Frau d'Albert-Careño. The recalls which followed each of these works were too numerous to count, and reached their climax in the ovation which the Concerto provoked.

Next to the D'Alberts, Herr Leopold Auer, of St. Petersburg, was the most *fêted* guest. That he is still in full possession of extraordinary powers as one of the greatest living masters of the violin was manifested by his splendid rendering of Tschaikowsky's Concerto in D for violin and orchestra (Op. 35)—a work of which I can only recall one hearing in London—viz., when it was played by Herr Brodsky at a Richter Concert in 1882. It is possible that it may have been played by M. Sarasate; if not, he and other violinists should lose no time in turning their attention to it.

Herr Auer further testified to his admiration of his friend Tschaikowsky by the interest he evidently felt in conducting his Orchestral Fantasia "Francesca da Rimini"—a work which, by its excessive realism, far transcends the legitimate sphere of music. One must draw the line somewhere, says Mr. Dannreuther very aptly in his article on Berlioz in the "Dictionary of Music and Musicians," and we would draw it on the hitherside of such movements as the "Orgies" which form the *Finales* of the "Symphonie Fantastique" and "Harold en Italie," or the chorus of devils in the "Damnation de Faust." Though it could hardly be regarded as a pleasure-giving work or as an exemplary one to bring before young composers, it afforded incontestable proof of its author's enormous and almost unprecedented skill in orchestration.

Anton Bruckner was represented by the *Adagio* from his Seventh Symphony, a movement which is said to have been intended as an elegy on the death of Wagner. Imposing and pretentious as it is, it sounds better in the Symphony than apart from it. The same may be said of a *Scherzo* from an unpublished Symphony by the Russian composer, E. von Mihalovich, but for the opposite reason, that, as one critic has aptly remarked, it sounded as proper and correct as the essay of a student fresh from the composition-class of the Leipzig Conservatoire, rather than as the work of a composer who at one time seemed to be pursuing an independent path.

I need not dilate upon an ambitious and over-elaborated Symphonic Poem, "Ideal und Leben" (MS.), by Albert Gorter, a young composer of Munich, of whom, gifted as he evidently is with ideas and sentiment, better things may be expected when he has learnt self-restraint.

"Olafs Hochzeitsreigen," a so-called "Symphonic Waltz," by Alexander Ritter, the successful composer of operas ("Der faule Hans," &c.), stands a far better chance of acceptance, when it comes to be published, notwithstanding the unpleasantness of its subject-matter. Somewhat similar in style and treatment to Saint-Saëns's "Danse Maccabre," it deals with the rage of a Scandinavian king on his making the discovery that his daughter has secretly engaged herself to one of his knights. They are allowed to be married and to join the wedding dance, but as midnight strikes they are laid low by the executioner. This tragic story has given rise to some unquestionably clever and characteristic music, in which, by the help of piquant orchestration, the feelings of the loving couple and the rage of the king are cleverly and effectively contrasted.

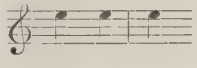
Besides Liszt's Psalm, the only choral work brought forward was a setting, by Richard Strauss, of a fragment from Goethe's "Wanderer's Sturmlied," for six-part chorus and orchestra (Op. 14). Whether the choice of one of the most obscure of Goethe's poems, unaccompanied by any explanation of its purport, was a prudent undertaking on the part of Herr Strauss is open to question; but it may certainly be averred that the performance of this work (under the direction of Herr Porges), regarded apart from its poetical purport as abstract music, went far to prove the truth of the oft-repeated statement by German critics that Herr Strauss is to be regarded as one of the most talented and most promising composers of the day. Its effect, as a grandly designed piece of polyphonic vocal writing, supported by an elaborate and independent orchestral accompaniment, was quite astounding.

Among the most important of the new instrumental chamber works it is sufficient to specify a Trio (Op. 19) by Robert Kahn, of Berlin, in the performance of which the composer was ably associated with Carl Halir (violin) and Fr. Grützmacher, jun. (violoncello); a Sonata for pianoforte and violoncello (H. Schwartz and Fr. Grützmacher) by Edmund Uhl (Op. 5); and a Sonata for violin and pianoforte (B. Walter and A. Schmidt-Lindner) by Ad. Sandberger (Op. 10). All testified to the earnestness of purpose with which a classical style is still cultivated in Germany, but none were specially remarkable, unless, on account of its geniality, an exception may be made in favour of the Trio by R. Kahn.

Space fails to speak in detail of the operatic representations, which included "Tannhäuser" (in consequence of the illness of Herr Mikorey substituted for Cornelius's "Barbier von Bagdad"), the second part of Berlioz's "Les Troyens," and Cornelius's "Der Cid." Each of the two last-named calls for a separate essay. It must suffice, therefore, to say that the mounting of "Tannhäuser," with entirely new decorations, which in some respects were superior even to those of Bayreuth, seemed to bode well for the care which, it may be expected, will be bestowed upon the projected series of Wagner's music-dramas announced for the coming autumn, and extending from the middle of August to the end of September. "Les Troyens," which has hitherto only been played in Carlsruhe, Paris, and Munich, was highly interesting archæologically as a spectacle and on account of its many musical beauties. Though to some extent Berlioz seems to have taken Gluck for his model, he has made it apparent that he was well on the way from grand opera to music-drama. The same might be said of "Der Cid," which, produced at Weimar in 1865, and successfully revived at Munich in 1891, also belongs to a transitional period. Widely different in style as it is from the "Barbier," it testifies all the more strongly to the extraordinary power of this gifted poet-musician. That a work which, like this, should be received with open arms wherever serious opera is appreciated should not have made its way more rapidly is much to be wondered at.

C. A. B.

Here is a thematic coincidence with a vengeance! An injunction in Chancery was recently sought to restrain an alleged infringement of copyright in a comic opera ditty. The defendants pleaded (1) that there was no copyright in a musical phrase, (2) that the defendant's music did not resemble plaintiff's, and (3) that plaintiff's phrase was in itself an imitation of earlier music. We may remark, in passing, that these pleas remind one of the celebrated case in which one lady sued another for damages to a borrowed frying-pan; defendant pleading (1) that it had a hole when she borrowed it, (2) that it was sound when she returned it, and (3) that she never had it at all; but the law approves of these little discrepancies. The remarkable feature of the present case is that evidence was given that the same phrase occurred in "Hark, hark, my soul," "Cheer, boys, cheer," the Dead March in "Saul," and "The Merry Wives of Windsor" (presumably the Overture to Nicolai's opera of that name). On comparing these melodies it will be found that the only phrase (if phrase it can be called) which they have in common is the following:—



and if *this* is to be claimed as private property by any one, good-bye to all music, from Plaidy's Exercises up to the *Allegretto* of Beethoven's A major Symphony. Certain phrases there are, indeed, which particular composers have so harped upon that no one else dare use them again; but, really, if we may not strike the mediant thrice, what rock is left in life to which to cling? The present writer remembers well having in his student days written a melody which began thus, and on a fellow student objecting that it was a plagiarism of "The heart bowed down," our teacher (the late Sir George Macfarren) pointed out that more melodies had probably been written with this commencement than with any other, and straightway, from the inexhaustible stores of his marvellous memory, he quoted us at least a couple of dozen prominent instances.

One day, some weeks ago, the courtyard of the National Museum at Copenhagen rang with

sounds as of horns or trombones. But they were not the tones of modern instruments which were heard. Two members of the Royal Orchestra were playing several pieces on two ancient instruments of the horn family, from 2,000 to 3,000 years old, which the *Vossische Zeitung*, from which we learn the following details, calls "Luren." Of these horns, to which Professor August Hammerich, of Copenhagen, first drew general attention, the National Museum possesses a unique and precious collection. Twenty-three specimens of them have been found in Denmark, eight in Sweden, and several more in Mecklenburg. Of the Danish instruments no less than fourteen are in perfect preservation; six were found in a marsh near Fredericksborg in 1797, two of them being in C and two smaller ones in E flat. Their elegant form, excellent workmanship, and artistic ornamentation are eloquent proofs of a highly developed craftsmanship in those remote days. The shape seems to be an imitation of the horns of various animals. They were cast in several portions and then joined. It is, no doubt, due to the effects of the marsh water that the horns, which, it is estimated, date from 800 to 500 B.C., are in such perfect condition. Several of them are so little damaged that it is possible to judge their musical characteristics, compass, tone, &c. An interesting feature is the fact that they are always found in pairs, from which it would appear that in all probability they were made and used in pairs. They were, no doubt, principally employed at religious rites in the temples. As regards their tone, it resembles most nearly—at least, in the "natural" tones—that of the modern tenor trombone. Besides the instruments in C and E flat, there are others in D, E, and G. At the performance referred to above their powerful yet mellow tone and extensive compass were greatly admired.

A hitherto unknown and highly diverting anecdote about Schubert's "Erl-King" is told by Dr. M. Friedländer, the famous "Schubertforscher," in the latest volume of the "Vierteljahresschrift für Musikwissenschaft":—In 1817 Breitkopf and Härtel received a setting of Goethe's "Erl-King" by a certain Franz Schubert, in Vienna, for their approval. —"Franz Schubert?"—"in Vienna?"—There was something wrong about this. The only Franz Schubert known to the firm lived in Dresden, a worthy man of forty-nine, and well known as "Royal Church Composer"; how could he play such tricks? The firm sent the MS. to this gentleman with a request for an explanation. In due course the following answer arrived: "I have to inform you that I received your esteemed letter about ten days ago, in which you sent me a MS. of a setting of Goethe's 'Erl-King,' which is supposed to be by me. With the greatest astonishment I beg to say that this Cantata (*sic!*) has never been composed by me. I shall retain the same in my keeping so as to learn, if possible, who sent you such stuff (Machwerk) in such an impolite manner, and to discover the fellow who has misused my name. For your kindness in sending me the MS. I am greatly obliged, and beg to remain," &c., &c. Poor Franz! but still poorer "Herr Königlicher Kirchencompositeur." So does the whirligig of time bring about its revenges! It has not been ascertained whether Breitkopf and Härtel refused to publish the MS. At any rate, it was not published by Diabelli until 1821; some friends of the composer's paid the expense, as no publisher could be found to undertake the publication, at his own risk, of such an unconventional piece by an unknown composer.

A book which has excited a good deal of interest lately is Sir William Fraser's "Hic et Ubique," a random collection of reminiscences, mostly personal. There are a few passages bearing on music in the little book, but we regret to say that the youngest of the arts fares no better at the hands of Sir William Fraser than she generally does at those of the average "literary gent." For example, in the course of some reminiscences of Sir Julius Benedict, the writer gravely propounds the following monstrous theory: "In an interesting conversation which I had with Sir Julius, coming in the train from Brighton, I ventured the theory that in all the most effective songs the words were written to the music—of course, by some person with an exquisite ear—giving as brilliant instances Moore's words to the Irish and other Melodies, the melodies being simplified by Moore and spoiled by Stephenson, who stripped them of their simplicity, making them difficult and complicated." Sir William Fraser seems to have been quite confirmed in his theory by finding it illustrated by a song in an opera of Benedict's, the words to which, "By the sad sea waves," were afterwards substituted by Chorley for the original text. On this Sir William remarks: "It seemed difficult to believe, although it was certainly the fact, that a man who looked like a red-haired gorilla could have written such exquisite verse." We may be pardoned for adapting the observation and saying that it seems difficult to believe, yet it is certainly the fact, that a man of so much general information can write such shocking nonsense about music.

It is probable that to many persons the very existence of The Worshipful Company of Musicians was unknown until the other day, when they read of the presentation to the Prince of Wales of the first gold medal ever awarded by the Guild. Yet the Musicians' Company is one of the oldest in the City. It was established in 1472, during the reign of Edward IV., and was instituted as a perpetual Guild or Fraternity and Sisterhood of Minstrels—a "Minstrel" being a musician qualified to sing or play in public. One of its duties was to control all "pretenders to minstrelsy," and see that they qualified themselves for their profession, and its power extended over all parts of the kingdom except the Palatinate of Chester. Every minstrel had to join it, the entrance fee being three shillings and fourpence. The first "Master" was Walter Haliday, and the Court consisted of John Cliff, Robert Marshall, Thomas Grene, Thomas Calthorn, William Christian, and William Eynesham, all musicians in the service of the King, and previously in that of his predecessor, Henry VI. In the reign of Charles I. the powers of the Company were restricted to the City of London, but its power to control musicians has long ago lapsed. Within the last twenty years, however, the Worshipful Company of Musicians has shown signs of life, and is yet likely to do much good in advancing the art to which it owes its being.

The Annual Dinner of the Royal Academy of Music Club was given at the Criterion Restaurant on Saturday evening, the 22nd ult. Mr. Banister, the President for the past year, was the Chairman, and nearly a hundred gentlemen, past students or present professors of the "Old Shop," were gathered together. The usual toasts were given and responded to, Mr. Banister proposing "The Queen" and "The Prince and Princess of Wales and the Royal Family," Mr. Fred. Walker "The Royal Academy

of Music Club," Mr. Randegger "The Royal Academy of Music" (to which Dr. Mackenzie responded), Mr. Walter Macfarren "The Chairman," and Mr. Oscar Beringer "The Visitors" (for whom Mr. E. F. Jacques answered). Mr. J. Proctor contributed to the evening's entertainment by telling some racy Scotch stories, and altogether a very agreeable evening was spent.

FACTS, RUMOURS, AND REMARKS.

A correspondent has favoured us with the programme of a Concert given, a while ago, at the Bow and Bromley Institute, by Herr Louis Honig. It is an amusing document. Not that the Concert itself differed from other entertainments in which professor and pupils figure. It is rather that Herr Honig took the opportunity of making addenda which are sometimes business-like and always diverting. Thus the audience were told that, between the parts, there would be an "interval of several minutes," and then followed a unique direction: "Visitors from a distance, unacquainted with the locality, requiring refreshments during the interval, are advised to go to the first-class house, the 'Little Driver'—Proprietor, Mr. Good; down the stairs, turn to the right, next door to Bow Railway Station, half-a-minute's walk." On the next page visitors from Richmond and adjacent regions were informed that they should leave the hall precisely at 10.25 "to catch the last train." It is likewise stated that Miss Cora Cardigan not only performs on, but recommends the Boehm flute and Pratten's perfected piccolo, as manufactured by," &c. Below this are particulars concerning the best times to find Herr Louis Honig at home. On the fourth page Herr Honig informs the world that he has instructed 1,750 pupils and brought forward 500 of them at his Concerts; adding remarks which will be read with delighted interest: "Herr Honig believes that if one considers the musical accomplishments of an artist, like his nephew, Victor Opfermann; the delightful tenor vocalist, Mr. William Derby; Miss Annie Parsons, who plays charmingly and sings with sweetness; the youthful Sisters Allen, including Miss Georgie, who plays 'Mozart' on the violoncello and 'Beethoven' on the pianoforte; the successful young professor and composer, Mr. Bucknell (who never had a lesson except from Herr Honig); and a great many others, all past pupils of Herr Honig, it will be admitted that the inspiration, the instruction, the enthusiastic encouragement these performers received, or let us say, have partly received, were of the right sort. Herr Honig knows this, and feels quite happy and even confident in calling attention to such unquestionable facts, not for his own benefit, but for the benefit of all who require sound instruction at a reasonable cost; always bearing in mind that people who learn music should be really fond of melody and harmony, and practise diligently almost every day for some years!" Herr Honig appears to be a very genial and happy man, worthy of the gratuitous advertisement we now give him.

Mr. Philip Hale, who writes nothing that is not worth reading, is the Boston correspondent of the *Musical Courier*, and in a recent letter to that journal he says some hard things concerning the memorial to Jenny Lind in Westminster Abbey. He approves the action of the *Pall Mall Gazette* in this matter. That paper, it may be remembered, declared that "Jenny Lind vocalised the Great National Blush that bloomed on the country's damask cheek through the early Victorian period. England blushed self-conscious at its own respectability." Our contemporary added: "If Jenny Lind had cheated her husband and gone off to Paris with a leading tenor, we should not have heard a word of this medallion." That is quite true, and Mr. Hale protests against the English habit of judging an artist chiefly by the morality of private life. Our national worship of what we know as "respectability" is not the noblest feature in English practice, but we hardly see how an artist is to be separated from his personal character. When he stands before the public, he is an artist simply, we grant; but off the platform he is a mere man living with the rest of us under the conditions of society. Would Mr. Hale himself consent to personal relations with a notorious evildoer, however great as an artist? The Jenny Lind memorial is a tribute not to an eminent singer only, or a good woman only, but to a person who was both, and that, in our opinion, is its justification.

Vigilant correspondents have again sent us various extracts from the musical criticisms of country papers, in hope that by making a frightful example of them some improvement in a very weak department of provincial journalism may come about. We do not share the hope to any great extent, but we will make the example. The critic of a Deal paper, noticing a sacred Concert on the Pier, observes: "As the well-trained and most efficient band commenced to play, with great feeling and taste, Mendelssohn's noble Wedding March from 'Scipio,'" &c. He soars into the empyrean over Mascagni's Intermezzo: "Attention never flagged from the commencement, through the perfect beauty of the Intermitzo (*sic*), ascending into the sublime, dying away in whisperings and melting loveliness, with interludes of happy, joyous sounds, and touching the heart or stirring the pulses all the while." The critic also informs his readers that "'Stabat Mater,' from the 'Pro Peccatio' of Rossini, was modulated effectively to the conditions under which it was given."

In the *Canterbury Press* we read of a certain young artist that "her repertoire was such as combined beauty of melody with the more severe features of classical music." Not to be outdone, the *Maidstone Advertiser* informs its readers that at a recent choral festival the Psalms were chanted to some "pretty settings" by, &c. Also, that the anthem was one of Dr. Bozer's, whoever he may be. Also, that, at a following concert, one of the artists sang "a bright, jaunting recit. and air, 'O ruddier than the cherry.'" Also, that "Bold Turpin" is a "cheerful" part-song, and that another artist sang a solo "especially suited to the expressiveness of his magnificent capabilities as a tenor." Also, that in the performance of a glee "the harmony was like one voice." Also, that in a programme containing "Bold Turpin," "the only piece with humour in it was the catch 'Would you know my Celia's charms?'"

The critic of the *West Wilts Herald* is an amusing scribe and likens the performance of Schubert's orchestral music upon a pianoforte to cutting patches from a second-hand wig and sticking them upon a head among natural hair. He remarks also that two young ladies gave a new reading of a duet and adds: "It is a real pity that Blumenthal did not leave directions as to how flat he really did want it sung." The victims of this sarcasm may have found consolation in the writer's last paragraph, where the printer's boy made him say: "The orchestra played the Scherzo and trio from *Schubertz O* symphony in C.

Although *shey* were short of the 2nd *clarenet*, one 1nd violin, one 'cello, and the *contra bass*, their playing was more effective than at the Tuesday evening's performance. Being the eve ef a patriotic outburst, Rule Brittania was added to the *drogramme*."

A Brisbane society paper, *Flashes*, emits light now and then on musical subjects, and has a critic fairly entitled to rank with the English reporters who have lately engaged our attention. Here are a few extracts from one of his Concert notices: "We are glad to note that Mr. Dicker's fine instrumentation seems in no way to have suffered by his recent accident." "It was followed by a selection from 'Trovatore,' in which the 'Miserere' and Ahchela (*sic*) morte were rendered with exquisite pathos." "A lively gavotte by Dick made a splendid prelude to the grand chords of Andante from the 'Kreutzer Sonata.'" "The last selection, and the finest of them all, was the 'Soldiers' Chorus' from 'Faust'; the grand strains of the organ reverberated through the building a volume of sound, in which Gounod himself would have been satisfied to recognise his noble chorus." British reporters, look to your laurels.

A writer has arisen in America who holds that so-called classical music exists upon nothing but the vanity of human nature. He is probably "poking fun," but there is just enough of truth in some of his remarks to make the hit a nasty one. An example: "No one will admit that he does not desire to enjoy classical music. Everybody desires to. They have heard critics who do not enjoy the classical rot poured upon the world, any more than the commonest labourer, say that beautiful songs are mere ballads and not music. The critics have told them that a series of thumps and wild piano beatings make up classical music, and that if they study a long time, and have any music in them, they will understand and enjoy it."

Another: "Then when a reputed musician comes, who is well advertised, the social world, filled with vanity and the desire for appearances, rushes forward, fills great music halls, and makes believe that such music is grand and enjoyable. They hear a sweet strain in the great musician's playing: they begin to think that it is pretty, when all at once it is broken off by a series of wild rot that is no more musical than a cracked door-bell. They credit the latter as being classical, and applaud it because some one else applauds it. They don't enjoy it."

The Leipzig correspondent of the *Musical Courier* sounds a note of warning against the singing masters in that town, with whom, it appears, declamation is the first and second consideration, and musical sounds and technic are a minor. He states: "Singing in Germany is in a deplorable condition, and the facilities for studying vocal music are the most discouraging imaginable. When I behold the number of ambitious, very often talented, Americans who come to Leipzig to study singing, who spend their few dollars hoping to learn something, I have such a feeling of sympathy and sorrow that I cannot refrain from admonishing American students of singing, through the *Musical Courier*, if they must come abroad to study, not to come to Leipzig."

On the very threshold of the silly season, our old acquaintance, the musical bed, has re-appeared. This time it is the work of a Bombay artisan, who is prepared to sell for 10,000 rupees, and hopes he may get it. At the head of the couch stand the figures of two young Greeks, each armed with a banjo. Two like figures at the foot have large fans. You touch a button, the banjoists begin to play and the fans to wave. Says our evening contemporary, the *Globe:* "The connection between Greece and the banjo, we may remark in passing, is not very obvious, but it should be remembered that the banjo is the instrument of the blameless Ethiopian, and that in artistic matters there was a considerable interchange of ideas between Greece and Egypt."

Notions of personal liberty and judicial commonsense seem not to have passed beyond an elementary stage even in Western Europe. A few weeks ago a Bavarian soldier stationed at Metz was condemned to six years' imprisonment for singing a song offensive to his King. This may be right enough. A soldier exists under special laws. But what about a father and two sons, not soldiers, who for singing the "Marseillaise" in a Metz beerhouse were sentenced to imprisonment varying from fifteen months to three? The German authorities must be as horribly afraid of Rouget de Lisle's Hymn as those of the Second Empire used to be.

Hanslick upon Verdi: "There is a glory of something infinitely gentle, modest, and noble in the man's nature, whom fame cannot make vain, nor rank haughty, nor age capricious. His face is deeply furrowed, his black eyes deep-set, his beard white; yet his upright carriage, and firm, strong voice prevent him from looking so old. An allusion to Wagnerian influence he parried with the words: 'Song and melody must still always remain the chief element.' In the absolute sense of the early Verdi operas they do not exist in 'Falstaff'; in comparison with Wagner's second period they are there all the time."

Although the fashionable world will be out of town during the next few weeks, there will no doubt be a sufficient number of people remaining in London to fill Covent Garden during the Promenade Concerts, which will open on the 12th inst., under the business direction of Mr. Farley Sinkins. An excellent orchestra has been engaged, and will be conducted by Mr. Frederic H. Cowen; Mr. G. H. Betjemann will be the leading violinist, and will also share the duties of Mr. Cowen as Conductor. Engagements have been concluded with numerous vocalists and instrumentalists of high standing.

Paragraphs have lately been going the round of the press with reference to a certain Princess Ahmadee, described as a descendant of the Royal House of Delhi. The Princess, it appears, has embraced the profession of music, has sung at Cannes before the Duke of Cambridge, and will shortly appear in London. Can this be the Begum Ahmadee who some time ago went the round of the provinces as the "star" of a concert-troupe, and is married to the son of a London clergyman? Or are there two ladies claiming the name and title?

The annual presentation of prizes to the successful students of the Royal Academy of Music was made at St. James's Hall, on the 26th ult., by Mrs. Threlfall. Dr. Mackenzie spoke of the work done at the Academy during the past year, and referred to the increasing prosperity of the Institution, making also touching allusion to the loss sustained by the Academy in the

death of Mr. Wingham. Miss Llewela Davies, who was enthusiastically received, was awarded the medal given by the Company of Musicians to the most successful student.

Accredited to Hans von Bülow: "I greatly admire a Strauss waltz, and can see no reason why such a work, which is always artistic, and is among the very best things in its kind, should not be played now and then by a symphony orchestra at a serious concert. It would take the sound of much classical dulness out of our ears, and act as an olive acts, in preparing the palate for a change of dish."

Mr. Arthur Nikisch, late Conductor of the Boston Symphony Orchestra, says that Wagner is popular in the small towns of the United States, and accounts for the fact by stating that when weary men of business go to a concert they like music which stirs them up.

There is a story which tells that, after hearing Liszt's Fantasia quasi sonata, "Après une lecture de Dante," a lady remarked to her companion, "Liszt wrote it, my dear, after he had just come from hearing Dante lecture."

Well done, Boston! The famous old Music Hall having to come down to make room for a railway, Boston promptly put its hand in its pocket and subscribed 400,000 dollars for a new one.

We hear with pleasure that the Duke of Edinburgh has accepted the position of President of the Royal Academy of Music.

ROYAL OPERA, COVENT GARDEN.

An exceptionally busy season was announced to close on the 29th ult., the last month being noteworthy for the production of three operas entirely new to London, and specially noteworthy for the fact that each of them was performed but once. With regard to the routine work there is scarcely anything to say, as no *débuts* of importance took place. The State performance, on the 4th ult., in celebration of the Royal Wedding, was a brilliant function, and it is a matter for congratulation that, instead of a programme of scraps, or *spectacle coupé*, as it is termed abroad, the first four acts of Gounod's "Roméo et Juliette" were given intact, only the tragic climax being omitted. The three novelties were Mascagni's "I Rantzau" on the 7th ult., Isidore de Lara's "Amy Robsart" on the 20th ult., and Professor Villiers Stanford's "The Veiled Prophet" on the 26th ult. It must be frankly admitted that the first-named obtained no more than a *succès d'estime*, and it is not easy to fully understand why a young composer who won a striking triumph with a powerfully dramatic story should, twice in succession, have elected to deal with such idyllic subjects as those of Erckmann-Chatrian's "L'Ami Fritz" and "Les deux Frères." The latter is the stronger of the two, but it is bucolic and domestic, and the impassioned strains which Mascagni has wedded to it seem frequently out of place. We do not share in the opinion of those who regard the music as laboured and affected; the frequent changes of time-measurement which look so strange on paper are not distinctly aggressive in performance, and there are many indications that the composer's genius is undergoing development. The performance, with Madame Melba, Mr. de Lucia, Mr. Ancona, Mr. David Bispham, and Mr. Castelmary in the principal parts, was, for the most part, highly satisfactory.

Mr. Isidore de Lara's "Amy Robsart" may be dismissed with equal brevity, for here again we have to do with a work which it is in the highest degree unlikely will be taken into general favour, though its merits should be freely acknowledged. The arrangement of Scott's tragic story by Sir Augustus Harris and the French text of Mr. Paul Milliet are alike excellent, such changes as have been made in matters of detail being justifiable on the grounds of dramatic and operatic expediency. But the music is unfortunately quite lacking in freshness of idea, many modern composers, including Verdi, Berlioz, Wagner, Gounod, and Massenet, being drawn upon in turn. Mr. de Lara is at his best in the love duets between *Amy* and *Leicester* in the first and third acts, which are certainly expressive, though the phraseology is French rather than English. There is little for the chorus to do, but the pageant music in the Kenilworth scene and the concerted piece near the close of the second act are well written and effective. The opera was favourably received, and it had the advantage of an excellent performance, Madame Calvé as *Amy Robsart*, Mr. Alvarez as *Leicester*, Mr. Lassalle as *Richard Varney*, and Madame Armand as *Queen Elizabeth* being without flaw in their respective parts.

"The Veiled Prophet" was described at great length in The Musical Times on the occasion of its production at Hanover, in 1881, and to that description we must refer our readers, as the first performance of the work in London took place too late for extended notice in our present issue. It is necessary, however, to say that Professor Stanford has recently revised the score in various ways suggested by his now riper experience, the result being a greatly strengthened version of an already remarkable work. After recent experiences at Covent Garden, the mastery of musical resource shown in "The Veiled Prophet" made more than one heart glad, the more so that, for once, scholarship had been used, not to replace, but to adorn beauty. For the opera is full of melody—melody, too, of a particularly refined, expressive, and individual kind; and though not quite "up to date" as regards "form"—in this respect it belongs rather to the Weber than to the Wagner or late-Verdi school—it is "dramatic" in the modern sense of that much abused term. The rich and effective orchestration was very well played, under Signor Mancinelli, who conducted a performance of the opera that, on the whole, was praiseworthy. Mr. Ancona appeared as the *Prophet*, Madame Nordica as *Zelica*, and Mr. Vignas as *Azim*. The remaining parts were adequately filled by Miss Lucille Hill, Messrs. Villani, Guetary, and Vaschetti. The opera was very cordially received, and Professor Stanford was several times dragged on to the stage by the principal artists concerned. Mr. Barclay Squire's libretto—an admirable adaptation of Moore's poem—had been translated for the occasion by Mr. Mazzucato.

WAGNER CYCLE AT COVENT GARDEN.

On June 28 the faithful devotees of the Bayreuth master received some consolation for their previous disappointments, "Tristan und Isolde," the most fully representative of his ripe music-dramas, being performed with German-speaking artists and under generally favourable conditions. The part of the knightly but fate-stricken hero is not Mr. Max Alvary's best, but he has rather improved upon his conception since last year. His voice was in good order, and although he persists in representing *Tristan* as a very young man, he acted with becoming dignity in the first act and with the necessary abandonment in the third. Mrs. Moran-Olden is scarcely equal to any of the performers who appeared as *Isolde* last season, but she is a very earnest and capable artist, and though no longer in her first youth she can still look the part of the passionate and haughty Princess fairly well, and her acting and singing were alike powerful, if somewhat deficient in charm. Miss Esther Palliser again afforded complete satisfaction by her grace and sweetness in the sympathetic character of *Brangäne*, Mr. David Bispham showed improvement on his efforts last autumn as the faithful *Kurwenal*, Mr. Wiegand was an excellent representative of the aged *King Marke*, and the small parts of the sailor and the herdsman were efficiently filled. Mr. Steinbach, of Mayence, showed plainly that although he may not be a conductor of the very highest calibre, he knew the score well, and he kept his forces together in a highly creditable manner.

Special interest attached to the performance of "Die Walküre" on the following Wednesday, from the fact that the orchestra was a newly-appointed body, engaged on

account of the too arduous duties accorded to the regular Covent Garden band. Sir Augustus Harris may be congratulated on his supplementary force, which at once made a highly favourable impression in Wagner's elaborate and picturesque accompaniments, the tone and the execution alike of strings and wind being highly commendable. The cast differed considerably from that of last year, Mr. Alvary alone resuming his *rôle* of *Siegmund*. The German tenor was at his best in the impressive scene in the second act, where *Brünnhilde* comes to warn the *Wälsung* of his approaching death. The part of the *Valkyrie* was finely portrayed, though less so from a vocal than a dramatic point of view, by Mrs. Moran-Olden, and a new-comer, Mrs. Reuss-Belce, won much favour as *Sieglinde*, thanks to a pleasing appearance, a good voice, and a graceful and sympathetic manner. The part of *Hunding* was allotted to Mr. Bispham, who filled it satisfactorily; and Mr. Wiegand, as *Wotan*, and Miss Meisslinger, as his shrewish wife *Fricka*, were quite equal to their duties.

In "Die Meistersinger," on the 12th ult., a reversion was made to the Italian tongue, but the list of principal artists was very strong and the audience larger and more fashionable than on any previous Wednesday evening. Wagner's comic opera is more vocal than any other of his accepted works, and therefore it needs vocalists to do it justice. Mr. Jean de Reszke remains incomparable in his rendering of the melodious themes which the composer has allotted to *Walther von Stolzing*. Mr. Lassalle is still an over-refined, but otherwise an unexceptional exponent of the character of the cobbler-poet *Hans Sachs*, and Madame Albani sings the music allotted to *Eva* as few other artists could sing it. Mr. David Bispham, as *Beckmesser*, displayed noteworthy intelligence, and his assumption was only censurable for crudeness and over-colouring, faults which will doubtless disappear with experience. Mr. Hedmondt, as *David*, was commendable, though the music lies rather high for his voice, and Mr. Dufriche, as *Kothner*, and Miss Bauermeister, as *Magdalena*, were painstaking. The chorus and orchestra did fairly well, considering the arduous work they have endured this season, but the *mise-en-scène* was not very satisfactory, the street quarrel scene in the second act and the procession in the third being faulty in arrangement.

The cycle came to an end on the 19th ult. with "Siegfried," the performance of which contained much to admire. There is certainly no other artist at present before the public who can present such a picturesque figure, and render so much justice generally to Wagner's youthful hero as Mr. Alvary, and, despite the unquestionable faults in his vocal production, his embodiment is irresistibly fascinating. Mr. Lieban sings so well as the malignant dwarf *Mime* that we should be glad to hear him in a more purely vocal part. Mrs. Moran-Olden was again intelligent in her acting as *Brünnhilde*, though her embodiment was deficient in grace and poetic charm, and she sang out of tune. All the smaller parts were well filled, special mention being due to Mr. Wiegand as *Wotan* and Miss Olitzka as *Erda;* and the new orchestra, under Mr. Steinbach, performed its arduous duties in a very praiseworthy manner. Altogether the subscribers to the Wagner representations had little ground for complaint as to the manner in which they were brought to a conclusion.

RICHTER CONCERTS.

Since our last notice of these admirable Concerts three more have been given, respectively on June 26 and the 3rd and 10th ult., that of the date last-named bringing the twenty-first series to a brilliant conclusion. At the fourth Concert Miss Agnes Janson and Mr. Eugène Oudin sang, and the orchestra played Beethoven's Seventh Symphony and "Egmont" Overture and Dvorák's third Slavonic Rhapsody (Op. 45). The fifth Concert opened with the Funeral March from "Götterdämmerung," played in honour of those lost by the sinking of the *Victoria*. Its purport was apparently misunderstood by some among the audience, or they would certainly not have expressed their feelings by applause. On this occasion there was no Symphony, the purely orchestral works being the "King Lear" Overture of Berlioz, that by Schubert to "Des Teufels Lustschloss"—a delightful example of the tuneful ease of this master; Wagner's "Ride of the Valkyries," and Liszt's first Hungarian Rhapsody. The Love Duet from "Die Walküre" was sung by Miss Macintyre and Mr. Ben Davies, the latter also contributing a song from Cornelius's "Barber of Bagdad." According to custom, the *pièce de résistance* at the last Concert was Beethoven's Choral Symphony, of which a very fine performance was given. The choir divided honours with the orchestra, and of the soloists—Miss Amy Sherwin, Miss Agnes Janson, Mr. Andrew Black, and Mr. Wareham—the first three were irreproachable. In the remainder of the programme were the closing scene from "The Rhinegold," sung (in English) by Miss Sherwin, Miss Minna Fisher, Messrs. Wareham and Black; the Overture to "Tannhäuser," *Elizabeth's* "Greeting" from the same opera, declaimed with great intelligence and breadth of style by Miss Amy Sherwin, and *Pogner's* Address from "Die Meistersinger," which lost nothing through its interpreter, Mr. Andrew Black. A special "call" for Herr Richter appropriately closed the proceedings, but by no means adequately expressed our obligations to him.

THE ASSOCIATED BOARD.

On the afternoon of the 12th ult., at the Royal College of Music, Her Royal Highness Princess Christian distributed the certificates granted to successful candidates by the Associated Board of the Royal Academy of Music and the Royal College of Music for local examinations in music. The centres represented were London and Croydon. Of about 180 candidates who passed in the Metropolis, 148 received certificates for the pianoforte, 15 for the violin, 8 for the theory of music, and 7 for singing. One young lady from the Guildhall School obtained a certificate for proficiency on the harp, while another gained a certificate for the violoncello as well as for the pianoforte. Her Royal Highness, accompanied by Princess Victoria, arrived at the College at four o'clock, and was received by Dr. A. C. Mackenzie, Sir George Grove, Mr. A. Randegger, Mr. T. Threlfall, Sir W. Parratt, Mr. C. Morley (Treasurer), and Mr. George Watson (Secretary), and conducted to the platform in the hall. Sir W. Parratt having performed a selection of music on the organ, Princess Christian distributed the certificates. Her Royal Highness then said: "It gives me great pleasure, after the lapse of two years, to present the certificates to the competitors who have now successfully passed these examinations. The hopes that I expressed on the former occasion have, I am glad to say, been justified by the result. These two great musical Institutions, working together with perfect agreement and cordiality, have now established a scheme of examination which is steadily growing in favour and is exercising a most beneficial influence upon the study of music in this country. The Associated Board does not distribute its certificates with profusion, but as the reward of real merit, and the public, though somewhat bewildered by the number and variety of diplomas in the musical world, is beginning to understand this, and will soon discern the difference in value between the certificates of the Associated Board of the Royal Academy of Music and the Royal College of Music and those granted by private Companies. (Hear, hear.) I heartily congratulate the candidates who have passed such a severe and searching examination as that of the Associated Board, conducted as it is by men of the highest eminence in their profession; and, at the same time, I would earnestly ask the unsuccessful candidates not to be discouraged by their temporary failure, but to work on hopefully for a more happy result of their labours." (Cheers.)

Dr. Mackenzie moved a vote of thanks to Princess Christian for her presence on the occasion, and for her gracious and encouraging address. Sir George Grove seconded the motion, which was carried with acclamation, and the proceedings terminated.

ROYAL COLLEGE OF MUSIC.

The programmes of the last few Concerts contained several works which were welcome because they are but rarely heard, though deserving to become better known.

Amongst these was Gade's very charming String Octet (on June 29), which is quite worthy—at least, as regards the first two movements—of the author of the "Ossian" Overture. It was played with great spirit and delightfully true intonation by eight young ladies, from whom we must single out Miss Lilian Wright, who "led" splendidly. Miss Gwendolyn Toms gave a rendering of Schumann's exacting "Etudes Symphoniques" which was remarkable for brilliancy, accuracy, and masculine power and breadth. Miss Kathleen Thomas played Bruch's hackneyed Romance in A minor for the violin; her tone is good, but her technique is scarcely equal yet to the difficulties of such a piece. On the 7th ult. a Wind Instrument Concert was given—an excellent idea, by the way. Thuille's fine Sextet (Op. 6) received a capital rendering, the difficult pianoforte part being excellently played by Miss Toms. A Serenade in E flat for two flutes, two oboes, two clarinets, two bassoons, four horns, and double bass, by Richard Strauss (Op. 7), proved an interesting and beautiful work, richly coloured and harmonised. Professor Stanford conducted a highly creditable performance. Misses Elizabeth Carrington and Lily Cellier sang Bennett's "May dew" and Mr. Henschel's "Spring" respectively, with some success, and Mozart's Clarinet Quintet in A closed the programme. The Orchestral Concert on the 13th ult., conducted by Professor Henry Holmes, opened with Gade's romantic Overture "Nachklänge von Ossian," vigorously and sonorously played; the brass, however, was extravagantly loud, no allowance being evidently made for the small size and splendid acoustic properties of the hall. In Haydn's Symphony in D (No. 2, Breitkopf and Härtel) the trumpets offended in a similar way, the din being all but unbearable. The performances were otherwise excellent. Miss Lilian Wright was not heard at her best in Spohr's dramatic Violin Concerto (Op. 47); for this the heat may have been responsible. She "sang" the slow movement very sweetly and expressively, however. Some movements from a Suite by Bach for strings, two oboes, and two bassoons were also played.

The tenth annual meeting of the Corporation of the Royal College of Music was held at Marlborough House on the 19th ult., the Prince of Wales, President, in the chair. Among the members of the Corporation and of the Council present were Prince Christian, the Duke of Westminster, Earl Stanhope, Lord Thring, Mr. G. W. Spencer Lyttelton, Sir J. Whittaker Ellis and Lady Ellis, Sir Joseph Barnby, Sir W. J. Richmond Cotton, Sir G. H. Chambers, Sir Daniel Cooper, Sir H. Doulton, Sir A. Fairbairn, Sir George Grove (Director), Sir F. Leighton, Sir T. Lucas, Sir Walter Parratt, Sir C. E. G. Phillips, Sir C. L. Ryan, Sir John Smith, Sir John Stainer, Mr. T. P. Chappell, Mr. Samson Fox, Mr. Otto Goldschmidt, Mr. E. W. Hamilton, Mr. A. H. Littleton, Mr. Charles Morley (Hon. Secretary), Mr. George Watson (Registrar), &c.

The balance sheets, audited by Sir Charles Lister Ryan, were laid on the table, and the Hon. Secretary read the Report, which showed that at the end of the tenth year there were 310 pupils on the books, 61 scholars receiving free musical education, and 249 students, or paying pupils. Owing to various causes the completion of the new College building had been delayed. The fitting and furnishing, however, was being rapidly proceeded with, and the special fund for furnishing, suggested at the last annual meeting by His Royal Highness the President, had been started by a contribution of £1,000 from the Duke of Westminster and £500 from Sir William Gilstrap, founder of the Suffolk Scholarship. The available balance at the end of the year was £8,475, an increase of £1,622 over the previous year.

On the motion of the President, seconded by Prince Christian, the Report was adopted.

The President then presented the Hopkinson Gold Medal, for pianoforte playing, to Miss Edith Green, and certificates of proficiency to those candidates who were elected Associates of the College last Easter.

The Duke of Westminster, in moving a vote of thanks to the President for having lent Marlborough House on that occasion, referred to the constant and continued interest which the Prince of Wales takes in the development of this College, and also said a few words with regard to his own gift of £1,000 to the furniture fund for the new building.

The vote was seconded by Mr. Samson Fox, who called attention to the satisfactory progress of the College, both in its studies and finances.

The Prince of Wales said, in reply: "I am very grateful to the Duke of Westminster for the very kind terms in which he has proposed this vote, which has been so kindly seconded by Mr. Fox, and to you also for the manner in which you have received it. It is needless to say that it is a great pleasure for me to preside at this annual gathering in my own house, and to see myself so well supported by so many on this occasion. You will have carefully and attentively listened to the report which the hon. secretary read out to you, and from it I think we may all gather that the College continues in a prosperous condition, and the balance in its favour is larger than it has yet been. It is also satisfactory to observe that the standard of the examination remains in the high position it has hitherto maintained. Unfortunately from one cause and another it has not been possible to open the new College building, but I trust that at a not far distant date it may be opened, and you may be sure that I shall use my utmost endeavour to prevail on Her Majesty the Queen to perform the opening ceremony (cheers). We have heard from the report that fittings and furniture, carpets, curtains, organs, &c., are required, which involve considerable outlay, something like £12,000 sterling, which at the present moment we have not got. But I think we may congratulate ourselves on the liberality of the Duke of Westminster in giving us £1,000 towards it, and on Sir W. Gilstrap following with £500. I only hope that the example which has been very kindly set may be followed by others. One more point I should like to allude to before sitting down, that is to congratulate Miss Butt on her success. I had the opportunity of hearing her in March perform in 'Orpheus,' in which she sang most admirably and acted the difficult part of *Orpheus* extremely well. I also heard her at the Queen's Concert at Buckingham Palace, and at a private Concert given by my daughter at Portman Square. I trust she may be successful in the career which she has adopted, and that the rest of her musical education may be as well looked after as it has been in the beginning. I understand the Council are considering the best means of doing this. I would also record our sincere thanks to Mr. Daniel Mayer, the representative of Messrs. Erard and Co., for the two Exhibitions that they have given for pianoforte and harp, for which I think we ought to be most indebted to them. I thank you once more for the kindness with which you have received the vote, and also the few remarks I have made to you this day" (cheers).

ROYAL ACADEMY OF MUSIC.

The last Orchestral Concert of the present season took place at St. James's Hall on Tuesday afternoon, the 25th ult., and was largely attended. The programme commenced with an Overture with the Gaelic title of "Cridhe an Ghaidhil," by Mr. Charles Macpherson, a student of the Institution. The work shows considerably more than average promise, so much, indeed, that, if it be fulfilled, the composer's future eminence is assured. His talent is quite unmistakable. There were only three vocal pieces—namely, the baritone air "Repent ye," from Macfarren's Oratorio "John the Baptist," in which Mr. John Walters displayed a good and well-cultivated voice; Mozart's "Deh' vieni," nicely rendered by Miss Katie Thomas; and Gounod's "Salve dimora," which served to show that Mr. Reginald Brophy has a career before him as a tenor vocalist if he will persevere with his studies. Miss Edith E. Byford evinced capital technique in two movements from Max Bruch's Violin Concerto in D minor (No. 3), and Miss Edith Pratt and Miss Ida C. Betts displayed equal promise as pianists, the former in the *Allegro* from Beethoven's Concerto in E flat, and the latter in Liszt's Concerto in the same key. Lastly, Miss Kate Lewis deserves praise for her excellent elocution and expressive delivery in Sir Francis Doyle's well-known poem "The Spanish Mother." At the end of the Concert came an Overture, "Mokanna's Bride," by Mr. Arthur Hinton, which, though naturally showing faults

due to inexperience, did credit alike to the composer and the venerable Institution under whose auspices the work was produced. The Concert, which may be regarded as an unqualified artistic success, was conducted by Dr. A. C. Mackenzie.

MR. KORBAY'S CONCERT.

Quite one of the most interesting and successful Concerts of the season was that held at Grosvenor House, on the afternoon of the 13th ult., in the presence of an audience representative of nearly all that makes for musical righteousness in amateur circles in London. Mr. Francis Korbay, who figured on the occasion in the fourfold capacity of composer, singer, accompanist, and arranger, is no stranger to our shores, having spent a season here in 1871, when he appeared frequently as a pianist, and when the late Madame Ilma di Murska introduced a *scena* of his at the Crystal Palace Concerts and elsewhere. Since then he has been a resident in New York, where, in the intervals of his work as a teacher, he has found time to compile that splendid collection of transcriptions and arrangements of Hungarian national and folk songs which have found such favour at our principal Concerts during the last few seasons. It was from this collection that the programme was chiefly drawn on the afternoon of the 13th ult.; but several original compositions from Mr. Korbay's pen were now heard for the first time in public, and met with considerable success. The clever, though rather feverish setting of Christina Rossetti's "Birthday Song" had already been given at one of the operatic concerts by Miss Marie Brema, who now repeated it in her best style; also introducing a romantic song, with *obbligato* parts for violin and violoncello excellently played by the Misses Lushington, "O lieb' so lang du lieben kannst." Of the two original *Lieder* given by Mrs. Hutchinson, special praise is due to "Resignation," a gracefully written song in the elegiac vein. To the cycle of *Schilflieder*, or "Reed songs," sung by Mr. Korbay himself, a romantic interest attaches. The lyrics were written by Lenau, that most love-lorn of modern poets, who, in consequence of an unrequited affection, emigrated to America, a country concerning which he is credited with the remark that in it the flowers did not smell, the birds did not sing, and the women could not love. Lenau buried himself in the country, and like a true Hungarian "amused himself in tears." His favourite occupation was wandering round the reed-grown shores of a lake—hence the *Schilflieder*. For these plaintive outpourings of a constant but most unhappy lover Mr. Korbay has found appropriate musical expression. Alike in sincerity and delicacy they are much above the average of the ordinary love song. The remainder of the programme was devoted to Mr. Korbay's admirably poetic arrangements of the melodies of his native Hungary, sung by the artists already mentioned, and by Mr. Plunket Greene, in whom the curious affinity that has been noticed to exist between Irish and Hungarian music finds so notable an incarnation. Mrs. Hutchinson was remarkably successful in the wonderfully pathetic "Play on, Gipsy," which may in very truth be said to be "steeped in the perfume of tears"; Miss Brema gave a delightfully spirited rendering of "My brown boy is hiding away," and Mr. Plunket Greene, who sang a group of nine songs at the end of the programme, thrilled his hearers by the fervour of his passion and touched them by the sincerity of his pathos. Mr. Korbay accompanied throughout with conspicuous taste and ability.

PIANOFORTE RECITALS.

Towards the end of June these performances began to fall off in number, and those of which we have now to speak were, for the most part, of slight interest. On June 27, at St. James's Hall, Mr. Schönberger gave his last Recital this season with a somewhat modest programme, the only work of importance being Beethoven's Fantasia Sonata in E flat (Op. 27, No. 1). This was played with brilliant technique and much intelligence. Among the succeeding pieces were Preludes, Etudes, and the Fantaisie in F (Op. 49) by Chopin, and pieces by Bach, Scarlatti, Rameau, Schubert, Mendelssohn, Schumann, Jensen, and Liszt, most of which were rendered in a manner calculated to satisfy listeners of every description.

On the following day a Recital was given by Miss Isabel Hirschfeld, at the Princes' Hall, in which she was assisted by Mr. Emile Sauret and Mr. Bernard Lane. The only work of the first grade in the programme was Brahms's Sonata in D minor for pianoforte and violin, in which Miss Hirschfeld displayed a pearly touch and a neat and refined style of execution, but little power or individuality. Her solos comprised various minor pieces by Haydn, Mendelssohn, Sterndale Bennett, Raff, Chopin, &c., in most of which the pianist was fairly satisfying but unimpressive.

Though not exactly a Recital in the strict sense of the term, an orchestra being engaged to take part in the programme, the last entertainment given this season by Madame Berthe Marx, at St. James's Hall, on the 1st ult., may be fittingly placed in that category, inasmuch as, with the exceptions of Schumann's Overture "The Bride of Messina" and Mendelssohn's War March from "Athalie," the scheme consisted of pianoforte music with orchestral accompaniment. There were three Concertos—namely, Beethoven's in E flat, Liszt's in the same key, and Saint-Saëns's in G minor (No. 2), all of which were played with the perfect neatness and exquisite delicacy which characterise Madame Marx's style and atone for a certain lack of vigour and warmth of expression. A Fantaisie in E, by Emile Bernard (Op. 31), was marked "first time of performance." It is in four movements and contains much fresh and effective writing in the modern French style, the accompaniments being quite as interesting as the pianoforte part, the latter consisting at times of merely ornamental passages. The third section, a veritable *Scherzo*, with muted strings, proved, on the whole, the best part of the work. The Concert was ably conducted by Sir William Cusins.

Mr. Ernest Denhof, who gave a Recital at Erard's Rooms on the 3rd ult., is a sound but rather dull player. His programme was well selected, including Weber's beautiful Sonata in A flat and various pieces by Beethoven, Bach, Chopin, Raff, and Schumann, most of which were executed in a conscientious but decidedly uninteresting manner.

The Recital given by Mr. de Vere Barrow at the Princes' Hall, on the 5th ult., may be dismissed with equal brevity. No important works were included in the programme, but in various minor pieces by Schumann, Brahms, Chopin, Grieg, Paderewski, and Liszt, the player evinced a neat and refined style of execution, and that is the most that can be said in his favour. Mr. de Vere Barrow was assisted by that excellent violoncellist, Mr. Alfred Gallrein, about whom we speak in another column, and in vocal pieces by Miss Ida Agabeg.

Positively the last Recital of which we have to take cognizance is that of Miss Caroline de Radio, which took place at the Steinway Hall on the 10th ult. This charming and accomplished young performer, who is Viennese by birth, notwithstanding her name, came to us too late this season, but she will be heard again with pleasure at a more convenient time. She played Schumann's Sonata in G minor and Liszt's transcription of Schubert's "Erl-King" with much vigour and brilliancy, and she was heard to greater advantage in some quieter pieces by Schumann and Chopin, in which she displayed a delightfully pure and delicate touch. Miss Lidia von Sawrimowicz evinced the possession of a fine mezzo-soprano voice in some vocal selections, but she should not have selected a portion of Beethoven's "Ah! Perfido," which is written for high soprano.

TONIC SOL-FA FESTIVAL.

The ninth Choral Festival of the Tonic Sol-fa Association, held at the Crystal Palace on the 15th ult., was as great a success as either of its predecessors. True, the competition of choirs arranged some time back did not take place, in consequence of there being only one entry; but, on the other hand, the Concerts of the certificated juveniles and of the certificated adults were eminently praiseworthy, both with respect to selection of pieces and to execution. The first of these bodies, said to number 5,000, chiefly representing

the middle class and Board Schools of the Metropolis, gave a good account of themselves in several pretty pieces conducted by Mr. George Merritt, the organ being presided over by Mr. J. Frank Proudman. Midway came a sight-singing test, a composition in three parts being interpreted with dash and promptness from hand-signs given by three persons. The 3,000 adult singers, some of whom came from such distant places as Hull, Grimsby, and Galashiels, had for the opening part a selection from "Elijah," with full orchestral accompaniment. "Blessed are the men," the Baal Choruses, "Cast thy burden" (as a chorus), and the picturesque and exciting "Thanks be to God" received steady and tasteful rendering. Mr. Leonard C. Venables conducted, with Mr. H. W. Weston at the organ, and the solo parts were sustained with adequate effect by Mr. Robert Grice and a lad from St. Alban's, Holborn. The excerpts from Mendelssohn's noble work obtained very hearty acceptance. The second part of the Concert was miscellaneous, and included "May no rash intruder" ("Solomon"), Kücken's suggestive "Northmen's Song of Freedom," for male voices; Mr. W. H. Cummings's part-song "On a day—alack the day," and Mr. Charles Nixon's "Soldier, rest," in the delivery of each of which the adults fully maintained the impression made by the juveniles earlier in the day. An anthem, "The earth is the Lord's," composed by Mr. W. G. W. Goodworth in the Tonic Sol-fa notation expressly for this occasion, and which the choir had not previously seen, was delivered with a point and precision under the circumstances remarkable.

THE PLAINSONG AND MEDIÆVAL SOCIETY.

On the 19th ult., before the members of the Mediæval Society, the Rev. G. H. Palmer read an erudite and important paper on the ancient Psalm tones. After some remarks in reference to the greater prominence given in by-gone ages to the use of the Psalms in the services of the church, the lecturer said there were formerly in practice four methods of chanting the Psalms—I. The whole Psalm sung by one person; II. The Psalm sung straight through by the whole choir; III. The Psalm sung by a solo voice, but the listeners interpolating between each verse an unvarying refrain taken generally from the Psalm itself, called the "Responsorial method"; IV. The chanting of the Psalm antiphonally. The third method commonly prevailed in the Western Church until the close of the fourth century. Concerning antiphonal chanting, doubts had of late been raised as to whether the present fashion of alternate choirs was that introduced by St. Ambrose at Milan; whether the word antiphon, defined by an ancient writer as the "accord of an octave," did not imply the chanting of "men, women, maidens, and children," of whose hearty singing St. Ambrose made special mention. Referring to the four Ambrosian modes, the lecturer thought it was a fallacy to suppose that they were identical with the first, third, fifth, and seventh of the authentic modes of the Gregorian system, and also that St. Gregory added the plagal modes two centuries later. There were many instances of Ambrosian melodies which might be said to be quite as much in a plagal as in an authentic mode. It would be nearer the truth to say that a great portion of the Ambrosian music lay within, or at least only occasionally overstepped, the compass of the pentachord which was common to each authentic mode and its corresponding plagal in the Gregorian system. From Milan the antiphonal method quickly spread throughout France and Spain; Rome, however, was the last to relinquish the responsorial method, about 432. From this period we might begin to date the beginnings of what was commonly called Gregorian music, but which was more correctly named the Roman chant—*Cantilena Romana;* for it was now generally admitted that the efforts of a series of Popes led up and contributed to St. Gregory's great work. The lecturer described the peculiarities of the Ambrosian Psalm tones, examples of which were printed and circulated amongst the audience, as well as sung by a quartet of ladies; and concluded by explaining a new method of Gregorian pointing, which could certainly claim the merit of simplicity.

THE GUILD OF ST. CECILIA.

The Guild of St. Cecilia, formed in July, 1891, with the laudable object of utilising music for the alleviation of certain forms of disease, still perseveres in its philanthropic endeavours, and held a meeting of considerable interest on the 20th ult., at 43, Cornwall Gardens, Queen's Gate, by kind permission of Professor Savary D'Odiardi. The proceedings were opened by a short address by Professor D'Odiardi, who formerly held an esteemed position at the Paris Conservatoire, and who related some important experiences on the beneficial results accruing from the institution, in 1860, under his superintendence, of music classes in the French navy, the musical crews being remarkable for better health, greater cheerfulness, and more cordiality between officers and men. The Professor having relinquished the profession of music in favour of that of medicine, was peculiarly fitted to speak on the influence of music on the nervous system. This he said was greater in women than men, and still greater in girls in their teens than in women, while trained musicians were still more susceptible. The physical action of fine music was to quicken or retard the breathing, either of which disturbance from the normal condition, if persisted in, was prejudicial to health. So great, indeed, was the power of the music of Chopin, Schumann, and Brahms that the exclusive and continued study of the works of either of these masters would, in the opinion of the Professor, be most detrimental to anyone of delicate nervous and physical organism. The musical expression of an idea was a kind of mental photograph which produced similar sensations in those who recognised it. If music could thus disturb the normal actions of the body, it followed that the art could also be made in certain cases beneficial. Canon Harford then gave his experience of some of the good results obtained at various hospitals by the performances to patients by trained professional members of the Guild, and after some musical illustrations and some remarks from Sir Benjamin Ward Richardson, M.D., F.R.S., who presided, the meeting terminated.

THE MUSICIANS' COMPANY.

On the 19th ult. the Prince of Wales was presented with a gold medal by the Worshipful Company of Musicians in recognition of his services to the cause of musical education, particularly in connection with the founding of the Royal College of Music. The ceremony took place at Marlborough House, where the Prince received the Master of the Company (Dr. Bridge, of Westminster Abbey), Sir John Stainer (Junior Warden), Messrs. Wilkinson, Collard, May, Warwick, and Jones (members of the Court), Messrs. Otto Goldschmidt, Alfred Littleton, Street, Hoblyn, and Hoyte (members of the Livery), and Mr. J. T. Theobald (clerk).

The Master (Dr. Bridge) first called upon the clerk to read the resolution unanimously adopted at a recent meeting of the Court, namely:—

"That the Worshipful Company of Musicians, in order to express its deep appreciation of the untiring interest shown by his Royal Highness the Prince of Wales in the progress of the art of music in this country, which has resulted in the successful foundation of the Royal College of Music with its liberal endowments in aid of promising talent, respectfully begs his Royal Highness to accept the gold medal struck by the Company for the purpose of encouraging music and musicians. The Company cannot but feel that should his Royal Highness graciously become the first recipient of their offering he would not only confer an honour on them, but would give a prestige and value to their medal which will greatly enhance its value to future holders."

Dr. Bridge then asked permission to explain briefly the circumstances under which the medal had come into existence, and their object in waiting upon the Prince that day. Although but a poor company in point of financial resources, they numbered among their livery many distinguished musicians and amateurs. With a view of giving practical encouragement to music they founded in 1890 a silver medal, to be given annually in rotation to the most distinguished pupils of the three important music schools

of London—the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music. The medal was presented in 1890 to the Royal Academy of Music as the oldest Institution; in 1891 to the Royal College of Music, and in 1892 to the Guildhall School of Music. A gold medal they had never yet presented. They begged his Royal Highness to accept the first of such medals from their hands, in consideration of the very great and beneficial interest which his Royal Highness had taken in the progress of music in this country, by the foundation and endowment of the Royal College of Music, the foundation of the Associated Board, and in other ways. By the acceptance of that medal his Royal Highness would confer a great honour on the members of the Court and Livery of that ancient and loyal company.

Dr. Bridge then handed the medal to the Prince. It was designed by Mr. C. B. Birch, A.R.A., and shows a figure of St. Cecilia and the motto "Harmony." On the reverse are the arms of the company. The medal was enclosed in a velvet case with a suitable inscription.

The Prince of Wales, in reply, said he wished to return his thanks for the kind words of the resolution and for the gift of the very handsome medal. He expressed his best wishes for the progress of music in this country, and said he was much gratified by the recognition which his efforts had met with at the hands of the ancient and interesting Company of Musicians.

The Prince then cordially shook hands with the Master, by whom he was introduced to the Wardens and members present.

MR. HENRY FOWLER BROADWOOD.

Amongst the deaths recorded during the past month, that of the senior partner in the firm of Messrs. John Broadwood and Sons has attracted general attention. Although during the past ten or twelve years he had relinquished active participation in the doings of the house bearing his name, yet his death, when it occurred, came as a shock and reminded the musical world of the eminent position which Mr. Henry Fowler Broadwood, not many years ago, occupied amongst musical instrument manufacturers. He had had, like his father, the advantage of a liberal education. From a private school in France he was sent to Harrow and thence to Trinity College, Cambridge, after which his studies were completed in the University at Heidelberg. On returning to England, he entered with zeal into the practical and theoretical study of pianoforte making, solving with a well-disciplined mind many a knotty mechanical question which had baffled his predecessors. There was undoubtedly in him a strong trait of his great-grandfather, Burkardt Tschudi, the clever harpsichord maker, whose daughter, his grandfather, John Broadwood, married. It was from his great-grandfather that Henry Broadwood derived his heavy eyebrows, his southern eyes, his ever restless nature, and his courtly manner. Yet there was also in him a good deal of the Scotsman, and from his grandfather, John Broadwood, may be said to have come his uncommon shrewdness, his physical strength, and great determination. From his great-grandfather, his grandfather, and his father, one may take it, he inherited his talent and love for musical instrument making. In 1834 he became a partner, and on the retirement of his father, Mr. James Broadwood, he took over the chief direction of the business. From that time until about 1870 Mr. Henry Broadwood was possessed of enough energy for two or three ordinary mortals. To those who knew him he was a remarkable man indeed. His workmen, whilst sometimes feeling acutely his eccentricity and—to them—mistaken determination, regarded him with a reverence bordering on awe. He seemed possessed of two selves. There was Henry Broadwood, the pianoforte maker, and Henry Broadwood, the country squire; and neither self appeared to concern itself about the doings of the other; for whilst he would seldom talk of his fishing or shooting experiences at Great Pulteney Street, he was equally reserved when away from his factory concerning the innumerable experiments and structural alterations in his pianofortes which were ever occupying his mind. Despite his white hair, his activity was that of a young man. He was fond of making sudden descents upon his partners at Great Pulteney Street, and of seeing everybody and no end of instruments within an incredibly short time. After superintending the regulation of, say, a dozen grand pianofortes, he would as suddenly disappear, and two days afterwards a lengthy letter, full of ideas and instructions, would arrive from Scotland. In like manner, he would often visit unexpectedly the manufactory at Westminster, when he would perhaps give a strange order with a latent meaning, but without explanation. His wishes, however, were invariably carried out to the letter and without questioning. It has been frequently averred that because Mr. Henry Broadwood was not in the habit of calling at the Patent Office he made no structural alterations in his instruments. That such an impression is erroneous is entirely disproved by the record kept of thousands of experiments and tests made by him. Not even was Pape, of Paris, whose name, in connection with pianofortes, is attached to over a hundred patents, more brimful of ideas concerning endless structural alterations than Henry Broadwood. His perception of tone-quality was at one time perhaps unique; and in years gone by there were few men who could rival him as a practical acoustician. He had in his mind an ideal tone for his instruments, and to realise that ideal was his constant endeavour. On the acccession of his son, Mr. Henry J. T. Broadwood, he may be said to have practically given up active participation in the business, although, even in his seventieth year, his health and vigour remained unimpaired. Had it not been for an accident which befel him some six years ago, when he was struck on the head by the fall of a Venetian blind in his library, Mr. Broadwood, sen., would in all probability have remained energetic and well for some years yet to come. After that occurrence he gradually became feebler in health. His right hand was affected with palsy, and towards the end his eyesight became very dim. Nevertheless, almost to the last, he possessed remarkable strength for an octogenarian. After a week of fast-declining strength, Mr. Broadwood breathed his last on Saturday morning, the 8th ult, at 8 o'clock. On Tuesday, the 11th ult., his remains were interred in the family vault at Rusper, near Horsham, Sussex. The funeral was largely attended, the little village being more crowded than it had been at any other time within the memory of the oldest inhabitant.

OBITUARY.

We have to announce the following deaths:—

Wilhelm Meyer, composer of part-songs, &c., at Monaco, in his seventy-sixth year.

Adolf Sjödén, a well-known Swedish harp virtuoso, on June 14, at Biel, Switzerland.

Marie Deetz, *née* Brandt, formerly an esteemed operatic singer, on June 24, aged fifty-eight.

Moritz Nabich, formerly a famous trombone virtuoso, on the 4th ult., at Berlin, in his seventy-eighth year.

Otto Bach, for many years Director of the Mozarteum and Chapelmaster at the Cathedral in Salzburg; since 1880 Chapelmaster at the Neue Votivkirche in Vienna; composer of several operas, symphonies, masses, chamber music, a requiem, &c. He died at Salzburg on the 3rd ult., aged sixty. He was born on February 9, 1833, at Vienna, and married to the widow of Heinrich Marschner, the composer of "Hans Heiling."

C. Albrecht, at Moscow, on June 26; professor at the local Royal Conservatoire, aged sixty-six. His father conducted the first performance of Glinka's "Russlan and Ludmila."

Henri Herold, well-known violin virtuoso, on the 6th ult., at Berlin.

K. A. G. Riccius, composer of songs, incidental music to plays, ballets, &c., for several decades director of the Choir and conductor of light opera at the Dresden Court Theatre, on the 8th ult., at Dresden, aged sixty-three.

Georg Heine, favourite opera singer, on the 9th ult., at Frankfort-on-the-Maine.

Felix Battanchon, excellent violoncello player at the Grand Opéra, Paris, aged seventy-nine, one of the founders of the "Association des artistes musiciens." He was also known as a virtuoso on the now obsolete baryton, the stringed instrument for which Haydn composed 175 compositions.

A. Plunder, at Dresden; excellent flautist, for forty years member of the royal orchestra; one of the best known and most esteemed characters of musical life in the Saxon capital.

Max Heynderickx, a talented pianist, professor at the local Conservatoire; at Ghent, on June 14, aged sixty-nine.

Ottomar Backhaus, for many years first contrabassist at the Stadt-Theater and the famous Gewandhaus Concerts of Leipzig, on June 29, at Homburg.

J. B. Litzau, an esteemed organist and composer, at Rotterdam, on the 17th ult., in his seventieth year.

Johann Karl Fendrich, at Villingen, in the Black Forest, on the 10th ult., aged sixty; principal of the Baden Government School of Musical Instrument-making. As a young man he played in the Zürich Theatre as an amateur flautist; he went to the Leipzig Conservatoire on the advice of Wagner, who gave him a letter of introduction to Moritz Hauptmann. Later on he became a pupil of Liszt, Josef Strauss, Marx Dehn, &c.

Antonio Ghislanzoni, on the 16th ult., at Caprino-Bergamasco, in Lombardy, aged sixty-eight. He was in turns opera singer, journalist, soldier, poet, novelist, and playwright. His name is best known as the author of the book of Verdi's "Aïda," besides which he wrote some seventy or eighty other librettos, many of them of great excellence.

Antonio Superchi, on the 5th ult., at Parma, aged seventy-six. At one time he was well known as an operatic singer; as such he created the part of *Charles V.* in Verdi's "Ernani." In 1847 he appeared in London. He was lately Inspector of the Theatre Royal, Parma.

Gabriel Balart, at Barcelona, on the 5th ult., aged sixty-nine; director of the local Conservatoire of Music, and composer of a number of popular "Zarzuelas" (operettas) and two symphonies, entitled "Concepcion" and "La Caceria." He was a pupil of Alard, Carafa, and others, and was highly esteemed in his country.

Stembridge Ray, at 230, Paisley Road, West, Glasgow, on June 29; professor of music, aged seventy.

John Fulcher, at Glasgow, on the 10th ult., after a lingering illness; professor of music, composer of "Where has Scotland found her fame?" and other popular songs, in his sixty-third year.

MUSIC IN BRISTOL.

(From our own Correspondent.)

There has been little public musical activity in Bristol during the month, although preparations for the approaching season have gone on steadily. The Festival choir has been hard at work, and on June 26 Sir Charles Hallé came to Bristol to conduct a rehearsal of Schumann's "Paradise and the Peri" and portions of Wagner's "Flying Dutchman," which are in the scheme for the triennial Festival to be holden in October.

On the 13th ult. the annual meeting of the Bristol Musical Association (Saturday Popular Concerts) was held, under the presidency of Canon Ainger. An encouraging report was presented, which showed that although, as regarded the finances, there was a debit balance, useful and far-reaching work had been done by the Society, whose existence had been more than justified. The occasion was embraced for presenting an illuminated address and a purse of 120 sovereigns to Mr. George Gordon, the Hon. Conductor, for his continuous and zealous labours since the formation of the Society. It was resolved to continue the Concerts in October.

The annual meeting of the Bristol Choral Society was held on the 14th ult., when the report presented referred with satisfaction to the finished performances that had been given of the various works brought forward by the Society, and with regret to the financial loss sustained on the last Concert. The officers were elected, and a high tribute of praise was paid to Mr. George Riseley, the Conductor.

The only actual public musical performances have been the open-air Concerts given by the Bristol and Clifton Band.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Not a single Concert or indoor musical performance has taken place here during the past month, and matters may be expected to stagnate to an equal extent during the next few weeks. Neither is there anything announced as to the intentions of local societies for next season further than that to the list of choral works already given the Philharmonic choristers are to have placed in their hands at an early date Dr. Hubert Parry's "Blest Pair of Sirens." *Apropos* of this subject, general congratulation is being expressed that after such a lengthy period of comparative inertness the premier Society is waking up to a sense of its responsibilities. This is emphasised all the more owing to the fact that important symphonic novelties—novelties to Liverpool at least—are under discussion, and but little doubt exists that the progressive policy thus suggested will be still further pursued by the directorate.

After a sharp discussion in the City Council over the question of Sunday music in the parks, the advancing party carried the day by twenty-four votes to fourteen, the majority including the Lord Mayor. The Sunday Society, who were the applicants for the permission in question, are naturally jubilant at this result, and the first performance took place on the 23rd ult., in Sefton Park, an excellent military band being specially recruited for the occasion by Mr. G. C. Smith, one of the leading bandmasters of the district. On the 30th ult. another such open-air Concert was announced in Wavertree Park, and during the whole of the present series the performances will alternate between these two places. An important experiment will thus have been tried, and as to its happy results there can be but little question. The whole expense of the six musical afternoons is being borne by the funds of the Liverpool Sunday Society.

The fourth quarterly meeting of the newly formed Welsh section of the Incorporated Society of Musicians was held at Chester on the 18th ult. Mr. C. Mellodew Lees, of Conway, was announced to preside, the business having been as usual arranged by Mr. Westlake Morgan, of Bangor, the Honorary Secretary.

The annual statement of the Liverpool and Provincial Musicians' Friendly Society has just been issued, and proves this useful and beneficent organisation to be in a flourishing condition. Its business is managed by a few practical musicians without any office expenses worth speaking of, the total cost of management for a year being only £15. On the other hand, upwards of £117 has been spent in sick pay and funerals and there still remains in hand the handsome balance of over £1,259. The example of this Society might well be extensively copied elsewhere.

The annual meeting of the Runcorn Musical Society was held on the 18th ult., when a balance sheet showing a welcome profit was unfolded. Mr. F. H. Crossley was re-appointed Conductor.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The annual Festival Service of the North-East Cathedral Choir Association, a Society comprising the Cathedral choirs of York, Durham, Ripon, and Wakefield, was held on the 13th ult. in York Minster. The Association has always made it its special aim not only to improve the church music of the Northern Province, but to encourage the art of composition by producing the works of living musicians, and on the present occasion a Cantata, specially written for the occasion by Dr. Naylor, the highly-esteemed Organist of York Cathedral, formed the Anthem. "Manna" is the successor of two similar works—"The Brazen Serpent" and "Meribah"—written for previous meetings of the Association, and forms with them a sacred trilogy on the subject of the wanderings of the Israelites in the wilderness. The librettist, the Rev. J. P. Metcalfe, has compiled his book entirely from Scripture, and the music is laid out for five principal vocalists (a treble, tenor, and three basses), the words of *Moses* being allotted to the tenor, and those of *Aaron* to a bass, while the singular and striking combination of three basses (without accompaniment) is reserved for the words of the *Lord*, promising the gift of bread from heaven. The choruses, in which the composer's strength lies, are in four parts, and the accompaniments are for organ only. Dr. Naylor's excellent musicianship is, as has been suggested, seen to the greatest advantage in the

choral portions of the cantata, which are in many instances marked by exceptional power. The opening chorus, "Thus saith the Lord," and one in six-eight time, "Ye shall go out with joy," are pleasant and full of "go," while the elaborate final chorus, a fugue founded on four subjects, and, above all, the powerful and expressive chorus "Would to God we had died," are remarkable for their vigour. The performance, under the composer's conductorship, was excellent, and indeed, when the fact is taken into consideration that only one hour's full rehearsal was practicable, it was remarkable for its precision. The chorus, it should be added, numbered about 630 voices, including many parochial choirs in addition to the nucleus of Cathedral choirs. Dr. Armes, of Durham, and Dr. Crow, of Ripon, shared the task of accompanying the service and the cantata.

On St. Peter's Day, June 29, the Dedication Festival of the Leeds Parish Church was celebrated by a Special Service, of which Benedict's Oratorio "St. Peter" formed the principal feature. Ever since the days of Dr. Hook, the "great vicar," who brought S. S. Wesley to Leeds, the music of the Parish Church has been famous, and the excellent choir, supplemented for the occasion, did ample justice to Benedict's pleasant, if not particularly powerful or original music. The only accompaniment was that of the organ, which was, however, very ably handled by the Organist, Mr. Alfred Benton.

MUSIC IN CHICAGO.

(From our own Correspondent.)

The month of June has been very rich in choral and other vocal productions; in fact, these have rather dominated the orchestral and solo performances. The advent of the month brought the Russian choir, under Madame Lineff, who has acquired well-deserved praise for the admirable drill and, as a consequence, excellent results obtained. Their selections include every class of Russian Folk-Song—dance, wedding, recruiting, &c.; and their value at the present time lies largely in the fact that they are germane to the much-mooted question of national songs as the basis of new orchestral and other forms of musical expresson. The voices are well balanced, of good quality, and the musical intelligence shown is of a high order.

June 14 was marked by an excellent performance of the leading numbers from Handel's "Messiah," enlisting the services of the Apollo Club of Chicago (600 voices), Edward Lloyd (tenor), E. F. Bushnell (bass), Mrs. Agnes Thomson (soprano), Mrs. Christine Neilson Drier (contralto). The great tenor Aria "Thou shalt dash them" was received with special favour, as was Mr. Bushnell's heroic singing of "Why do the nations." The chorus work was well done, and the massing of so great a body of singers in the Festival Hall was extremely effective.

The interpretation of Bach's "St. Matthew" Passion was neither so happy nor so successful, although attended by a large audience. This stupendous work of the great master presents difficulties which neither soloists nor chorus had adequately conquered. The necessary "cuts" led to an unhappy musical result, and the blurred tones of the singers plainly showed a nervousness and uncertainty far from satisfactory. It was wisely determined that the conditions were not favourable for a second attempt, and Mendelssohn's "Song of Praise" and Rossini's "Stabat Mater" were substituted with happier results. At this Concert Mrs. Genevra-Johnstone Bishop was the soprano, Mr. Lloyd, tenor, and Mr. Gardner S. Lamson, bass.

The three days, June 21, 22, and 23, were "Festival Days" for the Western Choral Societies, and brought together the Cincinnati, Minneapolis, St. Paul, Milwaukee, and St. Louis Choral Societies in a full programme, embracing "The Utrecht Jubilate," "St. Paul," "A Stronghold sure," and parts of "Judas Maccabæus," Berlioz's "Requiem Mass," and "Lohengrin." A very pleasing feature of the month's music has been the Ballad Concerts, in which Mr. Lloyd has greatly delighted the audience, always very large on these occasions, by his beautiful interpretation of "Tom Bowling," "The Message," "Come into the Garden, Maud." Mr. Lloyd has also given great pleasure in his Oratorio work, being the only tenor soloist thus far engaged.

A Concert of exceptional interest was given, on the 9th ult., by the Chicago Columbian Chorus, the programme being mainly devoted to selections from Gluck's "Orpheus" and a repetition of the last movement of Mr. Chadwick's Columbian Ode, which was given on the Opening Day of the Exposition. In both of these works the soloist was Mrs. Katherine Fisk, who has already made a favourable impression on London audiences. Mrs. Fisk's rendering of the part of *Orpheus* was of the highest excellence, and her singing of the recitative "Ye frowning ministers" was full of dramatic intensity. The work of chorus and orchestra combined to render the occasion noteworthy.

For the ensuing month the Concerts will be entirely repetitions of the great Oratorios, &c., previously given, the variations being in the line of new Orchestral and Instrumental Compositions. Our German fellow-citizens have engaged with enthusiasm in the Exposition Music, and two Concerts of unusual excellence have been given by the Arion of Brooklyn and the Liederkranz of New York respectively. With the latter came Miss Lillian Blauvelt, soprano, and Mr. Conrad Behrens, bass, both popular artists in all our great cities. Later works announced for performance are the "Creation" and "Elijah." It is hoped that the last work of Mr. H. W. Parker, "Hora Novissima," will be selected for performance later on, though the details have not yet been arranged.

The Exhibition is becoming more popular every day; vast numbers are coming, and the promised reduction of railroad rates will have a beneficial effect upon the attendance. The musical features are at once an attraction and an education, and the constantly increasing audiences bear witness to the interest and pleasure felt by the people in this matter.

The season in New York ended with the five Concerts given by the Symphony and Oratorio Societies, under Mr. Walter Damrosch, who had the assistance of Madame Materna, Miss Lillian Blauvelt, Mr. W. H. Rieger, Mr. Emil Fisher, and Mr. Ericksen F. Bushnell. The first Concert consisted entirely of selections from Wagner's music-dramas, the second was an exceptionally pleasing performance of "Elijah"; both Concerts received high praise. Then, as usual in warm weather, New York returned to light opera, Roof Garden Concerts, and Vaudeville.

A recent addition to the literature of music calls for notice. Mr. Henry T. Finck, the accomplished musical critic of the *New York Evening Post*, has given to the world one of the most complete and voluminous among the many biographies of Richard Wagner, dealing in a vivid and attractive way with the life and work of the great tone-master. Much new matter has been accumulated by Mr. Finck, which throws great light upon his theories, method of composition, &c.

The Musical Congress now in session in connection with the Exposition has elicited some valuable discussion, growing out of the papers presented by noted authorities who deal with the subject of musical education in its many aspects. Mr. H. E. Krehbiel, of the *Tribune*, read recently a valuable paper on American Folk-Song, with vocal illustrations taken from the old melodies of the negro slaves. Miss Alice Fletcher, who has spent much time among the Indians, treated the question of "Indian Songs" very fully, and a native Indian furnished vocal examples of the different classes. These papers, with others treating of cognate themes, will doubtless be issued in permanent form, and will not be the least among the many valuable results accomplished by the Columbian Exposition.

The National Temperance Choral Union Fête at the Crystal Palace, on the 4th ult., boasted three choral contests, as well as a couple of gigantic choral gatherings on the Handel orchestra. At the earlier Concert Mendelssohn's "As the hart pants," "But as for His people" ("Israel in Egypt"), and "The Lord is a Man of war," sung by massed voices, were steadily rendered, under the *bâton* of Mr. James A. Birch. The setting by R. J. S. Stevens of "Blow, blow, thou winter wind," was also a creditable performance. The sacred and secular elements were again united at the later Concert, the genius of Handel being in this instance exemplified by "And the glory of the Lord"

O God, who is like unto Thee!

HARVEST ANTHEM.

Words from the Psalms of David. Composed by MYLES B. FOSTER.

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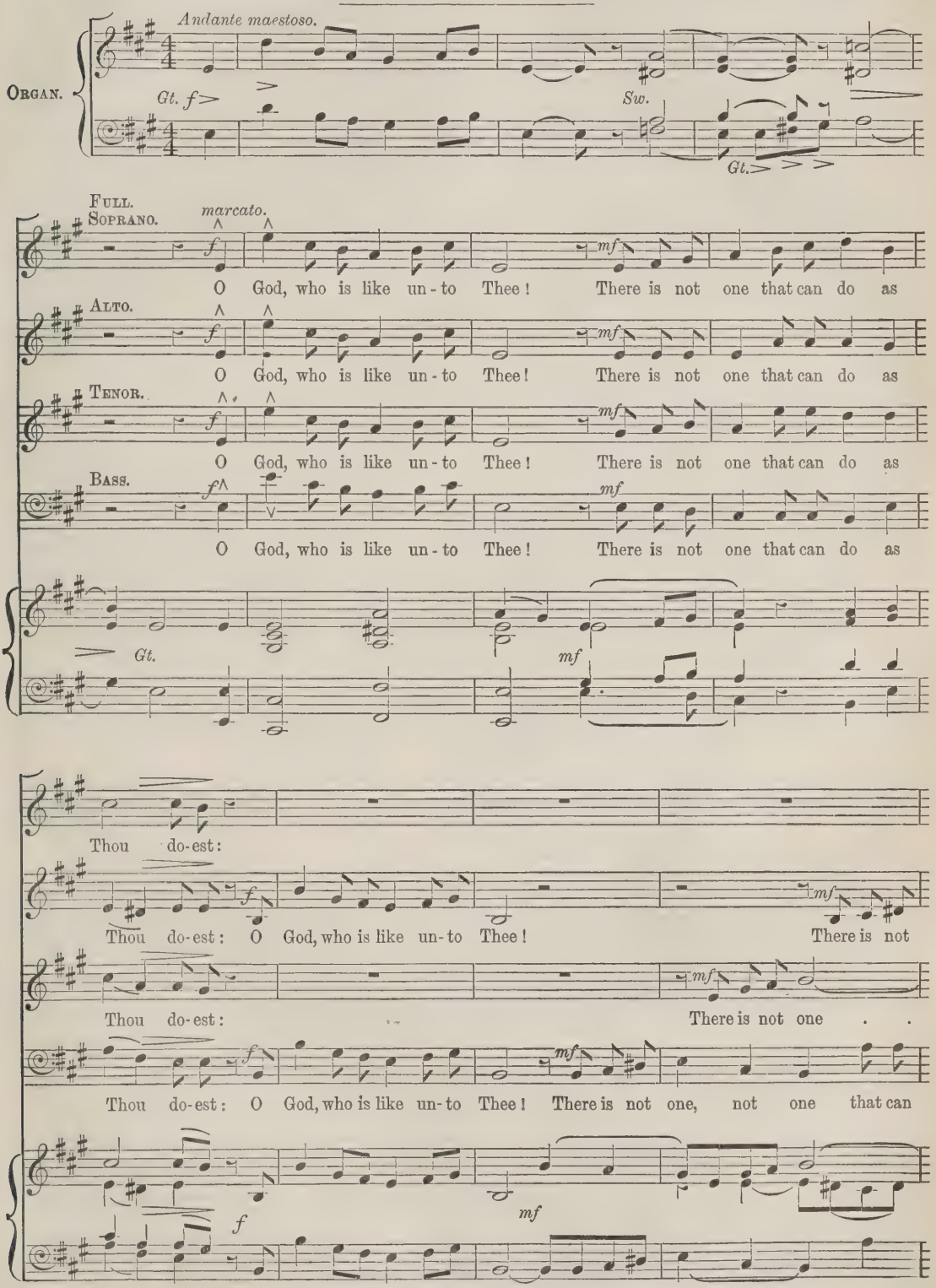
Andante maestoso.
ORGAN.
Gt. f
Sw.
Gt.
FULL.
SOPRANO.
marcato.
O God, who is like un-to Thee! There is not one that can do as
ALTO.
O God, who is like un-to Thee! There is not one that can do as
TENOR.
O God, who is like un-to Thee! There is not one that can do as
BASS.
O God, who is like un-to Thee! There is not one that can do as
Gt.
Thou do-est:
Thou do-est: O God, who is like un-to Thee! There is not
Thou do-est: There is not one . .
Thou do-est: O God, who is like un-to Thee! There is not one, not one that can

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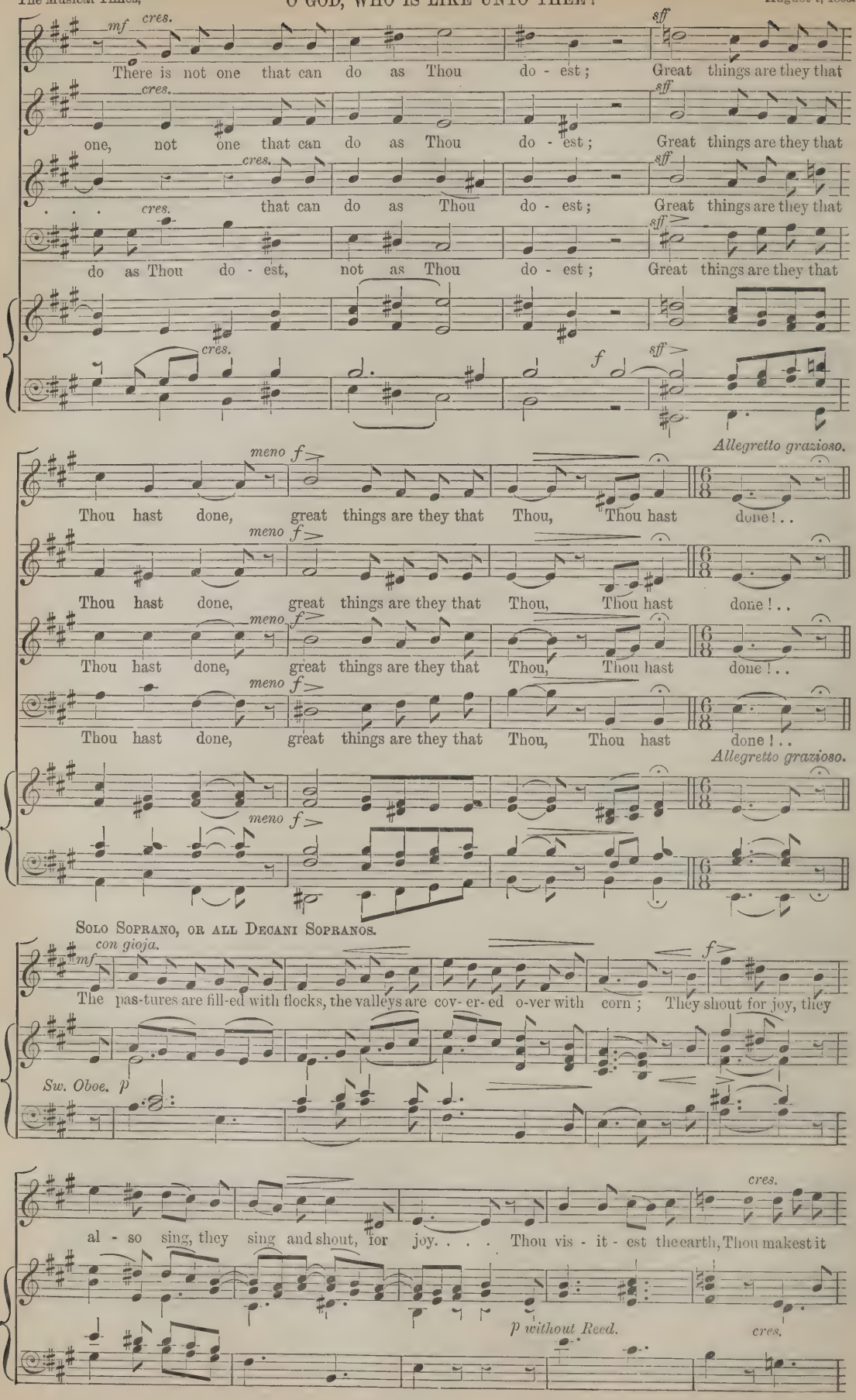
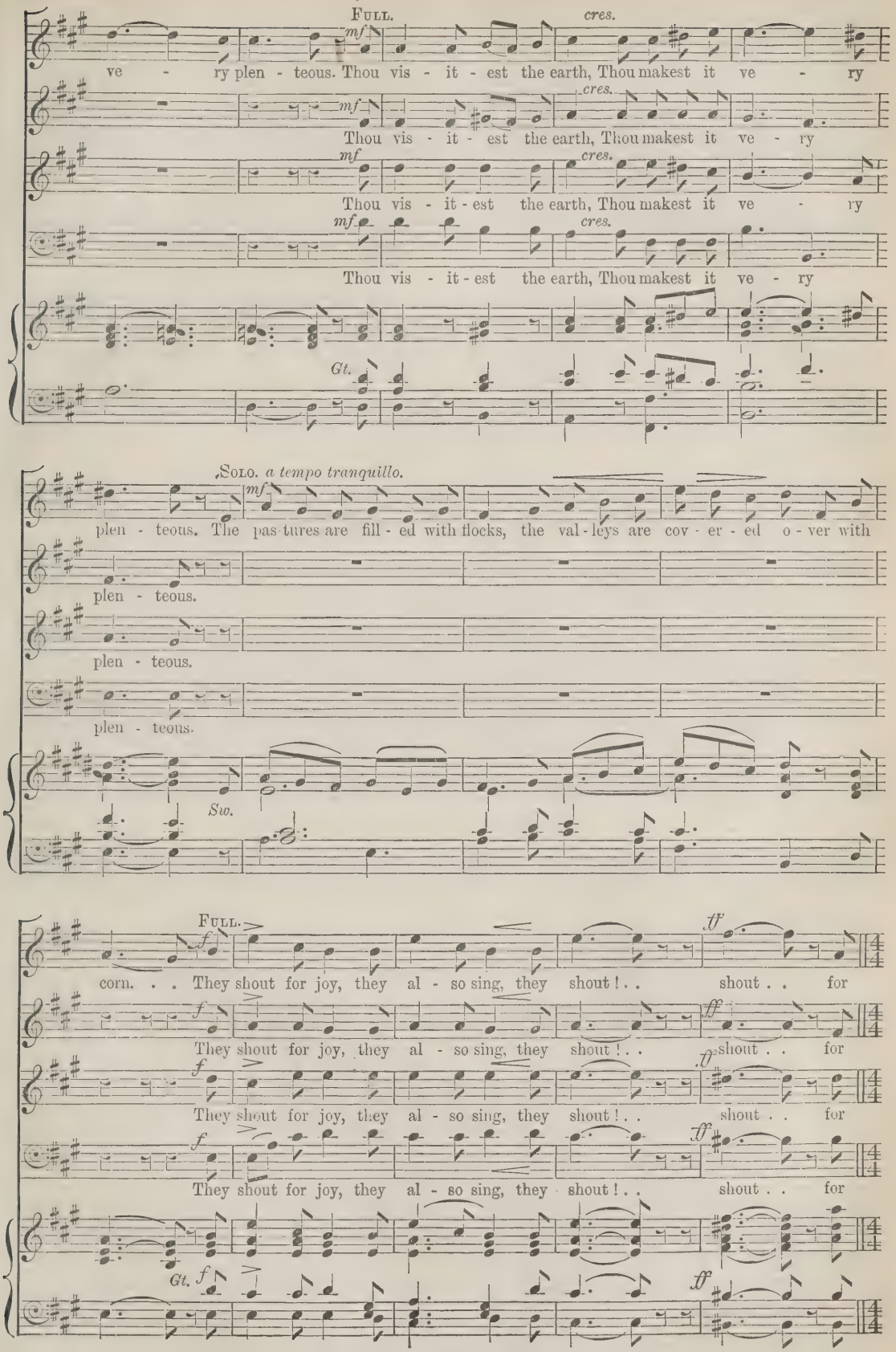
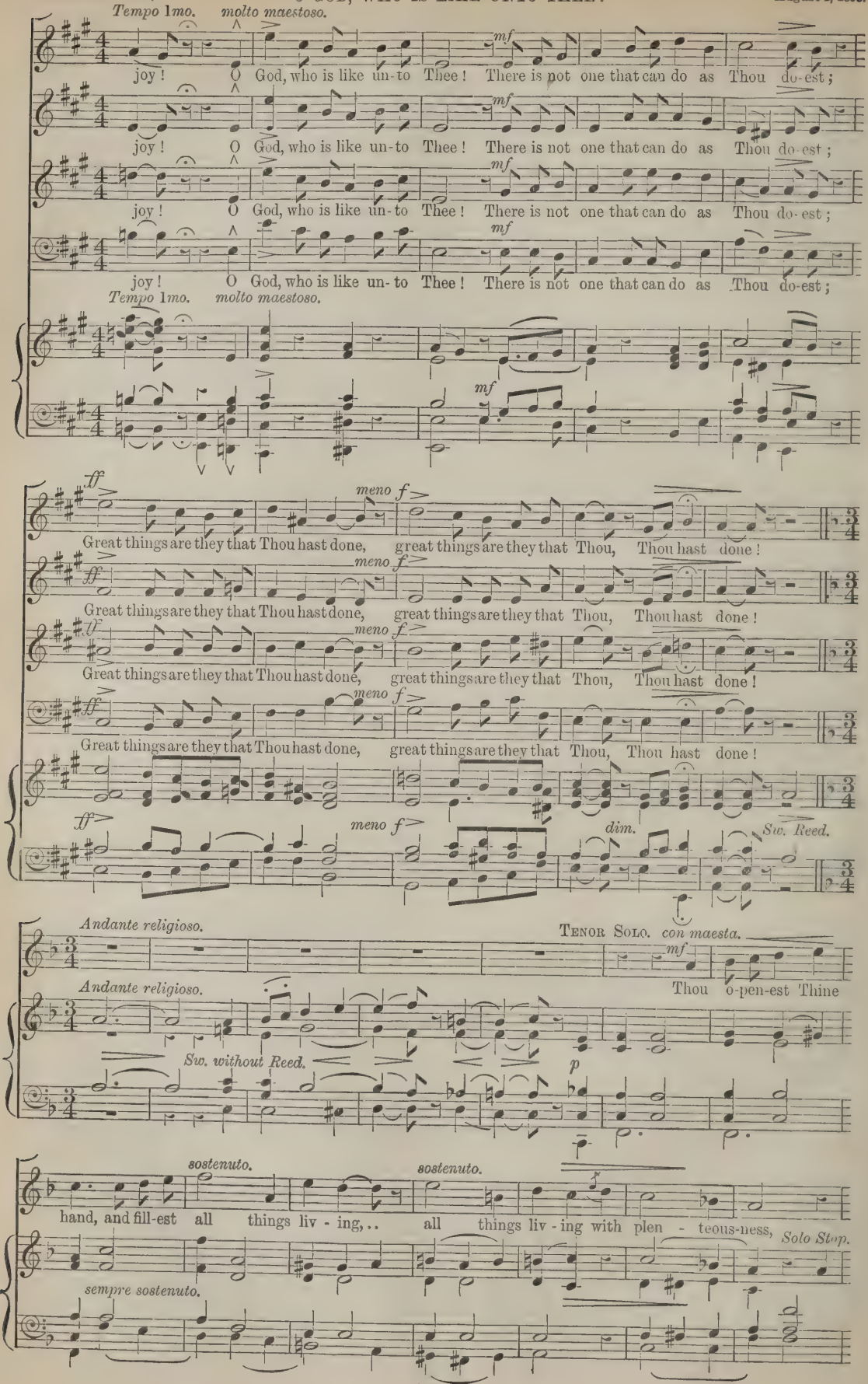
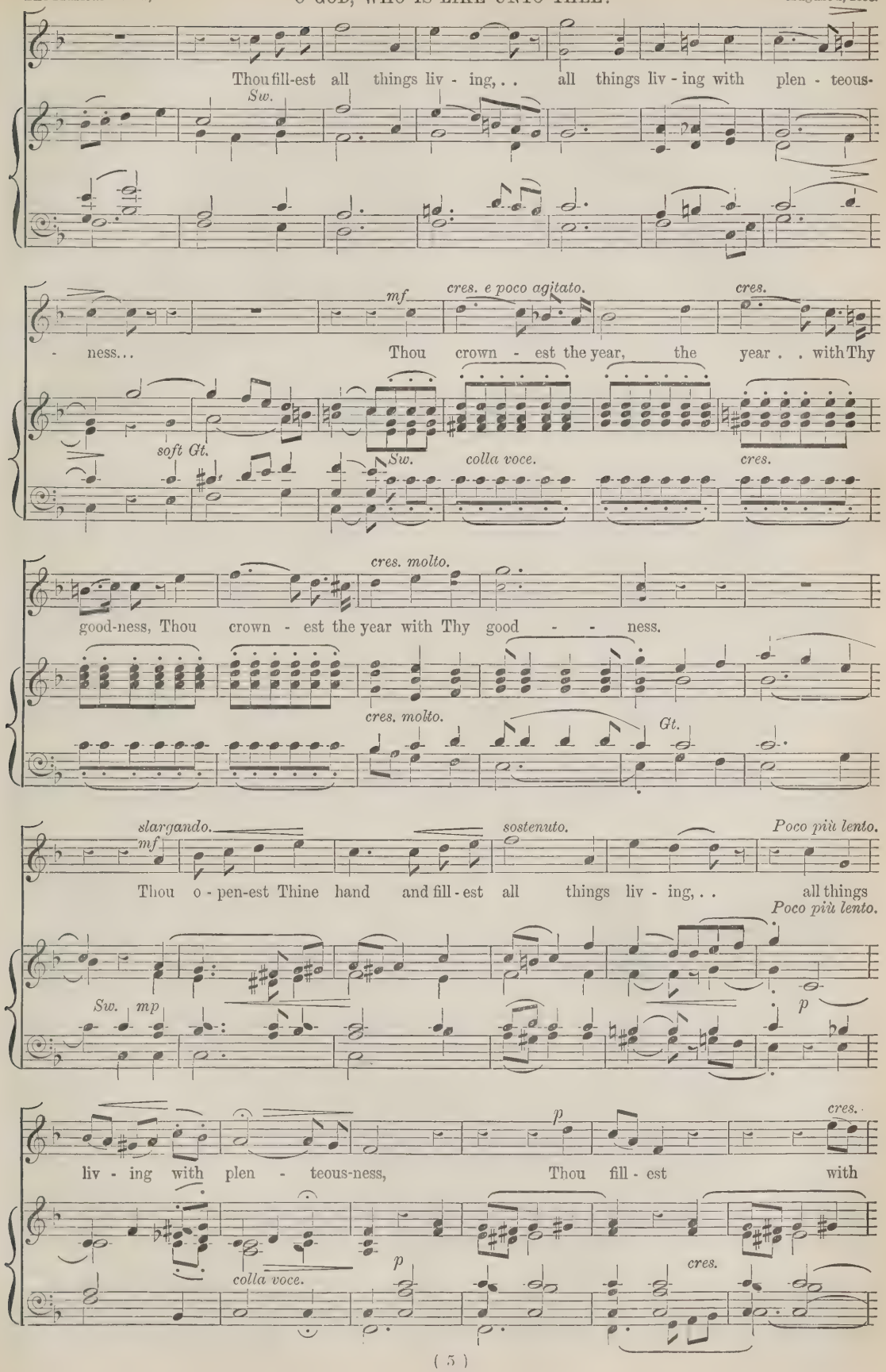
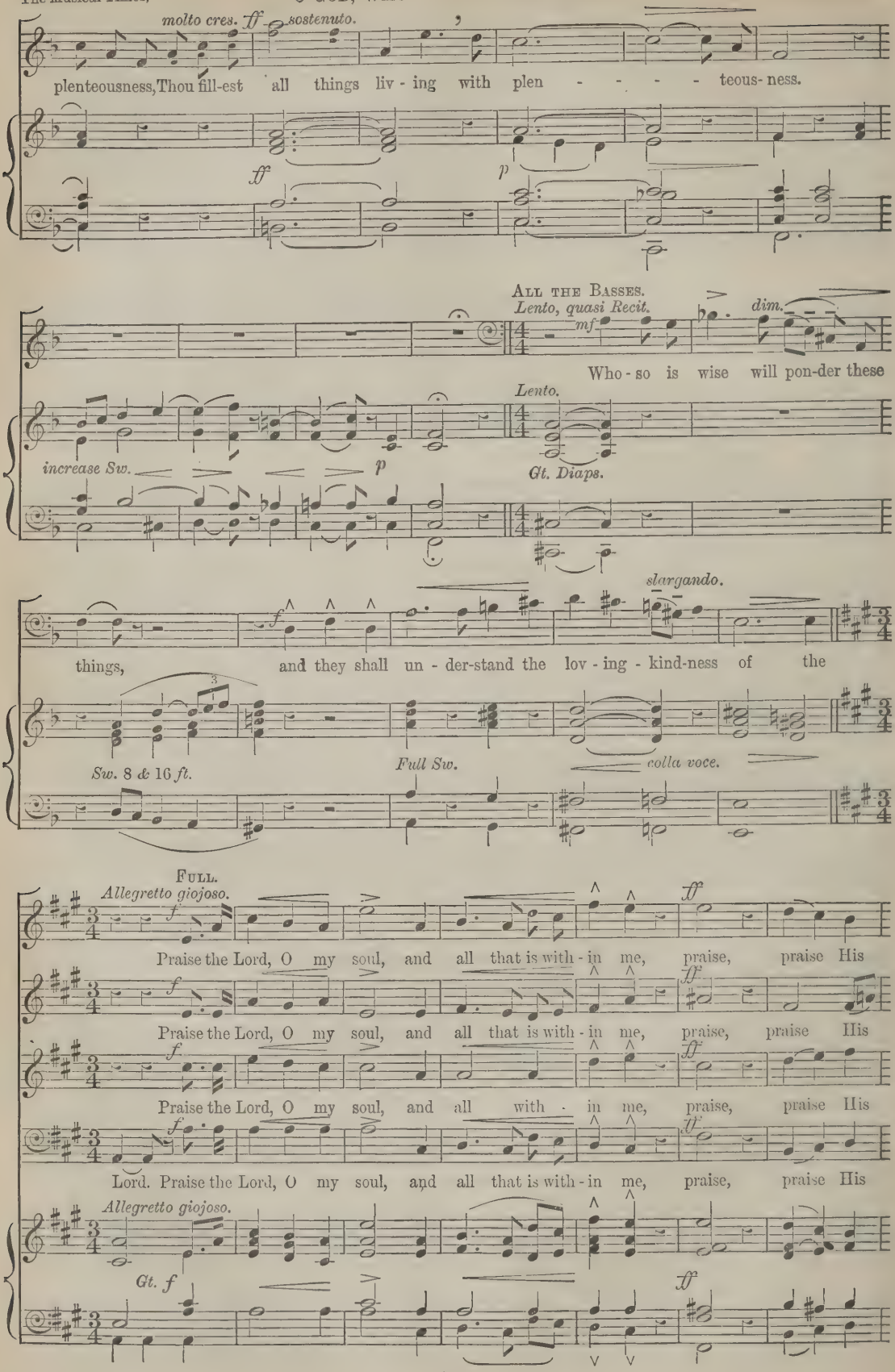
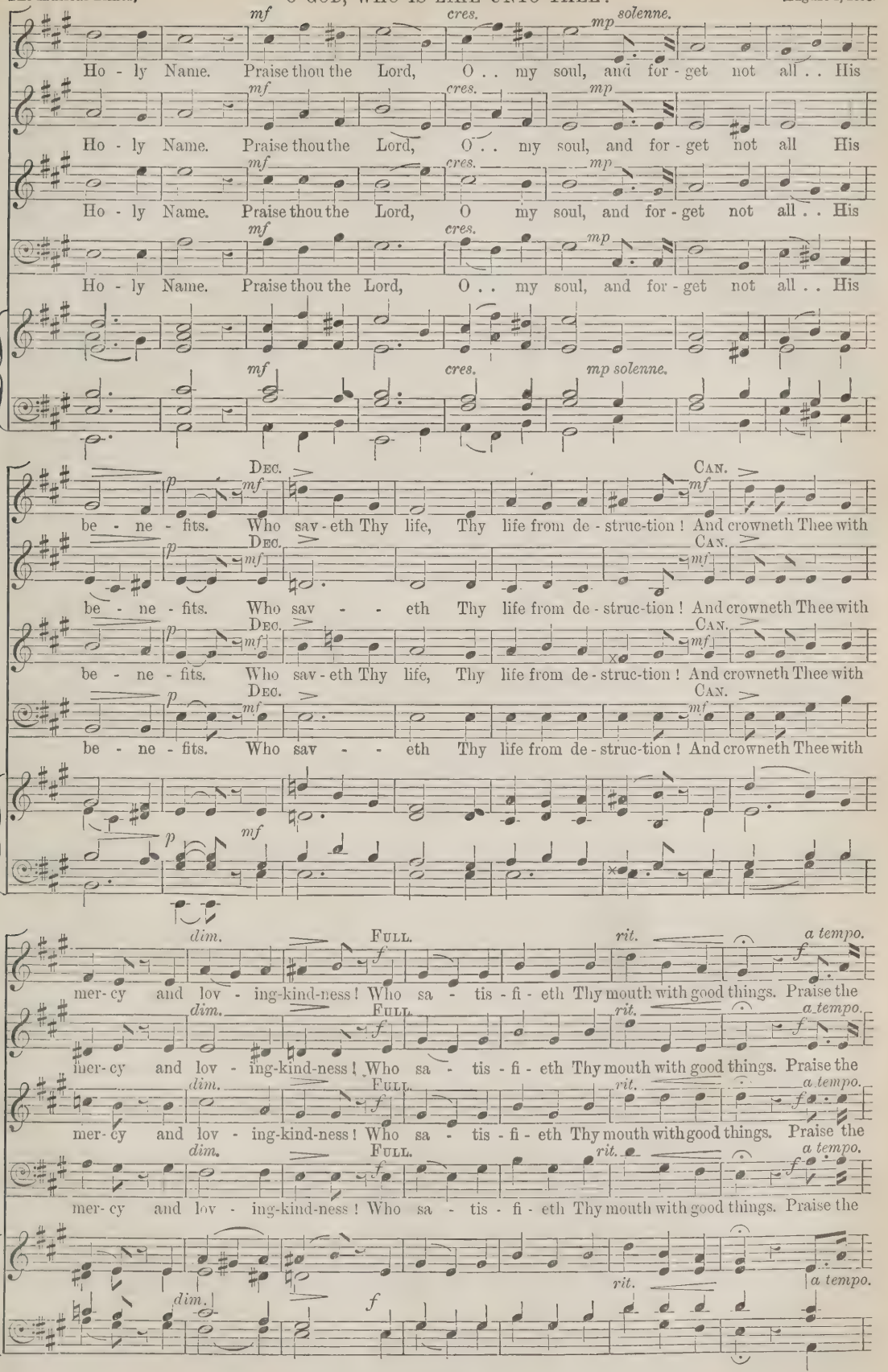

mf cres.
There is not one that can do as Thou do - est;
sff
Great things are they that
one, not one that can do as Thou do - est;
. . . that can do as Thou do - est;
do as Thou do - est, not as Thou do - est;
f
meno f
Allegretto grazioso.
Thou hast done, great things are they that Thou, Thou hast done!..
Solo Soprano, or all Decani Sopranos.
con gioja.
The pas-tures are fill-ed with flocks, the valleys are cov- er- ed o-ver with corn; They shout for joy, they
Sw. Oboe. p
al - so sing, they sing and shout, for joy. . . . Thou vis - it - est the earth, Thou makest it
p without Reed.

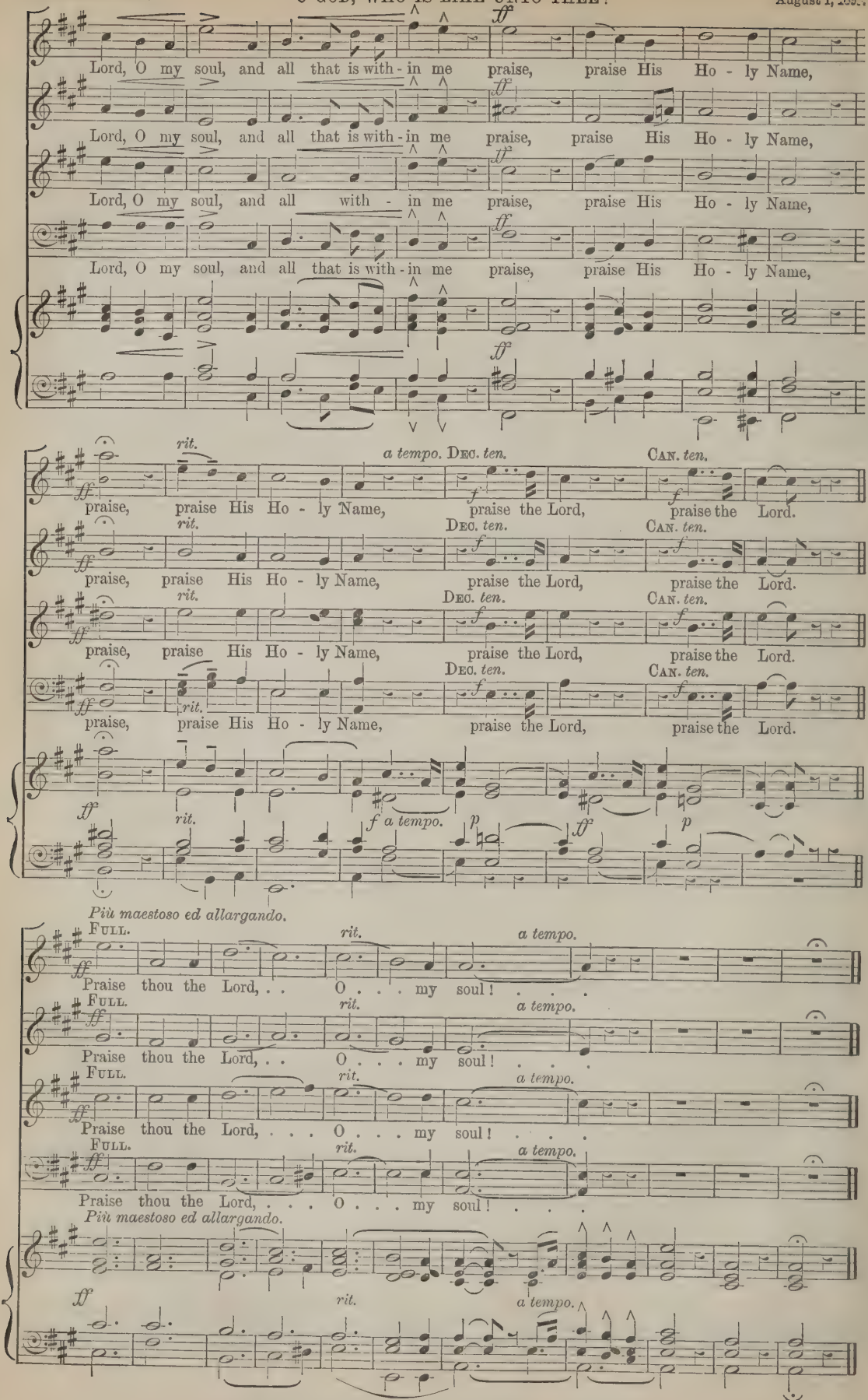

Full.
mf
cres.
ve - ry plen - teous. Thou vis - it - est the earth, Thou makest it ve - ry
Thou vis - it - est the earth, Thou makest it ve - ry
Thou vis - it - est the earth, Thou makest it ve - ry
Thou vis - it - est the earth, Thou makest it ve - ry
Gt.
Solo. a tempo tranquillo.
plen - teous. The pas-tures are fill - ed with flocks, the val - leys are cov - er - ed o - ver with
plen - teous.
plen - teous.
plen - teous.
Sw.
Full.
f
ff
corn. . . They shout for joy, they al - so sing, they shout! . . shout . . for
They shout for joy, they al - so sing, they shout! . . shout . . for
They shout for joy, they al - so sing, they shout! . . shout . . for
They shout for joy, they al - so sing, they shout! . . shout . . for
Gt.


Tempo 1mo.
molto maestoso.
mf
joy! O God, who is like un-to Thee! There is not one that can do as Thou do-est;
joy! O God, who is like un-to Thee! There is not one that can do as Thou do-est;
joy! O God, who is like un-to Thee! There is not one that can do as Thou do-est;
joy! O God, who is like un-to Thee! There is not one that can do as Thou do-est;
Tempo 1mo.
molto maestoso.
mf
ff
meno f
Great things are they that Thou hast done, great things are they that Thou, Thou hast done!
Great things are they that Thou hast done, great things are they that Thou, Thou hast done!
Great things are they that Thou hast done, great things are they that Thou, Thou hast done!
Great things are they that Thou hast done, great things are they that Thou, Thou hast done!
ff
meno f
dim.
Sw. Reed.
Andante religioso.
Tenor Solo.
con maesta.
mf
Thou o-pen-est Thine
Andante religioso.
Sw. without Reed.
p
sostenuto.
sostenuto.
hand, and fill-est all things liv - ing,.. all things liv - ing with plen - teous-ness,
Solo Stop.
sempre sostenuto.


Thou fill-est all things liv - ing, . . all things liv - ing with plen - teous-
Sw.
- ness...
mf
cres. e poco agitato.
cres.
Thou crown - est the year, the year . . with Thy
soft Gt.
Sw.
colla voce.
cres.
cres. molto.
good-ness, Thou crown - est the year with Thy good - - ness.
cres. molto.
Gt.
slargando.
mf
sostenuto.
Poco più lento.
Thou o - pen-est Thine hand and fill - est all things liv - ing, . . all things
Poco più lento.
Sw.
mp
p
liv - ing with plen - teous-ness, Thou fill - est with
p
cres.
colla voce.
p
cres.


molto cres.
ff
sostenuto.
plenteousness, Thou fill-est all things liv - ing with plen - - - - teous- ness.
ff
p
All the Basses.
Lento, quasi Recit.
mf
dim.
Who - so is wise will pon-der these
Lento.
increase Sw.
p
Gt. Diaps.
slargando.
f
things, and they shall un - der-stand the lov - ing - kind-ness of the
Sw. 8 & 16 ft.
Full Sw.
colla voce.
Full.
Allegretto giojoso.
f
Praise the Lord, O my soul, and all that is with - in me, praise, praise His
ff
Praise the Lord, O my soul, and all that is with - in me, praise, praise His
Praise the Lord, O my soul, and all with - in me, praise, praise His
Lord. Praise the Lord, O my soul, and all that is with - in me, praise, praise His
Allegretto giojoso.
Gt. f
ff


mf cres. mp solenne.
Ho - ly Name. Praise thou the Lord, O . . my soul, and for - get not all . . His
Ho - ly Name. Praise thou the Lord, O . . my soul, and for - get not all His
Ho - ly Name. Praise thou the Lord, O my soul, and for - get not all . . His
Ho - ly Name. Praise thou the Lord, O . . my soul, and for - get not all . . His
mf cres. mp solenne.
Dec. Can.
be - ne - fits. Who sav - eth Thy life, Thy life from de - struc-tion ! And crowneth Thee with
be - ne - fits. Who sav - - eth Thy life from de - struc-tion ! And crowneth Thee with
be - ne - fits. Who sav - eth Thy life, Thy life from de - struc-tion ! And crowneth Thee with
be - ne - fits. Who sav - - eth Thy life from de - struc-tion ! And crowneth Thee with
dim. Full. rit. a tempo.
mer- cy and lov - ing-kind-ness ! Who sa - tis - fi - eth Thy mouth with good things. Praise the
mer- cy and lov - ing-kind-ness ! Who sa - tis - fi - eth Thy mouth with good things. Praise the
mer- cy and lov - ing-kind-ness ! Who sa - tis - fi - eth Thy mouth with good things. Praise the
mer- cy and lov - ing-kind-ness ! Who sa - tis - fi - eth Thy mouth with good things. Praise the


Lord, O my soul, and all that is with - in me praise, praise His Ho - ly Name,
Lord, O my soul, and all that is with - in me praise, praise His Ho - ly Name,
Lord, O my soul, and all with - in me praise, praise His Ho - ly Name,
Lord, O my soul, and all that is with - in me praise, praise His Ho - ly Name,
ff
rit.
a tempo.
Dec. ten.
Can. ten.
f
praise, praise His Ho - ly Name, praise the Lord, praise the Lord.
praise, praise His Ho - ly Name, praise the Lord, praise the Lord.
praise, praise His Ho - ly Name, praise the Lord, praise the Lord.
praise, praise His Ho - ly Name, praise the Lord, praise the Lord.
f a tempo.
p
Più maestoso ed allargando.
Full.
Praise thou the Lord, . . O . . . my soul! . . . .
Praise thou the Lord, . . O . . . my soul! . . . .
Praise thou the Lord, . . . O . . . my soul! . . . .
Praise thou the Lord, . . . O . . . my soul! . . . .

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("Messiah") and "Then round about the starry throne" ("Samson"). In the contest for choirs of from seventy to a hundred voices the Wellingborough Temperance Choral Society (Conductor, Mr. J. E. Cutlan) was first, and the Cardiff Blue Ribbon Choir second. The South London Temperance Choir (Conductor, Mr. W. Seemer Betts) won the first prize, and the Nottingham Tabernacle Choir the second, for choirs numbering from forty to sixty. In the class for choirs of from twenty to forty voices, the Clapton Park Sunday School Band of Hope body (Conductor, Mr. J. H. Parish) was considered superior to the Lake Road (Portsmouth) Band of Hope Choir.

On the 4th ult., at Barnard's Inn, Mr. Dolmetsch brought his all too short series of Concerts to a close with a selection from the works of John Sebastian Bach. These comprised the Suite in B minor for flute, strings, and harpsichord; the Concerto in D for flute, violin, and harpsichord, with string quartet accompaniment; the Sonata in A for violin, harpsichord, and viola da gamba; the Fantasia Chromatica and Fugue for clavichord; various smaller pieces for violoncello and for lute, and three vocal pieces with accompaniments for various instruments. Miss Hélène and Mr. Arnold Dolmetsch, Miss A. Milne, Mr. J. A. Milne, and Mr. W. A. Boxall were responsible for the stringed instruments; the flute was in the safe hands of Mr. A. P. Vivian, Miss Florence Monk was the vocalist, and the harpsichord and clavichord were respectively played by Miss Ethel Davis and Mr. A. J. Hipkins. The last-named gentleman's performance of that wonderful work, which the late Sir G. A. Macfarren spoke of as the "prophecy of all that is accomplished in the music of the present and all that can be possible in the music of the future—the Chromatic Fantasia" was *the* feature of the Concert, and was so highly appreciated that an encore—in the shape of the first Prelude from the "Forty-eight"—had to be given.

Mr. John Thomas's annual Concert, by reason of the prominence given to the instrument of which he is such an able professor, had attractions of a special nature that were not ignored by the music-loving public. At St. James's Hall, on June 28, a band of twenty-four harps, played by young ladies, assembled on the orchestra, and with much precision and unanimity of feeling gave arrangements of the "Marche Solennelle" of Gounod and the "Marche Funèbre" of Chopin, as well as a new Minuet and Trio from the pen of Mr. H. J. Timothy. These essays were warmly applauded by the large audience. Besides playing solos to which his name was attached, Mr. Thomas accompanied some of the songs, among them his elegant setting of Byron's "There be none of Beauty's daughters," the vocal portion of which was rendered with such charm by Mr. Ben Davies as to obtain an encore. Others who had no cause to complain of the reception accorded their efforts were Miss Catherine Williams (the John Thomas Welsh scholar at the Royal Academy of Music), Mrs. Mary Davies, Miss Mary Thomas, Mdlle. Clara Eissler, Mr. Dyved Lewys, and Mr. Edward Owen.

Signorina Estrèla Belinfante, at her Afternoon Concert at St. James's Hall, on June 30, was able to boast the presence of Signor Pietro Mascagni as an accompanist. The composer of "Cavalleria Rusticana" assisted the *bénéficiaire*, who has a well-trained mezzo-soprano voice, in her refined rendering of an air from "L'Amico Fritz" and the recitative and air "Amici, quel lamento" from Gluck's "Orfeo." He also accompanied Signor Maldura in pleasing mandoline solos. Mr. Eugène Oudin charmed his hearers with Massenet's "Pensée d'Automne," and Mr. Ben Davies rendered "Salve dimora" ("Faust") in his most felicitous manner. In Mascheroni's "Ave Maria" (with the composer at the pianoforte) Madame Marie Duma was excellently suited. A transcription of Saint-Saëns's "Danse Macabre" was performed with spirit by the juvenile pianists, Signorine Rosina and Bice Cerasoli, and a fair share of favour was reserved for the violoncello playing of M. Joseph Hollman. The Meistersingers' Bijou Orchestra and the Polymnia Ladies' Vocal Quartet won commendation not only for ability, but for the variety their pieces imparted to the programme.

Madame Inverni's Afternoon Concert at St. James's Hall, on the 3rd ult., was equally attractive in the instrumental and vocal departments. As solo pianist M. Slivinski played with neatness Mendelssohn's "Variations Sérieuses" and pieces by Chopin, Liszt, and Rubinstein; Mr. Leo Stern won hearty commendation for his rendering of a violoncello Pastorale of his own composition and Davidoff's "Am Springbrunnen"; and Mdlle. Yrrac delighted a large assemblage by her ability as a violinist. Madame Inverni's agreeable contralto was heard in the air from Saint-Saëns's "Samson et Dalila," "Mon cœur s'ouvre à ta voix," and in a cycle of love songs by Guy d'Hardelot, entitled "Elle et Lui," the accompaniment to the latter being played by the composer. To these pieces she did the utmost justice. For the last number of the cycle, a duet (in which the Concert-giver was joined by Mr. Isidore de Lara), repetition was demanded. Miss Macintyre, after *Santuzza's* air from "Cavalleria Rusticana," gave the waltz from "Romeo," and Mr. Philip Newbury was successful in Mr. Edwin D. Lloyd's new song "Concord."

Mr. A. J. Slocombe's Recital of Chamber Music, at St. Martin's Town Hall, on the afternoon of the 8th ult., had an excellent commencement with Brahms's masterly Quintet for pianoforte and strings (Op. 34), played with correct appreciation of the effect intended by Miss Adelina de Lara, Messrs. A. J. Slocombe, W. Sutcliffe, A. Hobday, and B. P. Parker. The representatives of the strings also displayed marked efficiency in the concluding work, Haydn's Quartet in D, No. 35. In his solo efforts—Schumann's "Gartenmelodie" and Gade's "Capriccio"—Mr. Slocombe gave proof of complete command of the resources of his instrument, together with qualities not always possessed by violinists who have acquired a reputation for executive facility. Mr. Alfred Hobday distinguished himself by an eminently refined rendering of Vieuxtemps's "Elégie" for viola, and Miss de Lara's finished style was apparent in three of Schumann's expressive *morceaux*. Relief to the instrumental works was afforded by songs from Mr. James Bovett, who earned approval by his sympathetic delivery of Handel's "Where'er you walk."

Trinity College, London, made a creditable display at the Students' Orchestral Concert, at Princes' Hall, on the 15th ult. The Overture and Nocturne of Raff's "Italian Suite," Gounod's Saltarello, and the accompaniments to several difficult works yielded testimony to obedience to the wishes of the Conductor, Mr. F. Corder. Madame Blanche St. Clair in two movements of Sterndale Bennett's Concerto in F minor, Miss Eleanor Shuttleworth in Liszt's "Twelfth Rhapsodie," Mr. Albert Ketelbey in the *Adagio* and *Rondo* of Beethoven's E flat Concerto, Miss Marion Clapton in Schumann's "Concertstück," and Master Sydney Faulks in a Violin Concerto by De Beriot, demonstrated that their ambition was not of the kind that "o'erleaps itself," though each has still, in varying degree, something to learn. Mr. Ketelbey further showed promise in another branch, that of composer, by means of a song, "At Parting's Hour," entrusted to Miss Helen Vivienne Ambrose.

The annual Concert of the Violin Classes at the Birkbeck Institution was held on the 19th ult., and again afforded its members the opportunity of displaying the results of the admirable and painstaking tuition received from their able instructor, Mr. T. E. Gatehouse, in a selection of favourite melodies by S. Jarvis, and in the ever-popular Intermezzo from "Cavalleria." Mr. Gatehouse's contributions, comprising Van Biene's "Broken Melody," Wieniawski's Mazurka, and a Gavotte of Rameau, were received as usual with much favour, and in a transcription of Schubert's "L'Addio," in which he displayed great pathos and beauty of tone, he was enthusiastically encored. The vocalists were Miss Lilian Burden, Miss C. Taylor, and Mr. James Kift, who also acted very ably as accompanist in Dr. Mackenzie's music to "The Dream of Eugene Aram," which was recited with great dramatic power by Mr. Charles Fry.

The numerous musical services of St. Peter's Festival week this year at St. Peter's, Eaton Square, culminated in a full performance of Mendelssohn's "St. Paul." A complete orchestra (composed chiefly of the best English professional players) and a well-trained chorus, consisting of the three united Parish choirs, gave a really fine rendering of the work, under the *bâton* of Mr. W. de Manby Sergison, Organist and Choirmaster of St. Peter's. Dr. G. J. Bennett,

Organist of St. John's, Wilton Road, gave admirable assistance at the grand organ. The part of the *Apostle* was taken by Mr. T. Fidge, who showed much promise. Mr. James Leyland made an excellent impression in his declamatory rendering of "Be thou faithful unto death," and the familiar "But the Lord is mindful" was well sung by Master Pearman. The soprano solos were also efficiently sung by Masters Weatherley and Jackson.

Mr. E. Van der Straeten gave a Concert in aid of the building fund of the North-East London Institute and School of Music, at St. Martin's Town Hall, on Friday, June 30. The programme included some part-songs for female voices from the pen of the Concert-giver; the first one, Longfellow's "Curfew," well reflects the sombre words, and the music appears improvised rather than "made." The other songs, though less interesting, are flowing and melodious. Benjamin Godard's Sonata in D minor (Op. 104) for pianoforte and violoncello opened the Concert; the music is characteristic of the composer, but, speaking generally, the thematic material is more interesting than are the thematic developments. The work was played somewhat boisterously by Messrs. Algernon Ashton and Van der Straeten. The Concert concluded with Raff's Quintet, for pianoforte and strings, in A minor (Op. 107).

Mdlle. Mathilda Enequist offered a selection of pieces of divers schools at her Concert at Collard's Rooms, on the 14th ult. Her own contributions included the recitative and air "Bocage épais," from Halévy's "Les Mousquetaires de la Reine," an Ave Maria by C. Paston Cooper (a tasteful performance, repeated by general request), and some Scandinavian melodies. In each of these, exceptional natural gifts were supplemented by artistic intelligence. From M. Strelezki's compositions were drawn "When twilight comes," rendered by Madame Marie Belval; an entirely new song, "Last Year," written for Madame Blanche Vera, and a new Serenade for pianoforte, played by Signor Carlo Ducci. The other vocalists were Mr. Frederic Penna and Mr. John Bartlett, and violin solos were supplied by Signor Arrigo Bocchi.

The Musical Artists' Society gave its sixty-sixth Concert at St. Martin's Town Hall on June 26. The performances were very unequal and in some instances amateurish to a degree, while Schubert's lovely E flat Trio (Op. 100) received very bad treatment indeed Bennett's charming Chamber Trio in A (Miss Lily Tyler, Messrs. Buziau and Albert) and Schumann's Andante and Variations in B flat for two pianofortes (Misses Maud Wilson and Llewela Davies) were excellently rendered, as was also a musicianly but somewhat old-fashioned Suite by Mr. Walter Macfarren. This was played by Miss Davies. Of the various novelties produced there was not one which calls for special notice. The most meritorious was a Pianoforte and Violin Sonata by Mrs. Susan Trew, well played by the composer and Mr. René Ortmans.

A new amateur orchestra, recently formed by Mr. J. B. Smart, gave a Concert at St. Thomas's Schools, Portman Square, on June 27. The orchestra, comprising nearly forty players, showed the results of very careful training on the part of the Conductor, playing well together and indicating capabilities of expression, especially in the Dances in German's "Henry VIII." music and Hermann's Overture "Le Diadême." A violin solo, De Beriot's "Scène de Ballet," given by a youthful member of the orchestra, Master Harry Whittaker, deserves special recognition as showing great promise; and the flute solo by Mr. E. Rourke also met with much favour. The vocalists were Miss Ada Potter, Miss Jennie Carr, Mr. W. C. Peskett, Mr. G. Newton, and the Berners Quartet.

Mr. Wilhelm Ganz gave his annual Concert at the Grafton Galleries on the afternoon of the 11th ult., a high-class miscellaneous programme being as usual provided. The Concert-giver was associated with Messrs. Johannes Wolff, Emil Kreuz, and Hollman in Mozart's Pianoforte Quartet in G minor, all the instrumental artists named played solos, and a long list of vocalists included the names of Madame Fanny Moody, Miss Clara Butt, Miss Marie Brema, Mr. Ben Davies, and Mr. Eugène Oudin. Some disappointment was caused by the receipt of a telegram from Madame Albani stating that she could not appear, but the fashionable audience had certainly an excellent entertainment of its kind, both in respect of quantity and quality.

A Concert was given on Thursday evening, the 13th ult., at the Lecture Hall, Berwick Street, by Mr. Henry A. Evans, Organist of Eccleston Square Church, assisted by the choir and friends. The programme included Macfarren's "May Day," Romberg's "Toy Symphony," and the Overture and three Dances from German's "Music to Henry VIII." The principal vocalists were Miss Bessie Spells, Mrs. Woodhouse, Mr. E. Humphries, and Mr. Wingrove Ives. The string band of the Chelsea Amateur Musical Society rendered good service. Miss Ursula C. Gross and Miss Adams were efficient accompanists. Mr. Joseph Somes and Mr. H. A. Evans conducted.

The Midsummer Examinations of the College of Organists for Fellowship and Associateship have been very largely attended. The following gentlemen have gained the F.C.O. diploma:—Ivor A. Atkins, Hereford; F. Barton, Bowness-on-Windermere; H. J. Dawson, North Berwick; L. Ellis, Leicester; T. H. Ingham, Ashton-in-Makerfield; F. G. Sanders, Clapham; J. F. Shaw, jun., Upper Holloway; J. C. Wainwright, Guildford; H. Wharton Wells, Richmond, Surrey. The A.C.O. list was not completed at the time of going to press. The diplomas were duly presented by Mr. F. Gerard Cobb and Dr. J. C. Bridge.

Miss Mabel Elliot and Miss Olga Racster gave an Orchestral Concert at Princes' Hall on June 27, assisted by Mr. Bantock Pierpoint, Mr. P. Newbury, and the Meistersingers' Orchestra, ably conducted by Mr. Norfolk Megone. Miss Elliot, who has a carefully trained soprano voice, was heard in songs by Handel and Mozart, and Miss Racster, a violinist of considerable ability (pupil of Marsick and Ysaÿe), played Vieuxtemps's Fourth Concerto, Bruch's "Fantasie Ecossaise," and Beethoven's Romance in G. The orchestra rendered the accompaniments with delicacy, and played Weber's "Oberon" Overture and Grieg's "Peer Gynt" Suite (No. 2).

An agreeable Concert was given by Mr. Alfred Gallrein, a very able violoncellist, at the Steinway Hall, on June 29. The player has a fine tone and executive powers above the average, and he was heard to much advantage in a Sonata in D minor by Corelli, and in minor pieces by Popper, Fischer, Godard, and Boccherini. The programme included Beethoven's Trio in D (Op. 70, No. 1), in which Mr. Gallrein was assisted by Messrs. Schönberger and Johannes Wolff, the artists last-named contributing solos with much effect. Songs were added by Miss Liza Lehmann, Miss Agnes Janson, and Mr. Lawrence Kellie.

Mrs. Layton gave her annual Students' Concert on the 18th ult., at the Chelsea Town Hall. A long and diversified programme was provided, including Macfarren's "Songs in a Cornfield," sung by the ladies' choir; duets for two pianofortes by Saint-Saëns, Moscheles, Weber; Mr. Henschel's new vocal quartet, and other pieces of interest. During the interval Mr. Orton Bradley distributed the certificates of the Associated Board of the Royal Academy of Music and the Royal College of Music to fourteen students. The hall was filled by a large and attentive audience.

The Terminal Examinations at the Royal College of Music were completed on the 24th ult., and the Council Exhibitions, &c., were awarded as follows:—£15, divided between Katharine Sims (pianoforte), £10, and Lawrence A. Cane (organ), £5; £20 to Agnes L. Lewis (pianoforte); £10 to Rebecca B. Harvey (pianoforte); and £10 to Herbert C. Morris (organ). The pianoforte presented by Messrs. Brinsmead and Son was awarded to Maud Branwell (scholar), and the London Musical Society's Prize for singing, value £3 3s., to Albert H. Archdeacon (Liverpool scholar).

On the 5th ult. a Concert was given by the Misses Greenhill, at Collard's Rooms. Miss Christine Greenhill was successful in her pianoforte solos, as was also her sister, Miss Bessie, on the violin. Mr. Clement Hann

took part in the concerted pieces, and was much applauded for his solos on the violoncello. The vocalists who assisted were Mdlle. Marie de Lido, Madame Marie Belval, Mr. Bantock Pierpoint, and the Polymnia Quartet, the last-named party of ladies giving special satisfaction. Mr. F. H. Hankins accompanied.

Benedict's Oratorio "St. Peter" was sung at St. Peter's Church, Brockley, on St. Peter's day, by the choir of the church, assisted by members of the St. Peter's Choral Society, under the direction of Dr. C. J. Frost, the Organist and Choirmaster, Mr. J. Curran accompanying on the organ. The solo parts were sung by Miss Crowden, Miss Maud Pawle, Mr. W. F. Sarjeant, and Mr. E. N. Davis. The work was very well rendered and reflected credit on all concerned.

On the 20th ult. a Concert, arranged by Mrs. Wilcox, of Kilburn Priory, was given at the Hampstead Conservatoire, on behalf of the *Victoria* Fund. Among the vocalists were Misses Aubrey, Alice Hill, and Messrs. Pope and Ley. Mr. Robert Carrodus delighted the audience with some violin solos, and also played a violin obbligato to one of Miss Aubrey's songs. Mr. Richards accompanied.

Messrs. Algernon and Frank Lindo gave a Concert at Steinway Hall on the 4th ult., assisted by Madame Lucille Saunders, Mr. Johannes Wolff, Miss Lilian Florence, Miss Daisy Defries, Mr. Charles Copland, and other artists. The principal number was a new cantata by Mr. A. Lindo, entitled "A Falling Star," a meritorious work which was well received.

Mr. Charles Santley was due in Cape Town on June 28, and when the mail left that day for England all the seats for his first two Concerts had been sold. The South African tour is being managed by Mr. Carlyle Smythe.

The Sunday Organ Recitals at the People's Palace, London, will be discontinued during the present month. They will be resumed on Sunday, September 3, when the usual two Recitals, afternoon and evening, will be given by Mr. B. Jackson, Organist of the People's Palace.

The Competition for the Charles Lucas Medal took place at the Royal Academy of Music on the 15th ult. The examiners were Messrs. E. Ford, Edward German, and G. Jacobi (Chairman). There were twelve candidates and the Medal was awarded to Hermann F. Löhr.

An interesting Concert was given at the Meistersingers' Concert Hall, on the 1st ult., by the Dutch violoncellist, Mr. Jan Mulder. Among the artists who assisted were Miss Otta Brony and Miss Agnes Bartlett.

The Livery dinner of the Musicians' Company is to take place on October 31, when the Silver Medal of the Guild will be presented by the Master to Miss Llewela Davies of the Royal Academy of Music.

REVIEWS.

The Beethoven Cramer. A selection of Studies by J. B. Cramer, with Comments by L. van Beethoven, and Preface, Translation, Explanatory Notes and Fingering by J. S. Shedlock, B.A. [London: Augener and Co.]

Few recent writers have done more to increase our knowledge of Beethoven *quâ* artist than Mr. Shedlock, as readers of The Musical Times have good reason to know. It was therefore fitting that he should be the first to give to the world these comments, the preservation of which we owe to the care of Beethoven's friend and pupil, Anton Schindler. "In the Berlin Royal Library," says Mr. Shedlock, in his preface, "there is a (Haslinger) copy of Cramer's Etudes, with comments, some signed 'Beethoven,' some with initials 'A. S.,' in the handwriting of Schindler. This copy, before it came into the possession of the Berlin Library, belonged to Schindler." From a passage in his "Biographie" it seems clear that Schindler had seen the comments in Beethoven's own handwriting, but whether he copied them or wrote them from memory is not known. The Studies treated by Beethoven are Nos. 1 to 9, 12, 13, 15, 16, 18, 21, 23, 24, 27, 29, 30, and 41, and Schindler tells us that he prepared them for his nephew to study from, and "that he considered the method of treating them indicated by him as the best preparation for his own works."

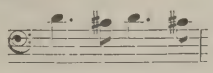
Beethoven was dissatisfied with all the pianoforte methods in use at that time, and once said to Dr. Breuning: "I had a mind to write a Pianoforte School myself, but I found no time." Had he ever carried out this intention we have Schindler's assurance that Cramer's Studies would have formed the most important part of the practical examples. "He regarded them as the chief basis of all genuine playing." The master, we need hardly say, has not been alone in holding this opinion—the greatest teachers have vied with each other in praising these Studies. Dr. von Bülow, who has issued a critical edition of fifty of them, speaks of their "priceless value" and "lasting importance," and Mr. Dannreuther remarks that Cramer "must be considered one of the fathers of the church of pianoforte playing, and worthy of consultation at all times." In view of Schindler's knowledge of the master's opinion, a question naturally suggests itself: "Why," it will be asked, "did he not publish these comments years ago?" His answer is given in an introductory passage which he has prefixed to the volume now in the Berlin Library, and deserves the most careful consideration:—

"Should the question arise why I did not make practical use of all these Studies, and in the interest of Beethoven's music publish them, let this serve as answer: That for the last thirty years the ruling tendency in pianoforte playing, which is alone concerned with technique, would have taken no note of an entirely opposite method. Another generation must come which will endeavour to grasp the spiritual meaning of instrumental music of every kind, and by that means only will a way be opened to the understanding of Beethoven's intentions. Musicians with strong powers of discrimination will understand this; for my part I can affirm that this way, nevertheless, is one of great difficulty. . . . If ever any one should deal with the copy of Cramer's Studies under notice, I would herewith issue the request that he carefully weigh the state of musical matters before making public this totally different way of treating pianoforte music. If published at the wrong time it will meet with the fate of neglect and be for ever lost."—Anton Schindler.

Reading the above and duly considering the injunction conveyed in its last lines, Mr. Shedlock carefully weighed the "state of musical matters" now prevailing, and concluded that these comments might safely be released from their long seclusion. For our own part, he think they should have been made public long ago—say in 1870, which witnessed the hundredth anniversary of Beethoven's birth. They are none the less welcome for coming late, however, especially as at no time has the music of the Bonn master found so many admirers, or been so earnestly studied as now. "In these days," says Mr. Shedlock, "no hint from the greatest of musicians helping us towards a proper understanding of his works will run any danger of being neglected." Now the most important "hint" conveyed by these comments is derived from the remarkable fact that Beethoven does not shrink from suggesting alterations in Cramer's text in order to obtain effects not actually indicated by the latter. It is plain that he regarded the notation as no more than a partial revelation of the composer's intention, for in his comments to Study 16 he says: "In some places I again mark a V—all nuances cannot be indicated: neither can they in other pieces." The master does not, of course, suggest alterations of the notes themselves, but of their force and duration, the results being a great accession of rhythmic and melodic life, and a general increase of polyphonic effect. To give one example of many. Cramer wrote—

In this, says Beethoven, "the first note of the first triplet and the third note of the second triplet must be connected

together in the best possible manner so that the melody may stand out thus—



The finger, therefore, must remain on the long note."

It will be urged by some, no doubt, that sanction from so high a quarter of the licences indicated in these comments is not free from danger, and this, of course, is true. On the other hand, those who feel predisposed to take liberties with Beethoven's text in obedience to impulses of a momentary kind will learn from his treatment of Cramer's Studies what sort of "liberties" he would have sanctioned in the case of his own works. They will see that all his suggested emendations had their origin in a central idea and were directed to the same end. If they treat his works as reverently as he treated Cramer's and approach their task as well equipped as he, we shall not have much to fear from the "Beethoven Cramer."

The Parish Choir Book. Nos. 127—133.
[Novello, Ewer and Co.]

The first of the present instalment of this very useful series of church compositions consists of a setting of the Evening Canticles by Oliver King (Op. 82), based on orthodox lines, and not remarkable until the Gloria Patri, which commences with striking effect in D and passes through E minor to G, F, E major, A minor, and thence, by an effective chromatic progression, back to C, the key in which the Service is written. This Gloria is repeated in the Nunc dimittis. The next number is another setting of the Magnificat and Nunc dimittis in D, by J. Christopher Marks, very spirited and effective regarded in a strictly musical sense, but careless, to say the least, in regard to the accent of the words. The stress is laid on the last syllable of the words "magnify," "Saviour," "handmaiden," and "blessed," and on the first syllable of the word "without." Mr. Marks shows such manifest evidence of ability that it is worth while to indicate these defects in order that he may avoid them in the future. No. 129 is a simpler setting of the Evening Canticles by A. Herbert Brewer. It is in the key of A and is remarkable for brightness and careful attention to matters of accent. Six Kyries by George Calkin, written in musicianly style and melodious, form the contents of No. 130. The next number is a setting of the Te Deum by E. Burritt Lane, written in ordinary four-part harmony, but very bold and effective, especially as regards transitions of key. In No. 132 we have yet another setting of the Magnificat and Nunc dimittis, by Charles Edwards. It was composed for the special Sunday Evening Choir at St. Paul's Cathedral and is of studied simplicity, but is not on that account ineffective, being smooth and flowing, the voice parts being to a large extent in unison. Far more elaborate is a setting of the Evening Canticles by Horatio Parker, which is the last on the present list. This Service is suitable for festival occasions, and contains many effective episodes, though it is written for full choir throughout.

The Orpheus (New series). Nos. 243-254.
[Novello, Ewer and Co.]

Although the popularity of the glee and the part-song for male voices is generally supposed to have declined since the early years of the present century, it must still be considerable, judging from the constant stream of new compositions. We will draw attention, briefly, to the leading characteristics of the dozen pieces above indicated, which are among the latest additions to a time-honoured series. No. 243, "Echoes," by Oliver King (Op. 54, No. 1), is a simple but elegant part-song of the German pattern, in two verses, the words being by Thomas Moore. The next, "May Morning," by Theodore Distin, is equally unpretentious, but rather more sentimental in character. Of greater length, though certainly not of greater difficulty, is "A Soldier's Song," words and music by Hamilton Clarke, a very lively and spirited composition, with a refrain in the style of a military march. Sung with energy, this piece would prove extremely effective. The same composer's "Midnight and Noon" (No. 246) is very slight, but it contains a striking transition from the key of B flat to G flat, and then back to B flat, *pianissimo*, at the conclusion of each verse. No. 247, "Go, happy rose," by F. Iliffe, is more elaborate than any of the foregoing, and is a very expressive setting of verses by Herrick. Another version of the same piece, but for mixed voices, is published in Novello's Part-Song Book, No. 645. No. 248, "The wintry winds are blowing," is a vigorous piece, suitable for the Christmas season, and should be borne in mind when conductors are seeking for novelties during the ensuing autumn. There is a spirited pianoforte accompaniment, but it may be dispensed with if required. The words of "The three jolly pigeons," by Harvey Löhr, are of course taken from "She stoops to conquer." The music, in 6-8 measure, is appropriately cheerful and simple, and a comic effect is produced by the voices answering one another at the nonsense words "To roddle, to roll." No. 250, "Where sunless rivers weep," by Charles N. Naylor, a setting of verses by Christina Rossetti, is a dirge, written in a suitably serious style and strikingly simple, though not wanting in expressiveness. Far more cheerful is "Come, my dear one," by J. Varley Roberts, a bright and tripping serenade, certain to please those who appreciate unsophisticated tune. No. 252, "A Lovers' Council," by F. H. Cowen, is a setting of some very sentimental lines, the music being entirely in the composer's usual refined and melodious style. No. 253, "The trysting tree," by George J. Bennett, is also quiet and expressive rather than vigorous. The words are taken, by permission, from "Foliorum Silvula." The same composer's "I love my Jean," which is the last of the present instalment, is a simple and appropriate setting of lines by Robert Burns, Dr. Bennett having judiciously refrained from adopting the somewhat hackneyed phraseology of Scottish music.

Loewe-Album. Ballads (Alb. B. Bach). Vol. III.
[Berlin: Schlesinger.]

In the preface to his interesting book "The Art Ballad," Mr. A. Bach indicated his intention to speak, sing, and write about Loewe, in order to rescue his ballads from the undeserved neglect into which they have fallen; and, since then, he has proved as good as his word. We have now before us, in the form of a third volume of ballads, the latest proof of his industry and zeal. Of the seven ballads contained in it, "Prince Eugen" is striking both as regards rhythm and harmonic colour; the composer has made use of a national song in 5-4 time. The setting of Goethe's "Wedding Song," which, as Mr. Bach justly remarks, "demands considerable technical ability, both in the vocalist and in the pianist," is full of character, and is, we are told, a special favourite among the composer's admirers. Of "Herod's Lament for Mariamne," in the mournful key of E flat minor, Mr. Bach has given a long analysis in his book. This is one of the composer's finest efforts, and it was a great favourite with Mendelssohn. Of Byron's Hebrew Melodies, his sister Fanny wrote: "I had to prevent his setting to music these poems of Byron, as Loewe's music to them is already sublime; and brother Felix has obeyed." All the ballads, in fact, seem to deserve notice, and of the three volumes issued by the Schlesinger firm we consider it the most interesting. In a valuable Introduction Mr. Bach ventures to break a lance with Wagner. The latter, in his "Essay on Actors and Singers," expresses the opinion that the Italian *bel canto* cannot be employed in connection with the German language. To this our author boldly replies that "a German vocalist who does not possess a finished *bel canto* will never be able to render with artistic effect the farewell to the Swan in 'Lohengrin,' or the love-song of *Siegmund* in the 'Walkyrie.'"

Bibliography of Wagner's Leit-Motives and Preludes.
[Waterlow Bros.]

This little pamphlet opens with a short history of the Leit-Motive, showing, at any rate, that Wagner did not invent it. A formidable list of motives used by Wagner in his various works is given. Some are reasonable enough—as, for instance, the "Curse" motive of the "Nibelungen" or the "Death Potion" motive of "Tristan"; but might not the enemy scoff at such names as the "Cooking" or the "Crawling" motive, or the "Intoxicated Gestures"

theme? There are some "Commentaries" by the Chevalier Choreligio on "Lohengrin" and "Parsifal," showing their metaphysical and religious meanings; also a translation of Wagner's "keys" to his Preludes. Most of the comments are extremely interesting, but some—as, for instance, the remark that the "Lohengrin" Bridal Chorus, "with its telling and supremely happy orchestration, is more powerful than any sermon"—are more curious than edifying.

Albumblätter für Pianoforte. By Algernon Ashton. Op. 48. [Hamburg: Cranz.]

Drei Klavierstücke. By Algernon Ashton. Op. 53. [Berlin: Ries and Erler.]

Fünf Lieder für eine Singstimme. By Algernon Ashton. Op. 55. [Berlin: Simrock.]

Vier Lieder für eine Singstimme. By Algernon Ashton. Op. 59. [Berlin: Ries and Erler.]

Mr. Algernon Ashton's compositions show a marked tendency in the direction of the modern German school, of which Brahms is the greatest exemplar, and that is perhaps the principal reason why he has only obtained recognition as yet within a somewhat limited circle, notwithstanding his unquestionable ability. His album leaves are four in number, and are noteworthy for excellence of workmanship and musicianly expressiveness; but they have the air of transcriptions of orchestral pieces rather than compositions originally intended for the pianoforte. The Clavierstücke are of similar calibre, but on the whole more pleasing because more spontaneous. They are concert rather than drawing-room pieces, and are not within the means of elementary players. Both the collections of songs may be warmly commended to the notice of vocalists whose tastes soar above commonplace shop ballads. Mr. Ashton has evidently made the best German composers of *Lieder* his models, and there is not a single example that does not exhibit musicianly qualities, though in respect of melodic beauty they, of course, vary considerably. Part of the effects are gained by the accompaniments, which, on the whole, are not easy. The original German words by several writers embody a number of poetical conceits, and English versions are provided from the pen of Diana V. Ashton.

Wedding March, by William Creser. *O Perfect Love;* Anthem, by Joseph Barnby. [Novello, Ewer and Co.]

These two compositions formed part of the musical portion of the Royal Wedding Service, the march being specially composed in commemoration of the auspicious event. Dr. Creser's piece is in the ordinary march form, the principal section being in C and the trio in F, the customary subdominant key. It is simple and dignified in character and thoroughly English, as befits such a national occasion. The anthem, which forms No. 380 of Novello's Octavo Anthems, and has been already noticed, is hymn-like, devotional, and expressive, being fully worthy of its distinguished composer. The original is in four-part harmony, but we have also before us an edition for voices in two parts, with staff and tonic sol-fa notation, and an arrangement as an ordinary Psalm tune.

FOREIGN NOTES.

It seems that the state of Dr. Hans von Bülow's health is still far from satisfactory, the lengthy and painful treatment which he has been undergoing for weeks past having as yet failed to effect the wished-for result. All admirers of the great, albeit eccentric, artist, chief of German conductors and most enthusiastic and sincere champion of all that is great and noble in music, will hope that he may soon be restored to perfect health.

A new four-act opera, "Narciss Rameau," by Julius Stern, has been accepted for performance at the Frankfort-on-Main Opera House.

Herr Otto Lohse, of the Riga Stadt-Theater, has been appointed to the post of First Conductor at the Hamburg Stadt-Theater, which is in many respects the foremost stage in Germany, more important novelties having been produced there in recent years for the first time than perhaps at any other similar Institution. Herr Lohse is a pupil of Professors Wüllner, Rieschbieter, and Grützmacher, and was formerly a violoncello player at the Dresden Opera.

Herr Felix Draeseke has just completed a new grand opera, "Bertrand de Born." The plot is founded on a well-known poem by Uhland, and the composer is his own librettist.

One of the prize operas in the late Gotha competition—viz., Paul Umlauft's "Evanthia"—enjoys the advantage of an excellent libretto, of which the composer is the author. Two noble Greek youths, *Euthymios* and *Dimitrios*, swear eternal friendship, and, in accordance with a Greek custom, their solemn vows are "consecrated" by a noble maiden, *Evanthia*. Both love *Evanthia*, who is related to *Euthymios;* the latter demands of *Dimitrios*, as a first proof of his friendship, that he ask *Evanthia* to become his, *Euthymios's*, wife. *Dimitrios*, who thinks his love for *Evanthia* hopeless, consents with a heavy heart. When he approaches the object of his and his friend's passion, she, who loves *Dimitrios*, concludes that he has come to confess his own love, and in her joyous excitement she pronounces the "yes" ere she becomes aware that it is *Euthymios* who, through his friend, asks for her hand. When she learns the terrible truth her pride forbids her to retract and declare her love, and the betrothal is duly celebrated. *Evanthia* and *Dimitrios* both steal away from the feast and accidentally meet. In a grandly conceived duet they declare their love and say a last farewell. *Euthymios* comes upon the scene and overhears them. In his passionate grief he prays to Heaven to show him a way out of the complication. He is interrupted by an old peasant, who announces that their enemies, the Turks, have invaded the country and are encamped close by. *Euthymios* quickly gathers a band of valiant youths, and himself volunteers to ascend a dangerous mountain path, from which he throws a firebrand into the enemy's camp. He thus enables his companions to attack and rout the Turks. While the women and maids are anxiously awaiting the issue, the youths return with shouts of victory, but their leader is brought in wounded to death. His last wish is for the union of *Evanthia* and *Dimitrios*. Such a plot should prove a welcome and wholesome change from the stories of conjugal infidelity, vice, and brutality to which the composers of the "new Italian" school are treating us *ad nauseam*. "Evanthia" has been accepted for performance at the Dresden Court Theatre, while Forster's "Die Rose von Pontevedra," which shared the prize with "Evanthia," will be given at the Royal Opera, Berlin. The latter Institution has also accepted a one-act opera by Victor Hansmann, on the subject of "Enoch Arden."

Apropos of the "Model" performances of operas at Gotha, of which Umlauft's work is to form one, it is interesting to read that upon its having been doubted whether the enterprise was anything but a commercial one, the "Gothaer General Anzeiger" announced officially that the total expenses will amount to at least 80,000 marks, while the receipts, even if the opera house is completely sold out at each performance, can only yield about 30,000 marks. From this it is evident that the object of the art-loving Grand Duke Ernest, in arranging these performances, was a thoroughly artistic and "ideal" one.

At a Symphony Concert at Düsseldorf a new symphonic poem for orchestra, by H. Willemsen, was lately produced. Its title is "On the St. Gothard," and it has a fantastic and somewhat far-fetched programme.

The Giacomo Meyerbeer and Michael Meyerbeer prizes for composers have not been awarded in Germany this year, none of the works submitted having satisfied the demands of the judges.

More "Bühnenfestspiele"! This time at Würzburg, where, between the 30th ult. and the 15th inst., seven performances of Cyrill Kistler's opera "Kunihild" will be given with specially invited artists, of which Frau Eichberger-Kreuziger, from Dresden, and Herr Julius Malten, from Mannheim, will play the parts of the heroine and hero respectively. Applications for seats are to be made to the Bureau der "Würzburger Bühnenfestspiele," Theater Café, Würzburg. Our readers will remember that we gave a detailed account of some previous performances of this opera in our April number. We hear that Mr. W. Ashton Ellis, the secretary of the London Wagner Society, has prepared an English translation of the text-book. A "Guide through the music," by Professor Hermann Ritter,

has also made its appearance. What more can Herr Kistler desire?

The Boston (U.S.A.) Symphony Orchestra has at last found a new Conductor—viz., Herr Paur, of the Leipzig Stadt-Theater.

A new four-act opera, "Der Zigeuner" ("The Gipsy"), by Richard Stiebitz, was produced at the Berlin Royal Opera on June 21. It appears to be of the type of Nessler's insipid "Trumpeter."

"Herr Eugen" d'Albert seems to have some enthusiastic admirers at Helsingfors in Finland, no less than five important works from his pen having been performed there recently at various Concerts given by the local "Musikinstitut"—viz., his Suite for pianoforte (Op. 1), String Quartet (Op. 7), Pianoforte Sonata (Op. 10), Overture to Grillparzer's "Esther" (Op. 8), and the first Pianoforte Concerto (Op. 2).

The diaries of Otto Nicolai, the composer of the "Merry Wives of Windsor," have lately been published by Messrs. Breitkopf and Härtel; but if we may judge from a review of the volume in the *Allgemeine Musikzeitung*, the proprietor of which, Dr. Otto Lessmann, possesses the original manuscript, the editor, Frau or Fräulein B. Schröder, seems to have done her share of the work in a very unsatisfactory manner, Nicolai's "notes" having been Bowdlerised considerably. In spite of this drawback and many inaccuracies, the book is said to be a very enjoyable one.

Max Hesse's "Deutscher Musiker Kalender" for 1893 will contain an interesting feature which the editor seems to have borrowed from a certain champion of the English "new journalism"—viz., a number of biographies, with portraits of well-known musicians, and their replies to a general question: "What do you think of the Future of Music?" Dr. Hugo Riemann, most admirable of musical-lexicographers, will contribute a review of the German Concert season.

At the recent *concours* at the Brussels Conservatoire, Miss Mabel Chaplin was awarded a first prize.

At the Berlin Royal Opera Fräulein Huhn, from the Cologne Stadt-Theater, has lately been singing as *Gast*, and has been hailed by some critics as a likely successor to that incomparable artist, Frau Rosa Sucher, whose *Isolde*, *Brünnhilde*, *Kundry*, &c., it is hoped Fräulein Huhn will ere very long equal. "So mote it be!"

A new opera by Hans Huber, entitled "Weltfrühling" (The World's Spring), will shortly be produced at Basle.

At the same place the nineteenth Swiss Sängerfest took place on the 8th, 9th, 10th, and 11th ult. Six thousand singers, belonging to some eighty choral societies, took part.

At Bologna, the Wagnerian stronghold of Italy, a new musical paper has just been founded by the local Wagner Society. It is called *Cronica Wagneriana*, and its editor is Signor Giulio Padorani, a gentleman of considerable literary fame in his country.

Smetana's opera "Die verkaufte Braut" was given at Berlin for the first time on the 1st ult. with great success, although the performance was not a good one. The wonderful freshness, brilliancy, and humour of the music delighted the Berliners, who encored a large number of pieces, of which an exquisite Sextet in the third act proved a perfect gem. Here is an opportunity for an enterprising English *impressario* to secure a genuine "national" opera of the most fascinating type. The work has been accepted for performance at the Berlin Royal Opera. It may not be out of place to remark, *en passant*, that the accent on "Smetana" should be on the first syllable; the word is the Bohemian for "Cream."

The rehearsals for "Lohengrin," which is to be performed at Bayreuth in the summer of 1894, have already begun at the little Franconian Mecca. About twenty-five artists are spending their well-earned holidays there to learn afresh an opera which every one of them, no doubt, has known for years. It may be safely assumed that the performances of this wonderful work at Bayreuth will be as great a revelation, even to the most *blasé* Wagnerians, as those of the incommensurable "Meistersinger" were in 1888.

Bach's "Trauerode," which was some months ago produced by the London Bach Choir, was recently performed in Paris, at a Concert given by M. A. Guilmant.

The Paris Grand Opéra has at last its new set of Conductors. M. Colonne having retired after conducting the eighteenth performance of "Die Walküre," M. Taffanel, the famous flautist, made his *début* as first Conductor at the nineteenth performance of the same work, of which he secured a very fine rendering. M. Madier de Montjau, Conductor of the Conservatoire Concerts, has been appointed second and M. Paul Viardot, a well-known violinist, third Conductor. The first work conducted by M. Viardot was M. Saint-Saëns's "Samson et Dalila," the score of which is dedicated to his mother, Madame Viardot, the celebrated singer.

The orchestra of the La Scala Opera, Milan, is being increased to 110 performers, who will shortly start on a four months' tour through America, where a number of Concerts will be given. Their object, apart from whatever attractions the "almighty dollar" may exercise, is to make Italian art better known in the States. Signor Vanza will be the Conductor. It is said that the choir of the Sistine Chapel, Rome, conducted by Maëstro Mustafa, will also travel to Chicago, to give Concerts of sacred music.

Ignaz Brüll's new opera "Schach dem König" will be performed, for the first time on any stage, at the Munich Court Theatre.

At the Paris Opéra Comique two old operas, dating from 1770 and 1769 respectively, have lately been revived—viz., Grétry's "Les deux avares," and "Le Déserteur," by Monsigny. The performances, especially that of the latter, seem to have left a good deal to desire, in spite of which the music made a considerable impression. Next season it is intended to produce Jean Jacques Rousseau's naïve "Devin du village," which was first produced in 1752, and, by its very simplicity, became epoch-making. "Voilà qui sera piquant, vraiment," as *Le Ménestrel* rightly observes.

The municipality of Pamplona, in Spain, have placed a large marble tablet on the walls of Nos. 19 and 21, St. Nicholas Street, in their town. It bears the inscription: "In this house Pablo Sarasate y Navascues was born on March 10, 1844." It is, perhaps, an unprecedented distinction for a musician to be thus honoured during his lifetime.

A Brazilian composer, M. Azzis Pachero, has written an opera entitled "Moema," which was recently produced at Rio de Janeiro with success.

Gluck's "Armide" is to be performed at the Paris Grand Opéra next season, and a proposal to ask M. Saint-Saëns to write additional accompaniments, to make it suitable for the immense theatre, is being discussed with considerable warmth in our French contemporaries, there being those who rightly think that Gluck stands in no need of such treatment. It will, however, be necessary, at any rate, to transpose some of the music to the modern high pitch to enable the singers to do justice to their parts.

The renowned *prima donna* of the Dresden Court Theatre, Fräulein Therese Malten, has recently celebrated the twentieth anniversary of her first appearance on the stage. With characteristic delicacy, the lady, whose *Elisabeth*, *Isolde*, *Brünnhilde*, *Kundry*, &c., have become famous throughout the musical world, chose to appear on this auspicious occasion in a new work by a young composer—viz., the "Hochzeitmorgen," by Karl von Kaskel.

The Vienna Männergesangverein, perhaps the finest male-voice choir in the world, will celebrate this month the fiftieth anniversary of its foundation. Brahms, Rubinstein, Bruckner, and Goldmark are said to be writing special works for the occasion, all, of course, for male voices. Very likely this will be the first time that Brahms has ever written a work "to order."

On the 1st ult. the cantatas (six in number) composed by the candidates for the much-coveted Prix de Rome were performed at the Paris Académie des Beaux-Arts. The result of the competition was as follows:—Premier Grand Prix, M. Bloch, pupil of MM. Guiraud and Massenet; Second Premier Grand Prix (held over from last year), M. Büsser, pupil of M. Guiraud; Premier Second Grand Prix, M. Levadé, pupil of M. Massenet.

A monument to the Swiss composer, Louis Niedermeyer, was unveiled last month at Nyon, Lake of Geneva, where he was born in 1802. It is the gift of his son, Baron de Niedermeyer.

At the Paris Grand Opéra the new disposition of the orchestra (the conductor in the midst of the players, and the

violoncelli and bassi nearest the stage), which had been first tried at the performances of "Lohengrin," and lately again at those of "Die Walküre," has proved so satisfactory that it has been definitely adopted for all future operatic performances.

Mdlle. Simonnet, whose delightful impersonation of *Angélique* in Bruneau's remarkable opera "Le Rêve" will be remembered by all who had the good fortune to see it at Covent Garden two years ago, has left the Paris Opéra Comique.

Dr. A. C. Mackenzie's lectures on Verdi's "Falstaff" have been translated into Italian by Signor P. Mazzoni, and are being published in full by our contemporary the *Gazzetta musicale di Milano*.

Even the little island of Heligoland has recently celebrated a musical jubilee—viz., on the 19th ult., the centenary of the foundation of its Theatre.

It is announced that a series of Passion Plays, on the lines of those of Oberammergau, will be given at a village called Hoeritz, in Bohemia. A theatre to accommodate 1,500 spectators has been specially built for these performances, which will take place every ten years.

During the year 1892 there were published in Germany no less than 9,753 musical works, of which 2,885 were for the pianoforte, 2,577 for other instruments, 3,966 for the voice, and 325 treatises, pamphlets, &c., on musical subjects.

A new musical paper is about to be published at Munich under the title of *Allgemeine Künst-Chronik*. The editors are Herren A. Roesser and H. Moltan.

An Italian composer, Signor Ercolani, has written an opera entitled "The Son of Turridu," which is to form a kind of epilogue to Mascagni's "Cavalleria," of which latter work Papa *Turridu* is, of course, the hero (save the mark!)

Another countryman of the author of "the only Intermezzo," Signor Villafiorita, has boldly set to work to compose another "William Ratcliff," notwithstanding the fact that Mascagni finished *his* setting of Heine's play some time since.

One of the operas sent in for the late Gotha Prize Competition bears the title of "Ein Traumgebilde" (A dream fancy), and one of its chief numbers is a trio sung by Mozart, Beethoven, and Wagner. Delicious idea!

The "Liedertafel," at Jena, celebrated on the 1st and 2nd ult. the fiftieth anniversary of its foundation.

The French Académie des Beaux-Arts has awarded the Chartrier Prize for chamber music to M. Gabriel Faure.

On the 15th, 16th, and 17th ult. the Thuringian Sängerbund Festival took place at Erfurt. Some 2,000 singers took part. Mendelssohn's "Festgesang an die Künstler" and Brambach's "Germanischer Siegesgesang" were sung *inter alia*.

We read in a foreign contemporary that the director of the Regio Theatre, at Turin, has suppressed the number "13" in the stalls, because he found it very difficult to dispose of a seat bearing that unlucky figure. The seat is now called No. 12*bis*, which latter, it is hoped, will bring no ill-luck to even the most superstitious. *Se non è vero, è ben trovato!*

A prize was lately offered at Turin for the best Folk-song; it was gained by a young Piedmontese, G. Tavernier, who is studying music at Dresden under Herr Ed. Kretschmer.

The funeral of the late Franz Erkel, whose death we announced in our last number, was made the occasion of a great popular demonstration of the esteem in which the greatest of Hungarian musicians was held. Thousands of his countrymen followed the hearse from the Pesth Opera House, in the hall of which the body had been lying in state, while the bands played a fine Funeral March from his opera "Hunyady László."

CORRESPONDENCE.

MUSIC IN A FRENCH CATHEDRAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will you allow me to remark upon one matter in the article of your correspondent on music in a French Cathedral. Being a lover of Plainsong I most fully appreciate all he says in favour of the old Church Music. But I note this observation:—"Our English Cathedrals are not, and cannot be, on a par with Reims while we lack the grand old hymns which have come down through the centuries," &c. (to the end of the paragraph). I would ask, is this strictly correct? Truly, in one sense, our Cathedrals lack the grand old hymns, not because we have lost them, but because an anthem is always sung in the place of the Office Hymn, and if a hymn should be sung in the daily office it is very doubtful if the right hymn would be sung, and still more doubtful that it would be sung to the Plainsong. There are probably few Precentors who know what is the Office Hymn, or where to find it.

But so far from the hymns being lost, they are printed, both words and music, in the Hymnal Noted, and in the edition of the Hymnal Noted with the Appendix, as published by Messrs. Masters, there is a Table giving the daily office hymn throughout the year. The music of the Hymnal Noted published by Messrs. Novello is taken from the Sarum and Roman books for the most part. I would not say that your correspondent will find in the Hymnal Noted the exact music, note for note, he heard at Reims, because the French Plainsong varies a great deal from the stricter form of the Mechlin and Ratisbon books, and also French Plainsong is not regarded either in the chants or hymns to be as pure as that found in the Sarum Hymnal or in the present Roman. If one examines a French Breviary one sees how very different the many endings of the Tones are from the Sarum and Roman. Then, again, at the French Cathedrals and great Collegiate Churches there is a traditional way of singing the Plainsong, notably so at Paris and Rouen. This traditional way, especially as to the harmony, is, I believe, not in print, and the authorities will not allow copies to be made. I truly feel with your correspondent and say that his remark, "No wonder that hymns, with endless variety of treatment, and with an indescribable charm of unworldly beauty, thrill the soul of the listener and haunt his memory after he has left the church," is one of the strongest arguments in favour of Plainsong. I think I may say safely he would not have so spoken after having heard the tune "Melcombe" (that much abused tune) raced through in what is known as a "hearty way" of singing, and the Psalms and Canticles gabbled to Anglican Chants. I have never yet found the "indescribable charm of unworldly beauty" either in a double or a single Anglican Chant; it may be pretty, but ——

I conclude that by the "endless variety of treatment," your correspondent is alluding, among others, to the *faux bourdon* method of singing the alternate verses of the Office Hymn and the *Magnificat*, and to the first of the Vesper Psalms as sometimes treated in the same way. Then again in the *Magnificat* one verse will be chanted by a bass voice, with the alternate verse by the full choir in harmony or *faux bourdon*. But that solemn and devotional way of rendering the sacred office cannot be done without knowledge and without the spirit, and the spirit of Plainsong is lost in our Cathedrals, for it has long since fled. The utmost that is attempted is the occasional chanting of the Psalms to a mangled tone, and perhaps to Anglican pointing.

I know much is being done to make the Plainsong acceptable (I wish with all my heart it were), but at present I fear the spirit and devotion of the music are wanting, and it is just its "unworldliness" which is not pleasing to the world.

H. A. W.

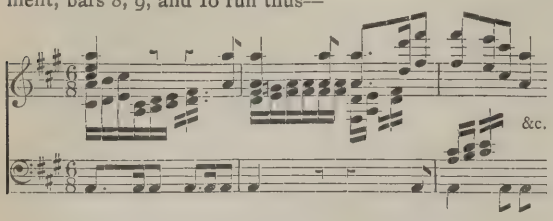
Ipswich, July 10, 1893.

BEETHOVEN'S BLUNDERS (?)

TO THE EDITOR OF "THE MUSICAL TIMES."

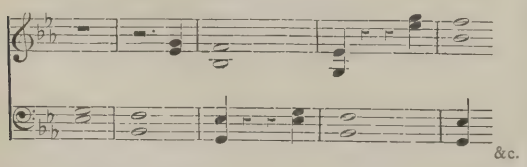
Sir,—Mr. Joseph Bennett, writing in the *Daily Telegraph* of the 22nd ult., states that Mr. Silas has communicated to him the discovery of an error in the score of Beethoven's Seventh Symphony. The "discovery" in question is, of course, nothing new; but the matter is one worthy of more than passing consideration, and in the present *saison morte* perhaps idle musicians will not object to read a few words concerning it.

The error (if error it be) takes the following form. In the principal subject of the first movement (the *Vivace*), when this is repeated in *tutti* with semiquaver accompaniment, bars 8, 9, and 10 run thus—

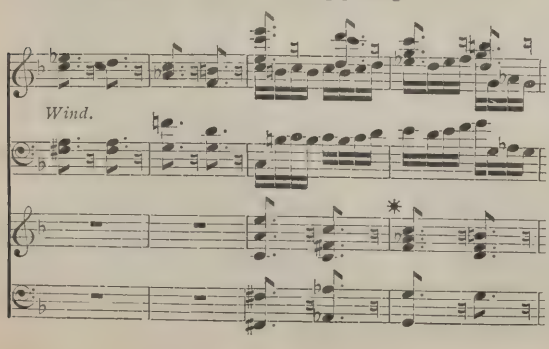


The harmony in bar 8 changes to $\frac{6}{4}$ half-a-bar sooner than is required by the melody, and this peculiar effect occurs on every occasion. But once in the "recapitulation" it seems as if the composer had forgotten his quaint device, for the harmony in the strings changes half-a-bar later than that on the wind, thus—

Now, it will appear obvious to any good practical musician that we have here one of those oversights which might happen to any composer, and the few who notice the discord (it is so transient as to be less ill-sounding than it looks) would be inclined to remedy it; not, as Mr. Silas suggests, by altering the wind parts, but by making the harmony of the strings change at the half-bar as before. Yet he would be a rash man who would affirm that this seeming slip is really a mistake on the composer's part, for there are numerous instances of the same kind of thing in his works. Two famous ones we know to be deliberate; these are the clashing "Lebewohls" in the *Coda* of the first movement of the Pianoforte Sonata (Op. 81), as—



and the comical "false entry" of the horn in the "Eroica" Symphony too well known to quote. But in the Ninth Symphony are no less than three cases in which different chords have been written simultaneously. The first edition of this work teemed with errors of all kinds, as Beethoven was too ill to correct the proofs, but though most of these were corrected later, there are still several which perplex the student to this day. For instance, in the middle of the first movement occurs the following passage—

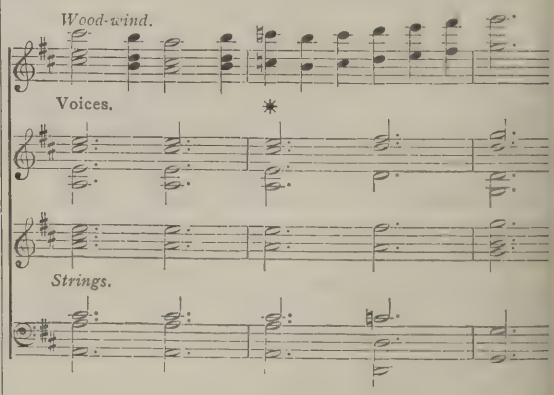


Bülow used to alter the oboe notes at * from $\frac{G}{E\flat}$ to $\frac{A\flat}{F}$. Liszt used to alter the second violin and viola the reverse way. Either is good, but in England this and the other passages I speak of remain untouched. The second case is the *tutti* of the second *Presto* in the last movement. In the first *Presto* the opening chord is—

a tolerable crushing discord, but in the second Beethoven gives this $\frac{7}{3}$ chord to the brass, and writes—absolutely on the top of it—a dominant minor ninth chord for the rest of the orchestra, so that we get C sharp, D, E, and F, all adjacent notes, sounded together—

For my own part, I believe—seeing that there are two other errors (?) of a like nature in the same work—that this was a genuine mistake, the horn notes not immediately appealing to the eye; but most musicians maintain that Beethoven intended it. In any case, the ear fails to hear more than a crash, which is quickly past.

The third instance is indeed a *crux*, being hard to alter satisfactorily. In the last bars of the 6-4 movement we have—



To alter the wind to C sharp, or the alto voice part to C natural, is alike unsatisfactory. I do not know whether any conductor in this country is aware of these and some thirty other minor blemishes in the Choral Symphony, but, as far as I am aware, they remain untouched to this day. This is how we show respect for the composer's intention in artistic England.

At first sight it may seem very foolish to leave such glaring mistakes uncorrected, but the doubt forces itself upon us whether they were intentional or not. Judging by analogy I believe that some of them *were* intentional, but that, could the composer have heard them with the outer ear, he would have altered not only these but many other hard-sounding passages. To touch the least note that Beethoven has written is rightly regarded as sacrilege, but in such a dilemma the best way for the wise conductor is to alter the passage upon his own responsibility and say nothing about it. The most perplexing thing to me is how *little bad* all these places sound.—Faithfully yours,

F. Corder.

BACH'S FUGUE IN C SHARP MINOR.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—A recent study of this wonderful fugue led me to the discovery of a hitherto unnoticed entry of the subject. In bars 104-5-6 all editions have the following reading:—

No. 1.

The perfection of the work indicates clearly that the omission of the subject in the third voice is the result of careless copying or a printer's mistake. It should be rectified by changing about the second and third voices. The third voice should exhibit the principal theme, which is missing at present, and should read thus:—

No. 2.

I call the attention of Bach connoisseurs to this, and invite expressions of their opinion and criticism.

I would add that this error, which occurs in the present edition of my "Eight Fugues from Bach's Well-tempered Clavier, with Analytical Exposition in Colours and appended Harmonic Schemes," will be rectified in the new revised edition, as the original meaning and perfection of the master's fugue surely demands.

B. Boekelman.

CONGREGATIONAL SINGING.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Following the letter which appeared in your issue of last month on this subject, I cannot refrain from sending you an account of my own recent experiences, with the hope that you may find space for its insertion in your valuable columns.

It was only a few Sundays ago that I entered a church in the neighbourhood of Piccadilly. Let it be nameless. It was the evening service, and the dim religious light which fell around and the solemnity of the service would have impressed me deeply, but for an individual possessing a voice which might have been tenor, baritone, or bass, or the three mingled into one. Whatever it was, the effect was most distracting. There he knelt on a high footstool in his pew at the end of the church, sometimes singing the melody, and sometimes breaking into harmony, as best suited his taste. No response, amen, or any part of the service in which he could join was missed. Often he would start off before the choir in his loudest tones, and finish after their refined notes had died away; and all this time he was kneeling with his eyes tightly closed, and making, as is common with uneducated singers, hideous grimaces painful to witness, perfectly oblivious of all the lovely surroundings, and careless of the comfort of so many silent worshippers. I remained in the church for half-an-hour, and then hurriedly took my leave, feeling that the noise and din of the traffic in Piccadilly were far more musical to my ears than the grating sound of that would-be worshipper's sonorous tones. And this, I am sorry to say, is not an isolated case. Go to St. Paul's Cathedral, Westminster Abbey, and almost any other place of worship, and you will come into contact with these thoughtless people, who consider no one but themselves, often taking part even in the anthems, and disturbing the peace and solemnity which one seeks for in our churches, to say nothing of the discord which is caused. Though a professional singer myself and a choirmaster, I never take part in the singing should I happen to be amongst the congregation. I may be wrong, but to me listening to trained singers in a church is more likely to inspire one with holy thoughts than if we mingled our, perhaps, inharmonious voices with those of the choir. We have almost if not quite got rid of the old-fashioned clerk who used to start the singing, but shall we ever be able to silence such individuals as I have referred to?

I am, Sir, yours obediently,

Clifford Constable.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Priest, Choirmaster.—*R. Mann's "Manual of Singing, for the use of Choir Trainers and Schoolmasters (with additions by Sir John Stainer)," 1s., and Dr. Martin's Primer on "The Art of Training Choir Boys," 3s., both published by Novello, will answer all your requirements.*

A. Smith (Homerton).—*We know of no such volume, but suggest that you apply to some of the large booksellers—Bumpus, for instance, or Mudie.*

A. R. Swaine.—*In "Boyce's Cathedral Music" the melody is given as in your second version, but the harmony is different.*

W. G.—*Cherubini's Requiem Mass is sung throughout by the choir.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberdeen.—In the Associated Board of the Royal Academy of Music and of the Royal College of Music Local School Examinations sixteen candidates were successful from the Music School. Twelve of these passed in pianoforte playing, three in harmony, and one in singing.

Bedford.—On the 11th ult. the restored and enlarged organ, by Messrs. Norman Bros. and Beard, of Norwich, was re-opened in St. Paul's Church. An immense congregation assembled to hear Mr. W. S. Hoyte's Recital, which included pieces by Mozart, Merkel, Bach, Guilmant, Hesse, Silas, and Mailly.——The following evening a Recital was given by Dr. Harding, the Organist of the Church, whose selection included works by Handel, Hoyte, Beethoven, Guilmant, Bach, Merkel, Paderewski, Mendelssohn, and Grieg.

Bishopstoke.—Mr. Seymour Powell, Organist of Ventnor, I.W., gave an Organ Recital in the Parish Church on the 14th ult. The following was the programme: March in G (Smart), Barcarolle from the Fourth Concerto (Sterndale Bennett), Fugue in B minor (J. S. Bach), Aria, "O rest in the Lord" (Mendelssohn), Bridal Chorus from *Lohengrin* (Wagner), Andante from Symphony in C (Beethoven), Andante in A minor (Batiste), Hallelujah Chorus (Handel).

Bournemouth.—Mr. Duncan Hume, the Organist of St. Peter's Church, presided at the opening, on Saturday, the 22nd ult., of the new organ erected in the Winter Gardens by Messrs. Norman Bros. and Beard, of Norwich. It is a two-manual instrument, containing twenty-seven speaking stops (including four on the pedal organ), five couplers, and the usual composition pedals.

Brecon.—A Festival of Church Choirs was held at St. John's (Priory) Church on the 5th ult. The choirs that took part were: Llanfrynach, Cwmdu, Llangunider, Llanveigan, St. John's and St. Mary's, Penderyn, Llanstephan, Builth, St. Peter's and All Saints' (Glasbury), Llanilltyd, Cantreff, and Llanfihangel-Talyllyn numbering close on 350. These were led by Mr. R. Meyrick-Roberts, Organist and Choirmaster of St. Mary's, whilst Mr. R. T. Heins, Organist and Choirmaster of St. John's Church, presided at the organ. An orchestra of about forty also lent assistance. The anthem was Goss's "Praise the Lord, O my soul." In the afternoon an Organ Recital was given by Mr. R Meyrick-Roberts in St. John's Church, works by Bach, Handel, Schumann, Cesar Franck, and others being performed with great taste and skill.

Cape Town.—Signor Foli gave two Concerts on June 22 and 24 before crowded and enthusiastic audiences. On the second occasion he sang no less than nine times. Mr. T. Barrow Dowling accompanied Signor Foli throughout both Concerts with his usual care and finish. The rest of both programmes was supplied by excellent local talent. Signor Foli will remain two or more months in Africa.

Chigwell.—On the 5th ult. Mr. Henry Riding gave a very successful Organ Recital in the Parish Church. The programme included well varied pieces skilfully played by Mr. Riding, vocal selections by the Rev. H. de Vere Welchman, Messrs. Herbert Clinch, H. F. Chamen, E. D. Jordan, and Arkwright, and a violoncello solo by Mr. Rowland Hill.

Clifton, Derbyshire.—The second annual Church Festival took place on June 30, when Parts I. and II. of Handel's *Messiah* were sung as the Anthem. There was a chorus of over fifty voices, the Church Choir being supplemented by the Clifton Choral Society and the Shirley Church Choir, and a band of about twenty strings, with trumpets and drums, under the leadership of Mr. J. G. Grimshaw. The bass solos were in the very efficient hands of Mr. J. H. England. The choruses were sung with a crispness and precision of attack and finish which spoke of earnest study and teaching. Mr. W. H. Tutt conducted with his usual care, and Mr. Windeyer Clark was a most efficient Organist.

Devizes.—On Wednesday, the 19th ult., a Choral Festival took place in St. Peter's Church, in which several choirs of the neighbourhood took part. The music, with the exception of Dr. Warwick Jordan's "Fear not, O land," was chiefly Gregorian, the Magnificat being sung to the first tone (Milan use) arranged with vocal harmonies to the alternate verses, and the Nunc dimittis to a setting from the Rev. Thomas Helmore's "Canticles Noted." The Service was accompanied by a small orchestra, led by Mr. A. Foley, and the organ, at which Mr. Baker presided. Handel's "Occasional" Overture and Mendelssohn's "War March" (from *Athalie*) were played as voluntaries.

Folkestone.—On Sunday, the 2nd ult., at the Parish Church, the centenary was celebrated of the "Sunday Afternoons for the People," inaugurated in 1884 by the Rev. E. Husband, who has delivered an address and given an Organ Recital at each of them from their commencement. A new hymn, "Fight the good fight," specially composed by him for the occasion, was sung by the boys; a full orchestra played an Overture by Schubert, and other pieces, and joined the choir in the Hallelujah chorus from *The Messiah*.

Hornsea.—A most successful Concert on behalf of the *Victoria* Relief Fund was given by Miss Jennie Langford, on the 10th ult. The other performers were Mrs. Charles Wells, Miss A. B. Hall Sissons, Miss Ruth Wells, Mr. Russell, Mr. Munroe (Beverley Minster), Mr. J. R. Henson, Mr. E. Manston, Mr. A. G. Egginton, and Mr. T. G. Buffey. Miss Langford, whose efforts were enthusiastically received, was warmly congratulated on the entire success of her undertaking. Mr. G. H. Smith conducted.

Manchester.—The first annual Dinner and Conference of the Northern Members of the College of Organists was held at the Albion Hotel on Saturday, June 24, when Dr. Henry Hiles presided. After the dinner the present position of the provincial members was discussed, and resolutions were passed as regards placing them on a more equal footing with the London members. Votes of thanks were given to Dr. Hiles for presiding and to Mr. J. E. Adkins for having brought about the meeting, which it is intended should be an annual one.

Moffat.—On the 8th ult. the third annual demonstration of the Choir Union formed in connection with the Established Churches over Dumfriesshire was held in the Established Church, Moffat. Altogether fourteen choirs were represented: Closeburn, Cummertrees, Dalbeattie, Dornoch, Dryfesdale, Greenknowe (Annan), Kirkpatrick-Fleming, Morton (Thornhill), Moffat, Ruthwell, Sanquhar, Urr, Wanlockhead, and St. Michael's, Dumfries. The voices numbered nearly 300, and the orchestra consisted of eleven strings, two cornets, and two American organs. Mr. James Salmond, Organist of the Moffat Church, and Mr. Bushill, of the Morton Church, Thornhill, presided at the organs. The Conductor of the choir was Mr. Henry Graves, Organist of St. Michael's, Dumfries, who has been the leading spirit in the Choir Union movement, and who is to be congratulated on the successful nature of the proceedings. In the course of his sermon the Rev. Dr. Gray, of Liberton, pleaded eloquently for the use of instrumental music in church.

Nelson.—On the 8th ult. the new organ in Salem Chapel was opened by Dr. Peace, of Glasgow, who gave fine interpretations of several pieces. Vocal solos were contributed by Miss Marjorie Eaton, who was in high favour with the audience throughout the evening; Mr. Charles Siebert also sang two solos. The Services were continued on the 9th ult., when Miss Eaton sang solos at the Morning and Evening Services. In the afternoon a sacred Concert was given by Miss Eaton, Dr. Peace, and Mr. Siebert.

Newcastle-on-Tyne.—On the 2nd ult. Mr. Dodds's Choir gave an excellent performance of Farmer's *Christ and His Soldiers* and Mendelssohn's *Hear my Prayer*, in Elswick Road Wesleyan Church, the soloists being Misses Bradford, Thompson, and Moffitt, and Messrs. Brabant and Raine. On the following evening the same Choir gave Handel's Oratorio *Samson* before a large audience, the solo parts being excellently sung by Misses Robinson and Edwards, members of the Choir, and Messrs. Macdonald and Nutton, of Durham Cathedral Choir. The choruses went well and many of the best known numbers were loudly encored. Mr. George Dodds, Junr., was at the organ, and his playing contributed greatly to the success of the performance. Mr. George Dodds, Senr., conducted with marked ability.

Port Elizabeth.—The inaugural Festival of the grand Municipal organ, built by Messrs. Norman Bros. and Beard, in the Market Hall, took place on June 15. Upwards of 2,000 people were present. Mr. Frank Bradley presided at the organ, and was assisted by a chorus of 200 voices. The Mayor and Corporation were present in their robes of office.

Windsor.—On the 15th ult. there was a gathering of Church Choirs from the vicinity of Epping Forest, who, to the number of 300 singers, held a Festival Service in St. George's Chapel and listened to a sermon from the Lord Bishop of St. Albans. The special music was under the direction of Mr. J. W. Ullyett (Mr. Henry Riding at the organ), and included a new setting of the Evening Canticles by Mr. Walter Clinch, Wesley's Anthem "Blessed be the God and Father," and Berthold Tours's Te Deum in F.

Organ Appointments.—Mr. William Lee, Organist and Choirmaster to the Church of St. John the Evangelist, Bournemouth.—Mr. C. T. Gauntlett, Organist and Choirmaster to the Parish Church, Aldeburgh-on-Sea.—Mr. Cuthbert L. Hawley, Organist and Choirmaster to St. John's, Upper St. Leonards-on-Sea.—Mr. William C. Brodie, to All Saints' Church, Cockermouth.—Mr. Charles E. Metcalfe, Organist and Choirmaster to Langholm (Dumfries) Parish Church.

Choir Appointments.—Mr. Frederick Halford Elam (Alto), to York Minster.—Mr. George Stubbs (Bass), to St. Paul's Cathedral.—Mr. G. Beaumont Green (Alto), to St. George's Parish Church, St. George's, East.—Mr. A. F. Sterne (Assistant Vicar-Choral), to St. Paul's Cathedral.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

CRESER, WILLIAM.—Wedding March. Arranged for Military Band by Dan Godfrey, Jun. 3s. 6d.

MACKENZIE, A. C.—Benedictus. From Six Pieces for Violin and Pianoforte. Arranged for Military Band by Dan Godfrey, Jun. 5s.

WARRINER, JOHN.—Transposition (Keyboard and Orchestral). (No. 38. Novello, Ewer and Co's. Music Primers, Edited by Sir John Stainer.) Paper cover, 2s.; paper boards, 2s. 6d.

LAHEE, HENRY.—"Ring out, wild bells." Trio. For Female Voices. The words written by Alfred, Lord Tennyson. Full Score, 2s.; Orchestral Parts, 2s.

GROSSHEIM, H.—Six Easy Pieces. For Violin and Pianoforte. Op. 24. Paper cover, 2s. 6d.

POZNANSKI, I. B.—Ten Sketches. For Violin and Pianoforte. Paper cover, 3s. 6d. (For Contents, see Advertisement, page 455.)

DOLMETSCH, ARNOLD.—Suite of Four Pieces. (No. 1. Novello, Ewer and Co.'s Albums for Pianoforte and Stringed Instruments.) Paper cover, 2s. 6d.

PURCELL, HENRY.—Suite of Five Pieces. The Pianoforte Accompaniment, Marks of Expression, Bowing, and Fingering by Arnold Dolmetsch. (No. 2. Novello, Ewer and Co.'s Albums for Pianoforte and Stringed Instruments.) Paper cover, 2s. 6d.

BENDALL, WILFRED.—"The Lady of Shalott." A Cantata for Female Voices. Words only, 7s. 6d. per 100.

WESTLAKE, FREDERICK.—Mass of the Holy Name. For Chorus, with Organ Accompaniment. Paper cover, 3s.

ELGAR, EDWARD.—"The Black Knight" ("Der Schwarze Ritter"). Cantata. 1st Violin, 2s.; 2nd Violin, 2s.; Viola, 2s.; Violoncello and Bass, 3s.

PEARSON, W. W.—Songs for the little ones in the Infant School and Nursery. With Accompaniment for Pianoforte or Harmonium. Paper cover, 1s.; Tonic Sol-fa, 6d.

SCHOOL MUSIC REVIEW. No. 14. "O perfect love." Anthem. By Sir J. Barnby. Specially arranged as Two-part Chorus for Schools. Exercises in Time and Tune Combined. By W. G. McNaught. Price 1½d.

ADLAM, FRANK.—(in E flat). Missa de Sanctis (The Office of Holy Communion). 1s.; separately, Benedictus and Agnus Dei, 3d.; Ave Verum, 3d.

BOSVILLE, A. W. M.—(in D). Magnificat and Nunc dimittis. 2d.

BROUGH, ALFRED J.—Benedicite, omnia Opera. 1½d.

CRUICKSHANK, W. A. C.—(in B flat). Magnificat and Nunc dimittis. Set to Irregular Chants. (No. 138. Novello's Parish Choir Book.) 3d.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1893.

NORWICH FESTIVAL NOVELTIES.

THIS year Norwich has almost a complete monopoly of new works for the Festival season. Apart from one or two compositions of comparatively little importance—in point of dimension, at any rate—Worcester, Bristol, Cheltenham, and North Staffordshire have placed all their faith in music which is known. Perhaps they are right, but the policy adopted with such curious unanimity in these quarters invests the Festival at Norwich with a special interest, intensified by the fact that the East Anglians, not satisfied with two or even three new works, announce the forthcoming production of five, namely:—

"The Water Lily," a Romantic Legend, by F. H. Cowen; "Una," a Cantata, by A. R. Gaul; "The Wishing Bell," a Cantata for female voices, by J. F. Barnett; an Orchestral Symphony, by E. German, and a "Polish Fantasia" for pianoforte and orchestra, by Paderewski.

Concerning the last two pieces in the list we can say nothing, but, of the first three, the time and the opportunity to speak have arrived.

Mr. Joseph Bennett, who is again Mr. Cowen's literary associate, has founded the book of the "Water Lily" upon a narrative poem by Wordsworth, entitled "The Egyptian Maid, or the Water Lily." Although not ranked among the master's *chefs d'œuvre*, this work obviously recommends itself as the basis of a libretto, and the wonder is that it was not utilised long ago. The story invented by the poet himself can be taken almost without change, and there is very little of incident in the book supplied to Mr. Cowen which does not come, directly or indirectly, from Wordsworth. The principal additions are found in a Prologue. Readers of the original will remember that *Nina*, the good enchantress, causes *Sir Galahad* to see in a dream the Egyptian maid, who, at the close of romantic adventures, is to become his bride. The Prologue, for the details of which Mr. Bennett stands responsible, devotes itself entirely to this incident, and represents it, together with all that follows, in dramatic form.

Sir Galahad, wandering alone in a forest near Caerleon, where *Arthur* keeps his Court, hears in the distance a rustic chorus with a refrain—

> Sing heigh, sing ho, and wait for Spring;
> A flower in her hand she'll bring.

This reminds the knight of a dream in which, looking upon a water lily, he saw its calyx open and a beautiful female face appear. Is this the flower that Spring has in store for him? He invokes the *Spirit of the Lily*—

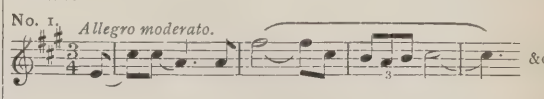
> Come from glade, or bower, or stream,
> Lovely lady of my dream!

Spirits of the Air answer. They bear a message from the good enchantress—

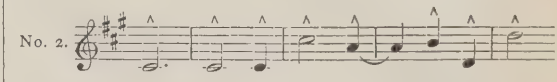
> Sleep, and with the dreaming eye,
> Look upon thy lady nigh.

Sir Galahad falls into slumber and sees, upon the deck of a ship in full sail, the lady of the lily, and hears her tell how that she is voyaging to the Court of Britain to meet her destined husband. The knight awakes in rapture, and the Prologue ends as the distant rustics again sing the refrain of their chorus.

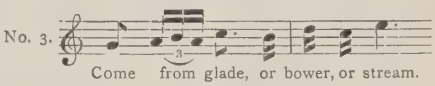
It may be supposed by those who know Mr. Cowen's strong points that the scene above indicated powerfully appealed to him. But it is necessary to say, first of all, that the composer has adopted and, without over-elaboration, quite freely used the *Leitmotive* system. The music to the Prologue is, therefore, very largely based upon representative themes, some of which first appear in an extremely fanciful orchestral prelude. These are the motive of Spring's Flower—



sung in the refrain of the rustic chorus, and a *Sir Galahad* motive—

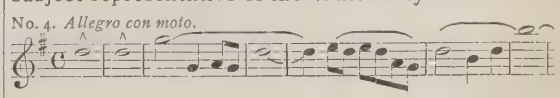


treatment of which, in a truly fantastic vein, takes up the entire introduction. The first theme is frequently presented in canonic form, and is chorally so dealt with at large. This, and abundant use of unisons, together with a certain ruggedness of harmonic effect, give a stamp of its own to the rustic chorus. *Sir Galahad's* solo, "Ah! now comes back my dream of yesternight," combines with the second stanza of the chorus, but, we need scarcely add, has quite a distinct individuality. The knight's invocation, "Spirit of the lily fair," is a very important contribution to the Prologue music, and though not in any recognised form, may be regarded as a "set" piece in right of full development, with "a beginning, a middle, and an end." Upon this song Mr. Cowen has lavished his fancy, and here he makes another contribution to the *Leitmotiven* of the work. The following recurs at appropriate times:—

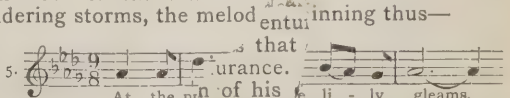


In the chorus of *Spirits of the Air*, "From rugged shores, where Norna dwells," the orchestra becomes the chief source of character. It is hard to strike out a new line in music of this faërie class, but by very ingenious instrumentation Mr. Cowen secures individuality. One of the most charming sections of the work is the incantation "Sleep and dream," where, moreover, the voice parts have a beauty of their own. The theme of *Sir Galahad's* song (No. 3) becomes orchestrally prominent in the peroration.

Strings are muted throughout nearly the whole of the Dream, and their effect in the undulating unisons of the introduction is one of appropriate mistiness. With these unisons are combined a widely-contrasted subject representative of the Water Lily—



which figures also in the Egyptian maid's solo, "Methought I saw upon the flowery bank." *Ina* (for so the maid is called) follows her recitative, "O words of Fate! To Britain's Court I go," with an important and well-developed song, "Blow, happy winds, that play O'er the face of the laughing sea." Here Mr. Cowen has again put forth his lyric strength. One part of the song is of special importance. *Ina* calls upon Love to stand at the [illegible] and warn off all wandering storms, the melod[illegible]entu[illegible]inning thus—

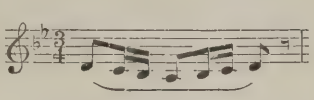


The whole passage th[illegible]e the tal[illegible]he end is afterwards used in *ensemble*, as a c[illegible]so well [illegible]the entire Legend.

Passing from the Prologue to the body of the work, we have a scene which faithfully follows the story told by Wordsworth. *Merlin*, coming out of a cave on the Cornish coast, sees the beautiful ship which carries *Ina*, and, in wayward mood, resolves upon her destruction. He summons the *Storm Spirits* who obey his command. But when the vessel has disappeared remorse assails him. Happily *Norna*, the enchantress, enters, and after making known to *Merlin* the full meaning of what he has done, bids him prepare a swift car, while she herself sails in her magic boat for the islet on which the Egyptian Princess has been cast.

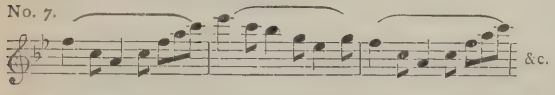
It will be observed that a supernatural element enters largely into this scene, but the opening section, in which *Merlin* describes the beauty of the morning and the appearance of the ship, gives occasion for another form of expression. The solo, introduced by a Morning theme, afterwards re-heard, is declamatory, with musical interest mainly in the orchestra, where the Water Lily motive of course becomes prominent, attended, as before, by the undulatory sailing theme. *Merlin's* call to the *Storm Spirits* and their fierce reply, together with the brief orchestral passage representing the storm which wrecks the vessel, are powerful episodes, bringing the relief of extreme vigour and decision after so much pure sentiment and delicate descriptiveness. That part of the scene in which *Norna's* boat figures makes additions to the store of representative subjects. The Boat itself has a theme—

No. 6.



and its progress through the water appears to be indicated by the subjoined—

No. 7.

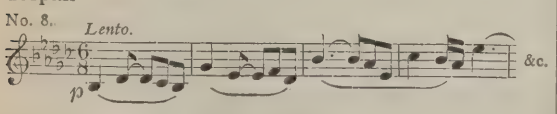


Upon these two motives the treatment almost wholly rests, and very refined and suggestive treatment it is.

The second scene is laid in the islet upon which *Ina* has been thrown. The shipwrecked maiden laments her escape from a more merciful death than starvation, but, seeing at her feet a lotus bloom with its emerging goddess, once the figurehead of the lost ship, she recognises a ground of hope in that emblem of immortal love and joy. Then the soft voices of aërial spirits, singing of speedy rest, "on love's own breast," give her comfort, and presently she falls into a deathlike sleep. *Norna's* magic boat approaches to the rescue as the scene ends.

Upon this tender and pathetic episode Mr. Cowen has exerted all his expressive and suggestive power, opening with a sad, but not sombre orchestral introduction, in which the English horn "voices" *Ina's* despair—

No. 8.



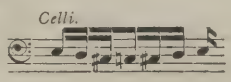
Following a recitative, "Alone upon this barren rock," comes a concerted piece, in which the voices of the aërial spirits blend with the solo and with the orchestra in its most delicate humour.

The piece is founded, in chief measure, upon the "Sleep and dream" subject in the Prologue; more especially as regards the choral portions. In the solo, though new matter appears, the same general character of repose is preserved, and it seems clear that the composer has left nothing undone to the end of such music as "charmeth sleep." The arrival of the succouring boat gives occasion for repetition of the themes and choral music already heard in connection with that magic craft.

Again on the Cornish coast, we witness, in Scene 3, the return of *Norna's* boat bearing the unconscious *Ina*. It is now a question whether the maiden's condition is one of sleep or death, and *Merlin*, still remorseful, makes his wish father the thought that life still exists. He invokes the aid of "nature's sweet restorer," but *Norna* urges more energetic action. Conscious or unconscious, dead or slumbering, the maid must be taken to *Arthur's* Court. For that journey *Merlin* has prepared a car drawn by swans. *Ina* is placed therein, *Merlin* follows, and the car, rising high in air, passes swiftly from sight. Thus in the libretto; thus, also, in Wordsworth.

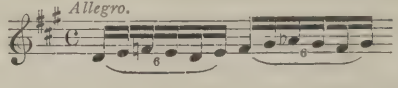
The music to the foregoing scene shows Mr. Cowen again congenially engaged amongst supernatural phenomena. He has a varied form of the Boat motive—

No. 9.



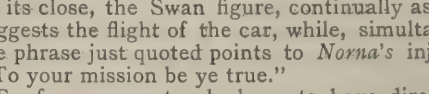
for the arrival of *Norna* and her insensible charge. We hear also the subject from the Prologue, "At the prow, where the lily gleams," and when *Merlin*, looking upon *Ina*, exclaims "If sleep, how soft! if death, how fair!" the motive of the maiden's despair is given out by oboe and bass clarinet, beneath tremulous chords for strings. The Sage's address to sleep, "O gentle sleep, still hold her in thy fond embrace," is a notable feature of the present scene. With a melodious and expressive vocal melody are associated, in the first instance, independent passages for two violoncellos *soli*. As the solo proceeds, this accompaniment is repeated with successively augmented power and increasing richness of effect. The Swans have a rapid figure of their own—

No. 10.



and, as *Ina* is placed in the car, the Prologue subject, "Come from glade, or bower, or stream," impressively stated by the brass, suggests the waiting knight at Caerleon. *Norna* addresses the Swans in a solo, "Swiftest birds that ever flew," very fancifully conceived and worked out, and having an opening phrase which recurs—

No. 11.



At its close, the Swan figure, continually ascending, suggests the flight of the car, while, simultaneously, the phrase just quoted points to *Norna's* injunction, "To your mission be ye true."

So far, supernatural elements have directed the course of the story, and determined the nature of the music; but now comes a change. The final scene is laid at Caerleon, where lists are prepared for a tournament, and a crowd of onlookers has assembled. While awaiting action the people discuss the probable victor. *Agravaine*, *Percival*, *Tristan*, *Lancelot*, and *Galahad* have each loud-voiced partisans, till the coming of the King and Queen ends the wordy warfare. Trumpets sound, and the knights are about to make a formal parade, when *Merlin's* car appears above, and the interest is completely diverted. After expressions of curiosity and wonder from the multitude, *Merlin*, whose car has reached the earth, informs *Arthur* of the disaster that has fallen upon

the expected flower of the Court, at the same time concealing his own share therein. In few words, the King expresses regret, and, assuming that the maiden is dead, commands the observance of funeral rites. Ladies advance to deck the car with flowers, but *Merlin* intervenes, begging that the knights may advance successively and touch the unconscious form, "For so may pass to her the kindred life of him, her destined lord." *Arthur* silently complies, and the strange process begins. *Sir Agravaine*, *Sir Percival*, *Sir Tristan*, *Sir Lancelot* fail in turn, but the kiss of *Sir Galahad* has another result. *Ina* revives, and the story ends amid passionate protestations of mutual love and a powerful *ensemble*, derived, as already stated, from the maiden's solo in the Prologue, "At the prow, where the lily gleams."

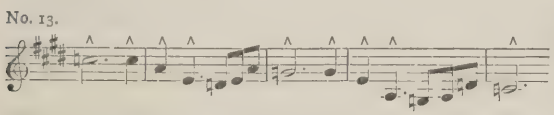
The character of the opening chorus in the final scene presents the greatest possible contrast to the preceding music. It is written in a broad and massive style, and the cries of the various partisans are quite ingeniously contrived for musical as well as realistic effect, the whole being held together, so to speak, by a subject in the orchestra, first stated by the admirers of *Sir Agravaine*—

No. 12.

&c.

Although *King Arthur* is a very minor person of the drama, he has a theme to himself—

No. 13.



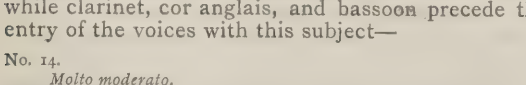
This, of course, accompanies his entrance, and plays a somewhat conspicuous part in the scene. The exclamations of the people at the sight of *Merlin's* car are attended by continuous repetitions of the Swan "figure," now soaring high, now descending low and coming to rest. At this point we are again among the *Leitmotiven*, and hear a variant of the Morning theme (Scene 1), which accompanies, throughout, the lines—

But who is she
That, pale and wan, like drownèd lily lies?
Why sits the Sage
As bowed with age,
While grief and woe are in his anxious eyes?

Merlin's address to *Arthur* is simple recitative, but the King's reply is attended from beginning to end by his own representative theme, now in 3-4 instead of 4-4. A pathetic note is sounded in the funeral music sung by the ladies, "Rest, maiden, rest." Here the drums have a rhythmic figure in each bar, while clarinet, cor anglais, and bassoon precede the entry of the voices with this subject—

No. 14.

Molto moderato.



&c.

which presently becomes of great importance.

The scene in which the knights touch the inanimate form of *Ina* must have cost the composer much thought, but it will generally be admitted that its difficulties are very happily surmounted. Of the five knights who approach the maiden, four are unsuccessful, and the people's description of their effort and failure is attended, substantially, by the same music in each case. There are, of course, changes in detail, and the key is successively moved upward a grade. In each case, also, non-success is signalled by the appearance in the orchestra of the funeral theme last quoted. Thus simply and impressively does Mr. Cowen sustain the interest of a scene presenting the very obvious danger of monotony. When *Sir Galahad's* turn comes, his ardent address to the inanimate maid, "Mine art thou, pure Lily of the Nile," with its constant *arpeggios*, changes the impression from that of death to life; and after he has kissed her (the orchestra playing the subject "Come from glade, or bower, or stream"), the exclamations of King and people, "O wonderful! she lives! she moves!" are but a natural sequence. Above these cries, with growing intensity, soars the motive just referred to.

The music now takes us back to the Prologue. *Sir Galahad's* address, "O love, when first I saw thee in a dream," is attended by the subject of the rustic chorus "Sing heigh! sing ho!" and the refrain itself is sung in the distance, as at the outset of the work. With equal significance it recurs later as an interlude in the passionate duet now sung by the knight and *Ina*. The composer has written no more ardent love-music than this, nor any more characterised by individuality. Its intensity is, at moments, overwhelming, and aptly designed to express the tremendous reaction caused by what has just transpired. Several representative themes appear in the brief remainder of the work—the sailing motive in the Dream scene; the subject "At the prow, where the lily gleams" (used, with its words, in the closing *ensemble*), and, finally, in the orchestral *Coda*, a fragment of the Water Lily theme. We cannot bring this description to an end without a word for the extremely picturesque orchestration which gives to the piece so much of its interest and beauty, nor without pointing to the immense advantage enjoyed by a composer when the subject he has chosen is one which appeals to his sympathies and suits the bent of his genius.

MR. GAUL'S "UNA."

After reciting the "argument" of this Cantata, Mr. Frederic Enoch, the writer of the book, adds: "The story is but an episode freely adapted from the first Book of the 'Faërie Queene' of Edmund Spenser." Mr. Enoch emphasises by much more than this acknowledgment the connection of his libretto with the great Elizabethan poem. He gives a series of sixteen Spenserian extracts from which phrases have been taken, and incorporated with his own verses, supplying an ample reference in each case. The libretto, laid out for sixteen musical "numbers," is written in rhymed verse of sufficiently varied structure. It has a dramatic form and the persons of the drama are five: *Una* (soprano), *Fidessa*, an Enchantress (contralto), the *Redcrosse Knight* (tenor), the *Hermit*, a Magician (baritone), and the *Knight Prince Arthur* (baritone). Of these the last two may be taken by one artist. The story is, substantially, as follows:—

Una and her lover, the *Redcrosse Knight*, are journeying through a forest to the rescue of the maiden's father, whom a dragon holds captive. They find shelter at a hermitage, the occupant of which is a magician. The *Hermit* summons *Fidessa* to exert her seductive arts upon the knight, who weakly yields and flies with her. *Una*, left alone, is guarded by a lion till, after various adventures, she encounters *Prince Arthur*, and learns that he has released the *Redcrosse Knight* from durance. She hears, also, that her lover, in expiation of his offence, has slain the dragon and liberated her father. Joyous anticipations of a happy bridal close the tale.

Mr. Gaul's style is so well known that to say it is

here faithfully exemplified is to give an accurate idea of the new work. This composer sees no reason to change the method which has popularised his name wherever choral societies need music that is musicianly, melodious, and within the scope of moderate executive means. The result, in the present case, leaves no doubt that into all the places which know his previous compositions "Una" will find a way and become as much a favourite as its forerunners. Its characteristics are harmonic simplicity; a preference, in the concerted numbers, for homophonic treatment as distinct from that which is contrapuntal; a subordinate orchestra, in the sense that it is mainly employed for accompaniment rather than the filling of an independent *rôle;* and, finally, treatment of each situation and feeling without the restraints imposed by *Leitmotiven.* Only one theme, connected with the Magician's spell, can be said to have a representative character, though there are instances in which others recur. Substantially, in point of fact, the music of each number stands connected with the situations and emotions of the poetic text and with nothing else. It must be obvious that a work constructed on the method just indicated is not a fertile theme for analytical remark, especially in a case where the composer has too much regard for the amenities of music to sacrifice them in the interest of dramatic effect. Mr. Gaul considers before all things the elegance and symmetry of his melodic phrases; the natural flow of his harmony and the preservation of a spirit which, if not monotonously equable, certainly refuses to tear a passion to tatters. In this, from his point of view, he is quite right, and continued observance of the policy means, for him, unchanging public favour.

The Cantata includes two orchestral numbers—an Introduction and an Intermezzo entitled "Early morning in the Woods." The first is chiefly founded upon the Spell subject already mentioned; the second has themes quite independent, but both are in the gentle, flowing, and melodious style which seems the natural expression of Mr. Gaul's musical feeling. That they are effectively scored may be assumed. With regard to the choruses, it may be noted that, despite studied moderation and simplicity, the picturesque is sometimes attained. Such a case is found in the first chorus during an episode referring to nocturnal appearances in the forest. A quasi-religious chorus, "Hark, the Angelus," may confidently await popular applause for its appropriate expression, and a contrasted one of *Demon Spirits* is entitled to take up the same attitude in right of vigour which makes up for absence of special characterisation. A chorus of peasants, "Let's hasten on," seems to us reminiscent of something by Dvorák, but is more greatly distinguished for fugal statement of a long theme — one of the rare cases in which recourse is had to vocal counterpoint. The music of the *Fauns, Naiads,* &c., is scarcely picturesque enough to satisfy modern taste, but falls pleasantly on the ear—a remark applicable more or less to all the concerted numbers. The solos are, to a large extent, cast in a familiar mould, being preceded by a recitative, and having the form either of ballad or aria. Their melodies, always flowing and agreeable, in not a few instances melodiously expressive, are "accompanied" in the strict musical sense of the word, the orchestra remaining subordinate and in the background that the singer may not have to contend against a rival interest. That the songs will escape criticism as lacking sufficient variety is hardly to be expected, but Mr. Gaul is an "old compositorial hand" and knows the public to which he appeals. "Una" will doubtless pass from the trying circumstances of Festival performance into the sympathetic bosom of the average British Concert-goer, and there be cherished long and fondly.

Mr. J. F. Barnett's "Wishing Bell."

The librettist of this Cantata, "Jetta Vogel," found a suggestion for her work in a superstitious custom said to be still observed. In South Austria there is a lake with a small island, on which stands a church. The tower of this edifice contains a bell which, in times of family or social emergency, is rung as an accompaniment to prayer for Divine assistance. Hence its name, and hence, also, the title of the composition we now have before us. The story wherein the Wishing Bell is made to play a part is of the simplest character. It does not begin, properly speaking, till the second number, in which we gather that the dwellers around the lake are threatened with the scourge of war. The leader of the defending force is one *Rudolph*—he takes no part, seeing that the Cantata is limited to female voices—and, in his absence, his mother, *Gertrude*, and bride, *Clare*, cross to the island to offer their prayers and ring the Wishing Bell. Meanwhile, some women have ascended the hills to watch the battle, and, on the return of *Gertrude* and *Clare*, they tell of a glorious victory for the cause of hearth and home. Soon the triumphant defenders return, and the work ends amid general rejoicing. To this outline of the argument we need scarcely add that the Cantata is necessarily lyrical and descriptive rather than dramatic. The only personages introduced are, indeed, of the most shadowy type, and merely serve as vehicles for the expression of certain emotions. We do not point out these facts by way of censure. The authoress has chosen her own method, and her book has the qualifications necessary for a short piece such as, presumably, was desired by the composer for use in ladies' classes and schools. From internal evidence, we should say that the "Wishing Bell" was not designed, in the first instance, for Festival use. But the composer has since made the changes required by a larger and more important *locale* than the school or class-room, and there can be little doubt that, with the help of effective orchestration, his Cantata will be a pleasant feature in the music of the Norwich week. The whole of the book is written in rhymed verse.

There is much similarity of character and structure between Mr. Gaul's music and, in the present case, that of Mr. Barnett. Both composers have written with studied simplicity, having apparent regard to certain limitations of executive means, and, both rejecting the *Leitmotive* system, have treated each section of the poetic text independently. But as in Mr. Gaul's case, so in Mr. Barnett's, an exception is made as regards one or two subjects which repeat themselves in the course of the work on rare occasions. On the other hand, the composer of the "Wishing Bell" makes more distinctive use of the orchestra than does Mr. Gaul in "Una," and endows it with far greater significance. The instrumental Introduction, partly founded upon the theme of an "Angelus" chorus in the body of the work, consists of a number of very short and undeveloped movements—if so the sections may be called. There is, however, no great variety of character and expression in it, Mr. Barnett's obvious aim being an appropriate, if changeful, prelude to the bright and happy chorus which describes the scene of the story and indicates the usage of the bell. The chorus is of the simplest character (*Allegretto*, 6-8), the parts often moving in thirds, but

it has episodes in which a musician's hand more fully appears. A meditative soprano solo in A flat, with organ accompaniment, "Ah, sweet it is to kneel," breaks the flow of the unaffected choral strains, and suggests the religious element which naturally belongs to the story.

The beginning of the action gives opportunity for some picturesque effects. For example, the chorus in which the women describe the passage of *Gertrude* and *Clare* to the island has a continuous accompaniment marked by the easy flow (6-8) and undulating movement of barcarolle music. In this case the vocal parts (two) are used in alternation before being employed conjointly, but nowhere does the composer depart from the plain and unpretentious method upon which he has determined. A three-part religious chorus, "Ave Maria Stella," with interspersed solos for *Gertrude* (contralto), represents the intercessory pleading at the shrine and the ringing of the bell. It is one of the best numbers in the work, and special note may be taken of a passage beginning "The frayed and knotted cord I take, the Wishing Bell I sound." Here, for a moment, the composer shows a leaning to fuller and more recondite expression than the plan of the piece admits. The same tendency appears in the orchestral preludes to the various numbers. These, it may be, formed no part of the original design. A subsequent duet for *Gertrude* and *Clare* is in Mr. Barnett's smoothest manner. Excitement deepens as the action proceeds, and we have some vigorous writing in the number containing a chorus of women who have watched the fight, "We have seen the warrior fall." This clearly appears as a likely candidate for popular favour. It is followed, in studied contrast of character, by a prayer, "Angel guards watch o'er us." The choral music in which news of victory is imparted and the return of *Gertrude* and *Clare* from the island is described, reverts in character to that of the earlier numbers. The remainder of the work presents a melodious and well-developed air, "The sky of life was dark," with an important harp accompaniment; a military march and chorus, "Soldier, from the fight returning," also well developed, and animating to boot; and a final *ensemble* of two soli and three chorus parts, "Look around, on lake and mountain," which appropriately closes an unpretending, yet very pleasing work, thoroughly adapted for popular use, and qualified by musicianship (which need not be severed from simplicity) to exert a refining influence upon popular taste.

WELSH CHORAL SINGING.

The Principal of the Royal Academy of Music needs a new introduction to his admirers this month, for he has taken unto himself another name. He is now a Welsh Bard. For the first time in its history the sacred College of the Gorsedd has admitted an English composer into its ranks, and at the National Eisteddfod held at Pontypridd last month Dr. Mackenzie was, with due formalities and much mysterious language, christened "Pencerdd Alban," or "Scotia's Chief of Song." As a Bard of the Isle of Britain, "Pencerdd Alban" has peculiar privileges, and he did not lose time in availing himself of them. He might have been seen by his astonished friends assisting at the crowning of the victorious poet on the last day of the meeting, and placing his hand on the dread sword which is held on high by the Bards of Wales as a symbol of the authority and dominion they exercise over all who seek honour in the realms of music, literature, and art. It was a sincere compliment from a body so exclusively national, and Dr. Mackenzie may certainly claim to have deserved it by the signal services he rendered to Welsh music by his outspoken criticisms during the week. The Welsh Eisteddfod is an extraordinary gathering. Nowhere else in the world can such a spectacle be seen as this immense assembly of 20,000 persons who meet day after day to listen to competitions in singing and playing, and who remain in a crowded pavilion for six hours or more at a stretch, without impatience or disturbance, engrossed in the musical contests which occupy the stage. The scene is sometimes overpowering in its intensity. It is impossible to avoid the impression that it is not an audience but a people which is assembled there. Whatever tendency to find fault may exist amongst those who see the defects which are allied so closely to the great merits of this Welsh Olympia, it is lost in the feeling that this unique gathering becomes a subject not so much for criticism as for philosophy.

At the present moment, however, Welsh choral singing has reached a crisis in its history, and Dr. Mackenzie's excellent observations on the dangers that lie ahead were indeed well timed. However impatient of advice and however jealous of interference the Welsh people may be, they cannot resent the sympathetic but outspoken warning which came from so distinguished and impartial a musician. The vice of the Welsh genius lies in a quality which most other nations would be proud to welcome as a virtue. It has so much facility, so much natural aptitude that it feels disinclined to submit itself to discipline. It is too easily content with the triumphs which it gathers without effort to welcome the irksome restraints which the severity of art would seek to impose upon it. This licence is assisted by the Eisteddfod, which, by its prizes no less than by the pleasurable excitement of competition, tends to confirm rather than correct the failing. The Welsh choirs display a wonderful power in dramatic singing. It may be questioned whether they are rivalled in this respect by any other nation in the world, as the new Bard freely and fully acknowledged. But they do not seek to study the art they practise: they are rarely able to read at sight, they do not seek to widen their experience by attempting to master the standard works of the chief composers, they spend month after month and sometimes year after year in elaborating a scanty *répertoire* of detached pieces. The number of oratorios known to Welsh audiences is remarkably small. The choirs are content to devote themselves to the study of two or three choruses a year, which are set for competition, and these are reiterated for months at every local Eisteddfod. Those who take them in hand teach them for the most part by note, and have often to ruin their voices by the strain which the task requires. There are few who can read Tonic Sol-fa; the ordinary notation is scarcely understood. When the Cardiff Musical Festival was founded it was discovered that the Welsh choralists were of no avail, because it was impossible for so many works to be mastered by them in the time. Even the chorus which was formed locally was practically unacquainted with the "Elijah," and there were many who had actually never sung in "The Messiah"! Dr. Mackenzie, entirely in ignorance of these facts, and judging from his single experience, pointed out that under such conditions progress was impossible. The elaborate manner in which the test pieces had been prepared had, he observed, brought them to a pitch of perfection which almost amounted to exhaustion; a zeal which was "apt to provoke, after the music itself had been mastered, a desire to polish away, to elaborate, to gild refined gold and paint the lily, until art may be lost sight of and artificiality may take its place!" The

danger becomes the more pronounced because this excess of preparation produces an effect so charming, and evokes admiration so sincere that it is difficult for the public to comprehend that a greater virtue has to be sacrificed for a less, and that the art of music is being subordinated to the mere gratification of the dramatic instinct. The question which now presents itself to the Welsh people is this: whether the limit in its musical attainments has been reached, whether its chorus singing is to ever be a mere carving of heads on cherry-stones, or whether it is to reinforce nature by discipline, and seize that honourable distinction in the region of true, zealous, and broad art which lies so clearly open to it.

The repeated applause which Dr. Mackenzie's observations received in an assembly so large and so representative suggests a hope that the Pontypridd Eisteddfod may prove a turning-point in the history of Welsh music. The President at one of the Concerts gave the assurance that the plea of their newly admitted Bard for the development of the orchestra in Wales would not be without its effect. It is to be hoped that the same happy fortune will attend his wise advice on the chorus. After properly observing that, as far as the results of long preparations of set pieces were concerned, the climax of the purpose of the present system of Eisteddfodau had been reached, Dr. Mackenzie went on to suggest that "much less time be given for preparation, and very much more for the acquirement of a thorough knowledge of the elements of music and reading at first sight." Without some such reformation the Eisteddfod may become a curse rather than a blessing to the Principality. It means well by giving prizes to young performers, but there is always a danger—and this the leading musicians of Wales have readily realised—that a distinction so eagerly sought for, and attended by so much enthusiasm, may too easily satisfy a promising student, and may retard instead of stimulating his ambition. Many men of genius have been ruined by a premature recognition of their capacities. It may be pleasing to find so many gifted boys and girls competing for a pianoforte prize, but it is not so gratifying to discover that a year of serious work which might be productive of much solid progress has been devoted mainly to the study of a single sonatina. These obvious defects are not incapable of remedy, but the physician is needed at once. The Eisteddfod should be a means and not an end. It has been suggested that choirs should be tested in reading, and that instead of three numbers being chosen twelve months before the time of trial, a whole oratorio, or even two, should be selected, and that the adjudicators should have power to call upon the competing choirs to perform any portion of them they may choose. At present Welsh choral music has reached finality; it is in a *cul de sac*. It has shown what refinement and minute attention to microscopic details in phrasing can accomplish. But this is only a limited victory. It is almost melancholy to listen to the wonderful interpretations given by rough colliers to delicately written glees; their very perfection makes one realise the more acutely what splendid attainments they are forfeiting by their neglect of scientific study and the cultivation of a wider knowledge. If the Welsh people would take to heart the excellent advice given to them, and sacrifice their excessive devotion to dramatic detail which almost cloys the sense by its constant supremacy, then, in their critic's words, "the national work which has been going on for ages in their country will be accomplished, and the Eisteddfod will achieve still greater triumphs than it has done in the past."

"OF THE MASTERSINGERS' GRACIOUS ART."

(*Continued from page 459.*)

Wagenseil next treats "Of the Tones and Melodies"—that is, the music accompanying the master-songs. Plagiarism is guarded against by a rule to this effect: "He who will compose a Master-tone or melody must take great care that no melody which he composes infringes another Master-tone to the extent of four syllables; but that he contrive an entirely new melody and ornaments [Blumen] not to be found in others of the Mastersingers' Tones."

Having composed a duly approved "Tone," the composer is "to give it an honourable and not contemptible name, in order to distinguish it from others, and is to secure a couple of sponsors for it; and he must afterwards set it to three 'Gesätz' [sections] from material with which the Markers will provide him, and write it down as a memorial in the Mastersingers' book provided for the purpose, the exact date, together with the name of the author, being appended thereto." The grades among the Mastersingers are given as follows: "He who is not yet familiar with the Tabulatur is a Scholar; he who is thoroughly acquainted with it is termed a School-friend [Schulfreund]; he who can sing some five or six 'Tones,' a Singer; he that writes songs to existing 'Tones,' a Poet; and he who invents a Tone, a Master; everyone, however, who becomes member of a society is entitled an Associate [Gesellschafter]." It is *Walther's* ignorance of these successive steps to the mastership he covets that makes *David* despair of his success in the trial.

Of the "honourable" names given to the melodies of the Mastersingers, many delightfully quaint examples are to be found in a list of 222 "Master-tones, which at the present time, and especially at Nuremberg, are accustomed to be sung." These are divided according to the number of rhymes they contain, varying from five to thirty-four. One or two deserve quotation by reason of the exceeding quaintness of their titles. Such are, "The Extra-short Evening-red-tune, by Georg Hagers"; "The Writing-paper-tune, by M. Ambrose Metzger"; "The Frog-tune, by Heinrich Frauenlob"; "The Faithful-pelican-tune, by Metzger"; "The Sweet-smelling-marjoram-tune, by the same"; "The English-tin-tune, by Kaspar Enderles"; "The Hard-kick-tune, by Daniel Steiglein"; "The Fat-badger-tune, by Metzger."

It is rather tantalizing that Wagenseil gives no specimen of these quaintly-named tunes. The gap may, however, be supplied later on, when we come to consider the four "Crowned Tones," which every Master was expected to know. The reader may also be referred to Mr. H. E. Krehbiel's highly interesting "Studies in the Wagnerian Drama," in which a song, extracted from a MS. volume in the Municipal Library at Nuremberg, is quoted. This song, it may be said, has a double interest for students of "Die Meistersinger," since the poem is by *Hans Sachs* and the melody by *Veit Pogner*.

With the sixth chapter we come to what is perhaps the most interesting portion of the essay. It is entitled "Of the Mastersingers' Manners and Customs, at the Singing-School and in convivial society" [Zech], and its value as a commentary on Wagner's opera is the greater since the author bases his account chiefly on the procedure adopted by the Nuremberg Guild. In Nuremberg, he tells us, the Masters held their "Song-Schools," as their vocal tournaments were termed, on Sundays and Feast-Days, but, as a rule, only on the more important festivals. Hence the famous contest in which *Walther von Stolzing*

defeated *Sixtus Beckmesser* took place on Midsummer-Day, the Festival of St. John the Baptist; a day which, by the way, was specially set apart for the reception of new members into the Guild. The proceedings before and at one of these "Song-Schools" are described by our author at considerable length, and the details are so full of interest that we cannot do better than paraphrase a great part of his narrative.

When a Song-School was about to be held, it was the duty of the junior master to personally visit each of his brethren and give him due notice of the meeting. Each associate of the Guild thus bidden was bound to attend, or, if unable, to send his excuses. This, it will be remembered, is done in the first act of Wagner's opera by one *Niklaus Vogel*, who does not answer to his name when the roll-call is read by *Kothner* (the junior master), whereupon one of the apprentices explains that *Master Vogel's* absence is due to sickness, an excuse which apparently meets with ready acceptance, though, according to the rule, strictly construed, he ought to have sent his excuse through the "Umsager," or messenger. In Wagenseil's time, as in that of *Hans Sachs*, the Mastersingers' meetings were held in St. Katherine's Church, belonging to the Katherinen-Kloster, or Convent of St. Katherine, and situated near the river Pegnitz, not far from the great Church of St. Lawrence. The building still exists, or at least existed up to a few years ago, but has been turned to base uses, having become the paint-shop of the Municipal Theatre. The preparations for a Song-School are thus described by Wagenseil:—

Near the entrance to the choir a low platform is erected, and upon it a table and large black desk are set, benches being placed around. Round this platform, which is termed the "Gemercke," or Marker's platform, curtains are hung, so that no one can see what takes place inside.

Turning for a moment to the first act of the opera, it is a platform of this description that the apprentices are erecting, till they are reminded by the knowing *David* that it is not a Song-School, but only a "Freiung" that is about to take place. Of the distinction between Song-School and "Freiung" we shall have to speak presently. To come back to Wagenseil—

A small *Cathedra* in the form of a pulpit, which is termed the Song-stool, and in which the singer of a Master-song sits, is fixed permanently in its place near the great pulpit. When the date is fixed for a Song-School, notice thereof is given by means of four or five tablets hung up in the town, three of them being fixed on poles in the Great Market, and the fourth on the outer gate leading to St. Katherine's Church. On one of the tablets hanging in the market is painted a garden, in which several persons are walking. And on the top may be read the following lines:

Twelve aged men, long years ago,
This garden kept from fear of foe,
From savage creatures, bear and boar,
That would have wasted it right sore;
They lived, if what they say be true,
In the year nine hundred and 62.

The explanation of this picture and its superscription is to be found partially in an ancient Master-song, which enumerates *twelve* masters (whose names we have already given) to whom tradition assigns the origin of the Master-song, and asserts that they flourished in the year 962. The garden is explained by Wagenseil as in all probability an allusion to the famous Rose Garden at Worms, in which the most valiant heroes of the world used to meet at the tourney. "On another notice-board is represented King David playing on his harp, and kneeling before the Lord Christ who hangs upon the cross." It is presumably this painting, or at least one very like it, which is now to be seen in the Germanic Museum at Nuremberg, and a woodcut of which is given in Naumann's "History of Music" (p. 252 of the English edition). This same tablet, it may be added, is one of the most interesting and valuable relics of the Mastersingers existing. It is thus described by Mr. Krehbiel in his already-quoted work on the Wagnerian Drama:—

"It is a small affair of wood, with two doors, and was painted by a Franz Hein, in 1581. On the doors are portraits of four distinguished members of the Guild. Two pictures occupy the middle panel, the upper, with a charmingly naïve disregard of chronology, showing King David praying before a crucifix; the lower, a meeting of Mastersingers, with a singer perched in a box-like pulpit. Over the heads of the assemblage is a representation of the chain and medallion with which the victor in a singing contest used to be decorated.

An equally quaint representation of a Song-School, showing the singer in his rostrum, holding a species of chimney-pot hat in his hands, and the four markers in their enclosure, is reproduced in E. Goetze's little monograph: "Hans Sachs" (Vol. 19 of the "Bayerische Bibliothek," Bamberg, 1890).

The third tablet, continues Wagenseil, contains the nativity of the Lord Christ; and on the fourth is a portrait of the good Hannss Sachs. That the object for which the tablets are hung up may be known, a printed paper is stuck on each, having the following contents:—

"At to-day's Song-School, certain lovers of art give to the Mastersingers certain prizes to be sung for.

"Wherefore there shall in the first place in the 'Free-singing' be sung true and authentic histories, edifying and in accordance with Christian teaching.

"The limit shall be from . . . . to . . . . rhymes.*

"In the 'Chief-singing' no song shall be allowed to pass unless it be in accordance with Holy Scriptures: That is to say, out of the Old and New Testament.

"The limit shall be from . . . . to . . . . rhymes.*

"At the commencement of the proceedings, a fine new song in our characteristic style will be sung in chorus.

"Ye singers sing and praise the Lord,
Display your art with one accord;
He who does best shall win much praise,
And shall besides receive the bays,
Therefore, singers, prepare your lays.

"Whoever wishes to hear, must betake himself to St. Katherine's after the sermon at noon, when a beginning will be made."

It may perhaps be as well to explain that the above rhymes, whatever their demerits, are not worse doggerel than the original. Another form of notice read thus:—

Whereas by permission of the honourable, circumspect, and right learned Council of this Town, the Mastersingers are graciously allowed to hold this day a public Song-School, to the praise, honour, and glory of God Almighty, and for the spreading of His Holy Word. There shall at the aforesaid school be sung nothing that is not conformable to Holy Scripture; further, all lampoons and inflammatory songs ["Straffer und Reitzer"], such as lead to disunion, are forbidden; as are also all immodest songs. But he who does the best in a truly artistic spirit shall be honoured with the "David," or insignia of the school, and he who comes next with a beautiful wreath.

The time of meeting in St. Katherine's was generally about one in the afternoon, between midday service and vespers. At the open church door one of the Masters, designated the "Büchsenmeister," stood holding a box, into which those who came as hearers placed their voluntary contributions. So far from an indignity was this office regarded, that it was the privilege of the winner of the secon

* In the original this is followed by the words: "Zu dem Gleichen aber von . . . . biss auf . . . . Reimen," the meaning of which the writer has not been able to ascertain.

prize at a Song-School to be the collector at the next meeting. Out of the money thus received the cost of erecting the Markers' platform was paid and prizes were provided.

So soon as a goodly number of persons are assembled the Free-singing ["Freysingen"] is begun, in which any one who will may be heard, and even strangers may take part. And in the Free-singing not only subjects from Holy Scripture, but likewise actual secular events worthy of commemoration, as well as maxims of morality, are allowed to be sung. In the Free-sing, however, there is no marking, so that there is nothing to win excepting glory, though one do never so well. He who desires to sing modestly takes his seat on the song-stool, takes off his hat or cap, and, after a short pause, begins to sing, and continues till he has finished his song. When the Free-singing is over, the assembled masters join in a song, one leading off, and the others joining in. After this the Chief-singing ["Haupt-singen"] begins, in the which nothing is suffered that is not composed from the Holy Scriptures of the Old and New Testament, and the singer must in all cases begin by giving the book and chapter from which his song is taken. When, in the Chief-singing, the singer has ascended the song-stool, and rested awhile, the principal Marker calls out: "Begin!"

Beckmesser's comically harsh call, "Fanget an!" which supplies *Walther* with the motive of his trial song, is thus in strict accord with the rule.

Whereupon the singer makes a beginning, and, when he has completed a Stanza or an After-song, waits till the Marker again cries: "Go on!" After his song is ended, the singer quits the song-stool, and makes way for another.

We now come to the Markers and their duties, a point which will reveal one of the very few details of importance in which Wagner has allowed himself to depart from the realistic accuracy generally observed by him in this comedy.

"Markers" are those who, as the most prominent and most eminent members of the Guild, sit at the table and before the great desk on the curtained platform, and are generally four in number. The senior has lying on the desk before him the Holy Scriptures, according to the translation of Herr Luther; opens them at the place given by the singer, from which his song is taken, and gives careful attention whether the song agrees not only with the tenor of Scripture, but also with Luther's very words. The second Marker, who sits opposite the first, notices whether in the wording of the song all is in accordance with the rules of the "Tabulatur," and if any should be broken, makes a note with a piece of chalk upon the desk of the mistake, and of its punishment; that is, how many syllables (*i.e.*, bad marks) are to be reckoned in respect thereof. The third Marker writes down the last syllable of each verse or rhyme, and sees that all are correctly rhymed, at the same time noting down the mistakes. Lastly, the fourth Marker pays attention to the Tone (Melody), so that the right one be adhered to, and not falsified; also that all Stanzas and After-songs conform together.

For the sake of dramatic effect, Wagner has imagined these multifarious duties to be undertaken by a single individual, and indeed in *Sixtus Beckmesser* all the pedantry and unimaginativeness of his order are concentrated, the result being a creation which is one of the most original and characteristic in the whole range of operatic literature.

Whilst this singing is going on, the other members of the Guild must abstain from conversation and noise, in order that the singer may not be confused. No singer is to approach the Markers' enclosure, nor shall he, unless invited, enter it and sit down, and so disturb the Markers in their duties.

When all the singers have ended their songs, the Markers consult together as to their respective positions, and should it happen that some have done equally well, neither having made more mistakes than the other, they must tie for the prize, and be heard again, until the honour of winning belongs to one, and he is found to have been guilty of fewer mistakes than the others, or else has made no slips at all, and therefore is said to sing "smoothly" ["glatt"]. The prizes are now divided, the Markers calling to the platform, in succession, the two who have held themselves most bravely, and presenting to them what they have won by their singing. To the victor, he who has done the best, there is awarded in Nuremberg the decoration of the pendant ["Gehäng"]. This pendant is a long and broad silver chain, having the names of the members who caused it to be made engraved on it, and, attached to it, many silver coins of all kinds presented to the Guild. As, however, this chain was, on account of its size, somewhat unserviceable, and not suitable to be worn, there was handed to the prize-winner a cord with three large silver-gilt coins fastened to it, with which he could more conveniently adorn himself. This cord has on it the name of King David, and, on the middle coin, which is also the largest, King David is portrayed playing upon the harp. This Hannss Sachs bequeathed to the Guild. Since the cord was so old as to be in danger of being broken, and the coin also much worn, I have had made for the Worshipful Guild a silver chain for use in the future, to which I have suspended a gilt medallion, on one side of which may be read:

JOH. CHRISTOPHORUS
WAGENSEILUIS
HAC CATENA
SIBI SUÆQUE MEMORIÆ
DEVINCIVIT
NORIBERGENSES PHONASCOS,
CIS IS C XCVI.

On the reverse:

POLLIO
AMAT VESTRAM,
QUAMVIS SIT RUSTICA,
MUSAM.

To the next after the Victor ["Uebersieger"] there falls a beautiful wreath made of silken flowers, which he places on his head.

This, it may be noted, recalls the mocking song of the apprentices in the first act—

The wreath of flowers, in silk so bright,
I hope it may fall to your lot, Sir Knight!

Similarly we are reminded of *Pogner's* offer of the hand of his daughter as the prize by Wagenseil's next sentence, which is to this effect: "From time to time an amateur is found who generously offers something to be sung for." The ordinary prizes, however, the pendant and wreath just described, remained the property of the Guild, and had to be returned to the Treasurer [Schlüsselmeister] after the meeting. But the honour of wearing these adornments was not the only advantage which accrued to the successful singer, for Wagenseil continues:—

It is to be observed that the Victor, or "King David-winner," acquires, in addition, this advantage—that at the next Song-School he may sit on the Markers' platform. And if by chance anything should escape the notice of the Markers, he is to call their attention to the same; and if any dispute should arise and the Markers ask him "Has the singer committed an error?" he is to answer with becoming modesty. No David-winner is, however, to have the right of addressing the Markers without invitation, but he must wait till he is asked. On the other hand, he is permitted to point out what is not noticed, hence he is bound to pay close attention. A wreath-winner stands at the door and takes the money at the next school.

A song—that is, a text—shall not be set to the same melody more than once in a single year. A text may, however, be sung and set to different melodies frequently in the course of a year. Two songs to the same melody must not be sung in immediate succession. The Markers are to mark faithfully and diligently, according to the rules of the art, and not by favour; to treat all alike just as if they were under oath. . . . And if a Marker's father, son, brother, cousin, brother-in-law, &c., sings, the Marker, as he is liable to be partial, is to resign his office until the

singer has ended, and, in the meantime, the "Büchsenmeister," or some other impartial singer and member, is to mark in his place.

It is this rule that is referred to in the opera by *Sachs*, when, hinting that *Beckmesser's* very unfavourable judgment of *Walther's* song is not altogether free from partiality, he says (we again quote from Mr. Corder's version) :—

> The Lord forbid I should demand
> Aught contrary to our laws' command;
> But sure there 'tis written:
> "The Marker shall be chosen so,
> By prejudice unbitten,
> That nought of bias he may show."

A singer's mistakes may be specifically pointed out to him, according to the Marker's judgment, either immediately after his singing, or tying, or else apart, after the Song-School is over, so that others may not ridicule him. When any one in singing, or in versifying, does exceptionally well, making few or no mistakes, he is not to abuse his gifts, or to despise his companions.

(To be continued.)

LONDON STREET MUSIC AND THE COUNTY COUNCIL.

The action of the London County Council in refusing to accede to the requests of several of the Vestries that they would take measures to mitigate the nuisance caused by itinerant musicians and street hawkers, &c., calls for the strongest protest, especially from musicians, artists, literary and medical men, and others who earn their living by the higher kinds of brain work. The enormous increase of late years in the number of itinerant musicians is partly due to the fact that every capital on the Continent and in America has made more or less stringent prohibitory regulations on the subject, with the result that these persons have all flocked to London; and partly that the trade in noise, like most other forms of begging, has been found very profitable, since many persons are ready to be blackmailed rather than submit to the inevitable insults which result from an order to move on.

The majority of these performers are organ grinders, of whom the Italians alone number 920, according to recent statistics. These people often carry their own or hired babies on the handles of the organ carriage in order to excite sympathy, and the incessant hammering within a few inches of the delicate brain of the baby has, in two cases at least, been proved to have produced complete deafness; while in a third case, a baby was found dead from exposure.*

The next in number are probably the German bands; and after these come hundreds of mountebanks, singing beggars, fiddlers, cornet players, performers on the harp, clarinet, tin whistle, and other instruments. No check or control of any kind is exercised over them, except that instrumentalists do not appear to be allowed to perform on Sundays, the "Day of Rest" (?) being given over to psalm-singing beggars, muffin bells, and shouting newspaper boys.

The persons who support and encourage these mendicants may be divided into six classes :—

1. The charitable, who think that they must be very poor, and should be given alms.
2. Those who, having little or no musical temperament, "rather like" plenty of jingle in the streets.
3. Servants.
4. The children of the well-to-do classes.
5. Persons drinking at public houses, outside which places organ grinders and cornet players appear to reap a large amount of their profits.
6. The children of the poor.

The first class are only too ready to give to anyone who begs, either personally or by machinery, without troubling at all to enquire into the merits of the case. In 1891 the average earnings of an organ grinder amounted to eight shillings per day.*

The second class, being practically indifferent as to whether music is performed in the streets or not, would suffer no inconvenience if they were deprived of a mild pleasure which is an intense annoyance to their more sensitive neighbours.

The third class, the domestic servants, can do very well without an amusement which deprives many of their employers of the possibility of properly carrying on their work.

The fourth class have plenty of other amusements, and there is no necessity for them to be provided with open-air concerts at all hours of the day.

The fifth class could easily, with a slight change of legislation, be provided with music, by causing the performers to play inside instead of outside the public-houses, as is the case in Germany.

The only class in whose favour any argument can be urged for the retention of street music is the sixth—namely, the poor children. But it must be remembered that the Government pays a sum variously estimated at from £113,000 to £160,000 a year in grants for the teaching of music in elementary schools; that pianofortes have been provided for this purpose; that the London County Council has provided excellent bands in most of the public parks; and that hundreds of concerts are given in poor neighbourhoods every year by skilled amateurs, often with professional help. Hence it can hardly be said that the poor and their children are without any music except that of the streets; and it could not be a very great hardship to them if it were curtailed or abolished. Besides this, there is the fact, which seems often lost sight of, that while we are paying enormous sums, and working hard, to educate the poor in music, we are at the same time allowing their ear and taste to become utterly corrupted, by constantly listening to the coarsest and most vulgar and degrading of instruments.

Let us now consider the case of the unfortunate minority, whose work is hindered and whose lives are rendered miserable by the pandemonium which goes on in our streets. It is true that by Vict. 27 and 28, cap. 55, they have the power of ordering a musician to depart from the neighbourhood of their house; but let us see how this works. The householder is violently interrupted in the midst of some piece of work requiring close mental application: he goes to the door and tries to attract the attention of the organ-grinder, who carefully looks the other way. He then goes out and orders the performer to stop, by which time probably a small crowd has begun to collect. The grinder stops playing, but remains several minutes to see if the householder is in earnest, during which time the crowd increases. He then moves on, and when the householder has again settled to his work, re-commences grinding perhaps fifty yards off. The irritated householder goes to look for a policeman, and on returning with one finds that the disturber of his work and peace has disappeared, and he has lost half-an-hour of valuable

* See the *Nursing Record*, March 16, 1893.

* *Daily News*, November 30, 1891. In 1845 it was calculated that £20,000 a year was extracted from the pockets of Londoners by Italian children alone. In 1850 "Organs of Cremona," of colossal size and power, drawn by a horse, appeared, and earned £2 a day. These were suppressed by the police in 1851, owing to the carriage accidents caused by them. See "I girovaghi Italiani in Inghilterra," by P. di Calboli, Secretary to the Italian Embassy. 1893. This work, we believe, is shortly to be translated.

time for which he can get no redress, to say nothing of the extreme annoyance of the whole affair. Soon afterwards, probably, a German band appears; on ordering them to move off he is met with insults, and another half-hour is wasted in the same way. Hence the law gives him absolutely no protection from constant annoyance; and it is, moreover, preposterous that a busy man should be compelled to be constantly going into the street to remove a nuisance which ought to be attended to by the municipal authorities.

Perhaps a worse form of the nuisance is caused by the proximity of mews and public houses, where the organs are played for hours at a time; for the householder is utterly defenceless against these places. As to the performers themselves, who may be supposed to have a vested interest in the money obtained by vagabondage and mendicancy, the organ-grinders could be employed for a time to play in poor neighbourhoods, and they would be amply paid for doing so by the charitable, who are always ready to respond to any appeal for such a purpose; and many of the brain workers would gladly subscribe to any fund which would ensure their freedom from annoyance. The better members of the German bands could probably get engagements in some of the bands in the parks, while the worse players could be restricted to neighbourhoods which would tolerate them; and they could be paid in the same way as the organ-grinders. The host of sham niggers, tin whistlers, psalm-singers, and others should be licensed for a certain period, after which they should be given to understand that they must seek other employments. All street musicians at present performing should be licensed and confined to certain districts, and no new licenses should be issued after a given date, and the fees thus obtained would go a long way towards relieving the overburdened ratepayers. These things have been arranged in Berlin, Paris, New York, and elsewhere, and there is no reason whatever why something of the same kind should not be done in London.

The contention of the County Council that it has "no means at its command to enforce the observance of such a bye-law" as was proposed by the Kensington Vestry, is palpably an attempt to blackmail the public into giving it the coveted control of the police. Under these circumstances, the only thing left seems to be that ratepayers all over London should combine in some way, and either endeavour to move the Council to perform its statutory duties with regard to the suppression of nuisances or obtain legislation on the subject.

BEETHOVEN'S SKETCH BOOKS.

By J. S. Shedlock, B.A.

SECOND SERIES.

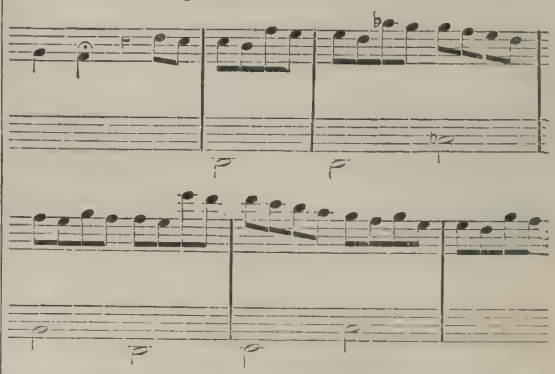
No. I.—A SKETCH BOOK APPARENTLY UNKNOWN TO G. NOTTEBOHM.

There is a bound Sketch Book in the Royal Library at Berlin entitled—

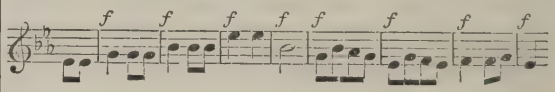
> "Autographe de Louis van Beethoven
> Livre d'esquisses, contenant les idées
> pour la grande fugue, pour des
> Valses, et pour différents Quatuors."

The authenticity of the book is guaranteed by Artaria and Co. (Vienna, 1847), who have appended their seal, but a glance at the pages inside is sufficient guarantee. The "différents Quatuors" are those in B flat (Op. 130), C sharp minor (Op. 131), and F (Op. 135); the Fugue is the one for strings (Op. 133). It is quite evident from the works here named that this is one of the latest of the master's Sketch Books. (The *Finale* of the B flat Quartet, as now published, was only completed about four months before Beethoven's death.) It was not actually the latest, because we shall presently give a version of the theme of the *Finale* of the C sharp minor Quartet which shows that the movement was, as yet, in a comparatively early stage.

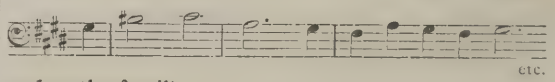
Our volume* opens with—



The second and the third *b* in the lower voice should evidently be read as a *b* natural. Beethoven is at work at his fugue. After a time we come to sketches with "Walzer pour le Clavier" written at the top of the page. The first is in the key of D, 3-8 time. Another one, however, is in 2-4, and commences thus—

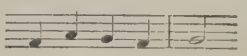


Then we come to—



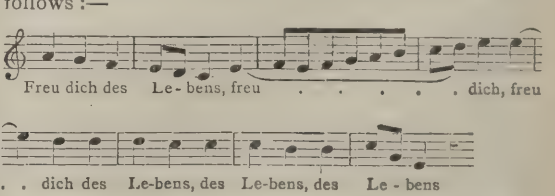
and to the familiar—

In one of the Sketch Books of 1825-6 mentioned by Nottebohm ("Zweite Beethoveniana," Ch. i.) the theme of the first movement of the C sharp minor Fugue is at first given—



as in this book, but the printed version is also found there Hence that book of 1825-6 would seem to contain later workings.

Soon after there is a sketch for a canon, at which Beethoven had made previous attempts. In the second of the above-mentioned Sketch Books connected with the last quartets there is a sketch of a canon "Freu dich des Lebens"; and in the third of the same there is a later version of this canon, as follows:—

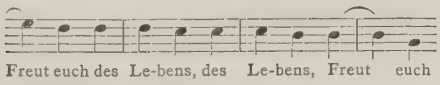


* Oblong; sixty-three sheets, sixteen staves on page; comparatively recent binding.

This occurs between sketches for the Quartet in B flat and the one in C sharp minor. Curiously enough, there is still another version of this canon in the book under notice, and it occurs among sketches for the same works. At the head stand the words—

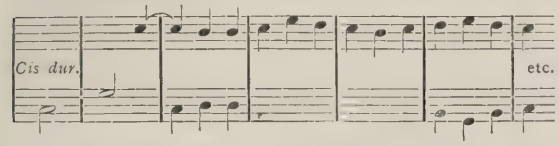
"Muthig u. Schnell."

It has the plural form *Freut euch* in place of *Freu dich*, and the close is different, thus—

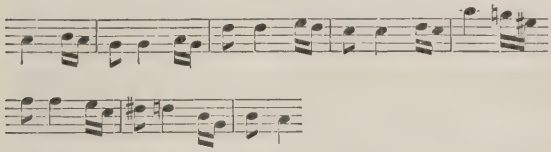


This is an evident improvement. Also the entry of the second voice is indicated at the commencement of the third bar.

Here is a sketch apparently for a "2tes Stück" of the C sharp minor Quartet—

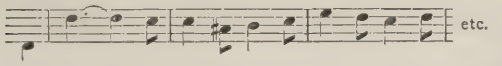


And here is one of the theme of the variations, but, as yet, the opening sentence bears traces of imperfection—

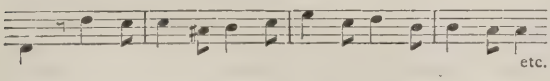


Nottebohm, in his "Zweite Beethoveniana," tells us that the theme of the *Finale* passed through many transformations. Here is one which we meet with—

And here again is an imperfect form of the theme of the second movement in D—



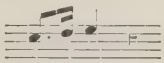
Also another of the same, commencing on the down-beat—



Soon after this we meet with the opening of the *Andante* theme as in the printed version, but not yet divided between the two violins. From a previous sketch, however, it can be seen that such a plan was in the composer's mind. And we also find a wild sketch for the *Allegro moderato*, No 4, beginning—

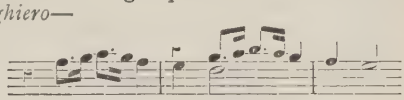
In the following, with its doubly dotted notes, we seem to have a foreshadowing of the *Adagio* in G sharp minor (No. 6)—

One must not examine too closely into the values. The highest part is in 2-4, the lowest in 3-4 measure; possibly a crotchet rest should be added to most of the bars of the former; thus—



By way of change we come to a sketch of simple and marked rhythm—

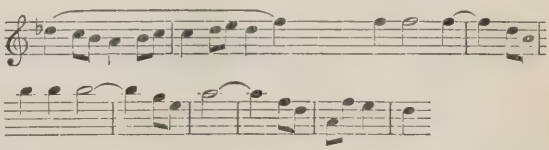
We now catch a glimpse of the *Andante moderato e Lusinghiero*—



followed by sketches for that movement.

Right in the middle of workings for the *Finale* of the C sharp minor Quartet, of which we may perhaps quote one more metamorphosis of the theme—

we come across this extraordinary passage—



So here is the theme of the slow movement of the Quartet in F (Op. 135), but without its calm, without its majesty. For a transformation of measure somewhat similar one must hark back, we fancy, to the composer's Op. 18. The slow movement of the second Quartet in G was originally sketched in common time thus—

but, as is known, was published in 3-4 measure. But still that theme retained breadth and nobility. What makes the change of the Op. 135 theme still more extraordinary is the fact that on a previous page we find odd bars of it already in 6-8 measure. Such a change is one of the mysteries of genius.

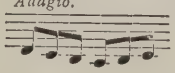
Over the sketch Beethoven has written—

"Süsser Ruhe Gesang" (Song of Sweet Rest).

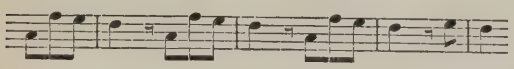
We soon find him hard at work at the *Finale* of the C sharp minor Quartet.

Here is a characteristic sketch of the *Coda* of this *Finale*—

The big, thickly marked semibreves in the last eight bars show that the composer was in an excited—or, we may say, inspired—state when he penned this sketch. What the *Volti subito* in the margin means is difficult to say. If the page of the Sketch Book be turned over, we find a long sketch of the *Adagio* of the last Quartet. And indeed this is foreshadowed, for on the previous page, underneath the above sketch, we find—

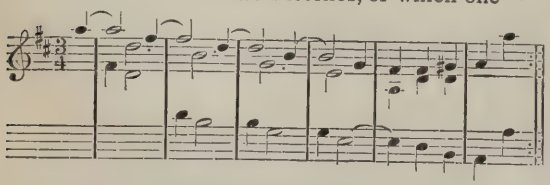


and—

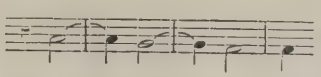


The *Adagio* sketch is apparently one of the whole movement, but it does not contain the *più lento* episode in C sharp minor of the published version.

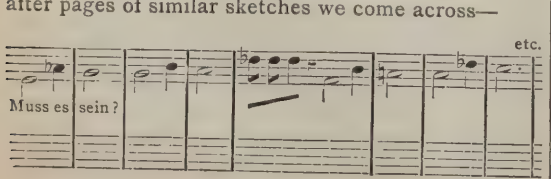
Then follow one or two sketches, of which one—



somewhat resembles in rhythm the *Vivace* of the Quartet in F—



Of this movement we soon have a definite sketch, and one indeed which shows that it was not in an elementary stage. This is written in pencil, and after pages of similar sketches we come across—



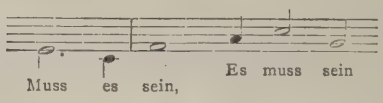
which has, as superscription—

"Der entzwungene Entschluss"
(The forced resolution).

In the published score we find the words—

"Der Schwer Gefasste Entschluss,"

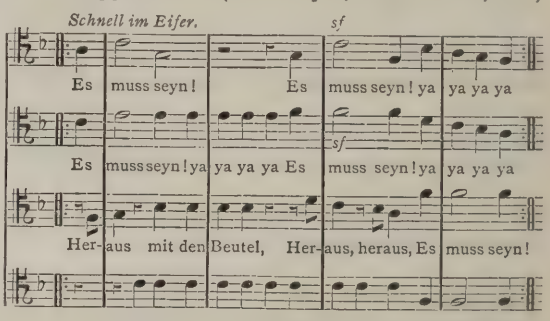
and farther on—



Judging from the sketches, the resolve was not indeed one hastily taken.

Later on we have the theme with counterpoint—

In connection with this theme we give a canon written by Beethoven, July, 1826. It is neither in the Beethoven Edition of Breitkopf und Härtel nor in the Supplement. (See Thayer, Them. Verz., 261.)


Schnell im Eifer.
sf
Es muss seyn! Es muss seyn! ya ya ya ya
Es muss seyn! ya ya ya ya Es muss seyn! ya ya ya ya
Her-aus mit den Beutel, Her-aus, heraus, Es muss seyn!
ya ya ya ya ya ya ya ya ya ya Es muss seyn!

Later on we have the opening of the *Finale* of the B flat Quartet (Op. 130)—

Nottebohm ("Zweite Beethoveniana," p. 522) mentions a pocket sketch book used by Beethoven during the summer of 1826, which contains workings for the last movements of the Quartets, Op. 135 and Op. 130, but gives no quotations from it. (The book from which our present examples are drawn is no pocket book, but, as stated, a large oblong one with sixteen staves on a page.)

In order to complete the notice of this remarkable Sketch Book we give a few sketches from it.

Here, for instance, are a few bars marked *Quintett*—

In the year 1826 Beethoven received from the publisher Diabelli a commission to write a quintet, and in the above-mentioned pocket Sketch Book, and

in one formerly belonging to A. Schindler (and now in the Royal Library, Berlin), there are sketches for such a work.

Then again we have—

This comes just after the sketch for the *Finale* of the B flat Quartet.

Here is another sketch—

and another—

And here is the last piece of writing in the book, a genuine *dernière pensée*—

(*To be continued.*)

We have received from Professor Niecks a copy of the regulations for granting Musical Degrees at Edinburgh. The salient points of the scheme adopted by the University Commissioners are as follows:—

Degree of Bachelor of Music.

Every candidate for the degree of Bachelor of Music must pass a preliminary examination in the following subjects:—(1) English, including Geography and British History; (2) Elementary Mathematics or Elementary Physics or Logic; (3) any two of the following languages—viz., Latin, Greek, French, German, and Italian, provided that one at least of the two shall be a modern language.

A degree in Arts, not being a degree *honoris causa tantum*, in any of the Universities of the United Kingdom, or in any Colonial or Foreign University, specially recognised for the purpose by the University Court after consultation with the Senatus, shall exempt from the preliminary examination; and the Senatus shall have power to determine what examinations, other than those for the degree hereinbefore mentioned, shall be accepted either in whole or in part in place of the preliminary examination.

Candidates for the degree of Bachelor of Music must attend, in the University of Edinburgh, during a whole Winter Session, a course or courses of instruction extending in all to not less than eighty lectures, and including a course on the History of Music.

There shall be a First Professional Examination in Music in the following subjects:—(1) Singing, or performing upon some Musical Instrument; (2) Reading at Sight; (3) Elements of Music, including Musical Modes and Scales, Notation, Measure and *Tempo*; (4) Harmony in not more than four parts; (5) Elementary Counterpoint; (6) Form: Sonata, Rondo, Fugue, and Minor Structures; (7) Outlines of the History of Music. The Ear Test shall be applied to every candidate.

There shall be, at least one year after the candidate has passed the First Professional Examination, a Second Professional Examination in Music and in Literature in the following subjects:—(1) One of the following languages not already taken in the preliminary examination — French, German, Italian; (2) Rhetoric and English Literature (including Prose Composition and a knowledge of Metrical Rules); (3) Harmony in not more than five parts; (4) Advanced Counterpoint; (5) Canon in two parts, and Imitation and Fugue in not more than four parts; (6) Form (Description of Structure and Character of Musical Forms, and Analysis of Musical Works); (7) Elements of Instrumentation (Compass of the Orchestral Instruments, and of the Organ and Pianoforte); (8) Critical Knowledge of certain prescribed Scores; (9) Playing at Sight from easy Vocal and Instrumental Scores, and from Figured Bass; (10) The History of Music; (11) Acoustics in so far as connected with the Theory of Music, and Physiology of the Vocal Organs.

In addition, each candidate shall be required to submit the following exercises composed by himself:—

(*a*) A Solo Song, with Pianoforte Accompaniment.

(*b*) A Four-part Vocal Composition.

(*c*) An Instrumental Composition (other than a Dance) for the Pianoforte or Organ, or for any Stringed or Wind Instrument with Pianoforte or Organ Accompaniment.

The extent and standard of the examination in these subjects shall be fixed from time to time by the Senatus Academicus, and the examinations shall be partly written and partly oral and practical.

Degree of Doctor of Music.

Bachelors of Music of the University of Edinburgh of not less than three years' standing, and not less than twenty-five years of age, may offer themselves for the degree of Doctor of Music, under the following regulations:—The degree shall be given in three Departments, and candidates may present themselves in one or more Departments.

The Departments shall be those of—(1) Composers, (2) Executants, (3) Theorists or Historians.

(1) Candidates for the degree of Doctor of Music as Composers shall submit a prescribed number of Vocal and Instrumental Compositions in the larger forms (such as Oratorio, Opera, Cantata, Symphony, Sonata, Overture). Each work shall be the original and unaided composition of the candidate, and shall be accompanied by a declaration to that effect signed by the candidate.

(2) Candidates shall also be examined in the following subjects:—

(*a*) The more recondite Contrapuntal Forms—Fugal Writing in more than four parts, &c. (*b*) Instrumentation, including certain prescribed books on the subject. (*c*) The works of the great Composers, from Palestrina onwards.

(1) Candidates for the degree of Doctor of Music as Executants shall be required to show their special skill in the execution of Solo and *ensemble* works in different styles. The works shall be selected partly by the candidates and partly by the examiners.

(2) The candidates shall be examined in sight-reading, and shall give evidence of their power of

playing Orchestral Scores, and shall be required to invent Transitions and to modulate from one Key and Piece to another. They shall further be required to pass an examination in the History and Literature of their Special instrument, and on the method of teaching that instrument.

(1) Candidates for the degree of Doctor of Music as Theorists or Historians shall present one or more treatises on Theoretical or Historical subjects, which shall be the result of research and original thought, not mere abstracts or compilations of existing works. They shall be accompanied by a declaration signed by the candidate that they are his own unaided work.

(2) Candidates shall also be required to pass an examination (*a*) in the Theory and (*b*) in the History of Music.

The examination shall be on a higher standard in the subject which the candidate selects as his specialty.

(1) The degree of Doctor of Music (Mus. Doc.) may be conferred *honoris causa tantum*.

(2) The honorary degree of Doctor of Music shall not be conferred by the Senatus Academicus on any person unless he has been recommended for the said degree by the Faculty of Music in a reasoned representation, which shall have been submitted in writing to the Senatus Academicus by the said Faculty, and shall have been considered and approved by the Senatus at a special meeting at which not less than two-thirds of the members were present.

In his book "Aus meinem Leben und aus meiner Zeit" ("Of my life and of my times") the late Duke Ernest of Saxe-Coburg Gotha gives a highly interesting account of the difficulties with which he had to contend before he could get his opera "Santa Chiara" performed at the Paris Grand Opéra. He writes:—"During my first visit to the Imperial Court at Paris, in 1854, I endeavoured to take preliminary steps to obtain an introduction for my opera 'Santa Chiara.' The Emperor interested himself in the most friendly manner in the performance of my work at the Grand Opéra, but before this could be managed, extraordinary difficulties had to be surmounted. 'I believe,' Napoleon wrote in his letter of July 25, from Biarritz, 'that the Paris public will be charmed to applaud the opera of your Royal Highness, and to judge your Highness as maëstro after having so favourably judged you as prince.' But all that the Imperial patronage could do was to cause the Minister, Fould, to decide that 'Santa Chiara' should be included in the *répertoire* of the Grand Opéra. The actual event depended upon a number of personal circumstances, which would have developed into unsurmountable obstacles if Meyerbeer had not given me a helpful hand. The aged master had already paid me a visit at Paris in 1854, and since that time he had been treating with me in the most friendly manner about the performance of my opera; I may therefore suppose that he really was interested in my musical work, as he had often assured me. It has never been an easy matter to understand French ways in matters of art, and more especially of music, and I had now to make my first practical acquaintance with them at the very time when I needed all possible experience to secure for my work a successful performance and reception. Truly, I had to make the most remarkable experiences before I arrived at the goal. When we believed to have at last surmounted all difficulties, new ones arose. Thus I was told at the very moment when the playbill was to go to the printers that to secure a good reception of a German opera it would be absolutely necessary to publish a new arrangement of the libretto, by a French author bearing a distinguished name. Negotiations were accordingly entered into with Scribe, but as his terms for allowing his name to appear on the playbill were of a very unusual nature, the well-known librettist St. George was approached. In the end the real translator, a Belgian, called Oppelt, remained victor, and his German-sounding name appeared in consequence on the playbills. Accompanied by Meyerbeer, I paid visits to all the principal artists, and met with the readiest support. Only here and there, in isolated quarters, so it was reported, were expressions of annoyance heard, because my opera was to be performed at the very time when the Exhibition in Paris was open, which was considered a slight to French art to the benefit of a foreign composer. If it is at all true that intrigues were made against me, occurrences of the kind had to be looked for in places that were of no consequence. Frenchmen such as Auber not only met me in the most friendly way, but I enjoyed their lively sympathy and the most intimate intercourse during the whole time of my sojourn in Paris. The performance was fixed for September 24. I had been invited by the Emperor to be his guest at the Tuileries, as in the previous year, but I begged of him to be allowed to stay with my friend, Prince Chimay, who had also taken the greatest trouble to make my Paris art-pilgrimage a success. I had arrived in Paris just in time to be able to superintend the rehearsals, and could look forward with perfect confidence to the first performance being one of the highest perfection. Everything that the Grand Opéra was capable of doing was done with the enthusiasm so characteristic of Frenchmen. Yet I knew only too well on what strange accidents the success of a first performance, especially of foreign works, in Paris always depends, and I was doubly anxious because I had to await the fate of my 'Santa Chiara' sitting beside the Emperor and the Empress, whom I accompanied into their box. Very soon I could see, however, that the disposition of the public was a friendly one, and the performance succeeded in the most brilliant manner. The opera was performed more than sixty times." If a reigning prince, and friend of the Emperor of the French, experienced the difficulties referred to above, no wonder that other "foreign" composers who were *not* princes have fared badly in gaining the ear of the Paris public through the medium of the Grand Opéra. Some of the Duke's remarks are no doubt as true now as they were forty years ago.

Mr. F. T. Piggott's long-expected book on the Music and Musical Instruments of Japan has finally appeared. We shall give it the attention due to so important a volume in an early issue. Meanwhile those of our readers who have given thought to the various problems of musical history may ponder over the following extracts from Mr. Piggott's volume. After giving a detailed analysis of various "tunings," he says:—"And now what are the conclusions which this analysis forces upon us? In the first place, that 'scale' and 'key' were principles with which the early founders of Eastern music were familiar; they possibly did not so thoroughly understand them as to be able to reduce what they knew into transmissible thought. But what they knew was precisely what we know in the West—that music must be built on a systematic sequence of notes; their science gave them the same natural notes that Pythagoras employed, and their instinct led them to a sequence which is a sequence of the West. . . . Above all,

they knew that the major and the minor modes are, in the main, the natural exponents of the two chief emotions of mankind, gaiety and sadness." *Apropos* of this last statement, it is interesting to note Mr. Wallaschek's views on the same subject, given in that important contribution to the psychology and embryology of our art—his recently published volume, "Primitive Music." "It has been said," he observes, "that there exists an internal connection between the major and the minor key and our feelings of pleasure and pain. If this were so, savages ought to sing mostly in the major key, as they sing more frequently on merry occasions, and they ought to sing invariably in minor on sad occasions. This, however, is not the case." He then quotes a number of examples from various authors, showing that savage races are not at all consistent in this matter, the Bellacula Indians, for instance, raise the minor to a major third when the excitement increases. "This shows," says Mr. Wallaschek, "that the two keys (modes ?) do not correspond to different qualities of feeling (of pleasure and pain), but merely to the increasing and decreasing of it, quite independent of quality." Something very like this was said by Hanslick, in "The Beautiful in Music." "What part of the feelings," he asks, "can music represent if not the subject involved in them?" The answer is "only their *dynamic* properties. It may reproduce the motion accompanying psychical action." In other words, emotions manifest themselves to our consciousness in varying degrees of force, rapidity, elation, depression, and regularity, *which are also the essential qualities of music.*

"I WANT you to feel," wrote Mr. Ruskin to a young friend*—"I want you to feel that long and steady effort—made in a contented way—does more than violent effort—made for some strong motive—or under some enthusiastic impulse. . . . I am afraid of this prize-getting temper in you—chiefly, I suppose, because I have suffered much from it myself—vanity of various kinds having caused me the waste of half my life, in making me try to do things better than I could, or to do things that I couldn't do, or *to do them in ways that would bring me credit* instead of merely in the proper way. . . . It is not by any effort of which you can possibly be vain that you will do great things." Golden words these, that in our competitive days might well be written up in every school-room! A similar thought was evidently in Dr. Mackenzie's mind when he addressed an enthusiastic Welsh crowd at Pontypridd the other day, and hinted that they were neglecting the substance for the shadow—were in danger, perhaps, of coming to regard art as a means of prize-getting rather than as an end-in itself; and the idea was driven home in still simpler fashion by a distinguished Welshman, Sir David Evans, ex-Lord Mayor of London, who said: "One thing that is wanting on the part of those who take part in these musical competitions is a better knowledge of music." Of course, there has been the usual patriotic outcry, and shallow minds have not omitted to trot out the stock argument made use of in such cases. "We prefer the technical ignorance of the Welsh," says one wiseacre, in a contemporary, "to the less natural (!) singing of the North of England people with their superior knowledge of the technique of music." Again: "We would not barter Nature's gift to the crowd, for all that science can confer on the few."

* The letter will be found in the August number of the *English Illustrated Magazine.*

How curious is this notion—will it ever be rooted out?—that the musical world is divided into those who feel, but do not know, and those who know, but do not feel! Contrasting these, it is, of course, easy to arouse sympathy on behalf of the former, and by so doing lead the thoughtless to infer that the less they know of music the greater will be their enjoyment of its beauties—a doctrine which will no doubt commend itself to the "idle apprentices" of our great music schools. But ignorance is not always a necessary condition of bliss. There is a third class, never acknowledged in these controversies, those, namely, who, able to feel, have also learnt to know, and who, knowing, have yet not ceased to feel. To this class alone is it given to obtain the highest gratification derivable from art. It follows that all attempts to prove the superiority of feeling to knowledge, or of knowledge to feeling, are useless—nay, mischievous, for nothing so effectually conceals a whole truth as the exhibition under limelight of half of it.

A BLUE BOOK has just been issued by the Education Department, containing reports by various writers on the work accomplished in the Training Colleges of England and Wales. On the subject of music Sir John Stainer's remarks are full of interest. Thus we are informed that whereas about a million and a quarter of children earned the grant for reading music at sight in 1884, in 1892 the number was close on three millions. "All these children," says Sir John, "have learnt enough about the theory and practice of music to constitute a sound basis for future work in after-life. Some take exception to this statement on the ground that the majority of children learn the letter notation (Tonic Sol-fa) and not the Staff. But there need be no misgiving on this score . . . it will be found that the majority of those having real musical taste use the Tonic Sol-fa system as a stepping-stone to the ordinary Staff; and no more scientific method can possibly be found for unravelling the acknowledged difficulties of the Staff as a vocal notation. The ordinary notation will be infinitely better mastered and understood by those who have passed into it through the gates of the more scientific Tonic Sol-fa, and it is important to note all that is learnt by the Tonic Sol-faist is of value when studying the Staff; nothing has to be unlearned."

VERY pleasant, too, is it to read that "At last there seems to be a general movement towards providing school children with a better type of music." On this subject Sir John speaks plainly: "It appears to be a fixed notion among some persons that the interest of children can only be concentrated on something that is positively silly. In music, at all events, this is a fatal creed; a school song thoroughly taught and learnt becomes a companion for life. It is therefore of the highest importance that these compulsory companions should exercise a good influence, not a bad one. Music, good and easy, can be found, and is now being issued for use in schools, and it is to be hoped that in future children leaving school will carry away with them, not a bundle of worthless rubbish which they would gladly throw away, but the cherished memory of many beautiful melodies which they will always recall with pleasure." The following testimony to executive merit should satisfy the ratepayer that his money is not being thrown away: "The excellent singing of children in our large town schools is, naturally enough, a fact unknown to the general public, hence the erroneous statements and criticisms made on school music.

If some of these critics, whose habit seems to be to make statements first and afterwards look at facts, were to hear the remarkable sight-reading, the pure sweet tone, and the tasteful part-singing which is to be found in our leading towns, I am sure they would be astonished and delighted."

We have received a prospectus of the Sterndale Bennett Society founded in Leipzig (14, Schul-Strasse) on April 8 of this year. The objects of the Society are:—1. To promote the study of standard English music—(*a*) by giving Concerts, at short intervals, consisting of the works of British composers; (*b*) at which Concerts members will have opportunities of introducing themselves to public notice. 2. To aid musicians (British and Colonial) who have obtained diplomas, either from a conservatorium or through a private master—(*a*) in obtaining concert engagements, and (*b*) positions in the profession. 3. To assist musical students—(*a*) by helping them to pursue their studies in Leipzig, and (*b*) to supply those intending to become musical students with all possible information as to the choice of rooms, &c., in Leipzig. Members of the Society have the use of the Society's rooms, where musical and other periodicals are placed at their disposal, and also free admission to the Society's Concerts. The Secretary is Mr. Randolph Stuart. Among the Patrons of the Institution are Sir Arthur Sullivan, Sir W. Cusins, and Mr. J. K. Sterndale Bennett.

The Secretary of the Organists' Association for the City of Wakefield and District has favoured us with a copy of the Rules of the Association. We learn that the Society is in the fourth year of its existence and numbers fifty-three members, all of whom hold organists' appointments within a radius of eight or nine miles of Wakefield. The Association was formed for the purpose of hearing and discussing papers on musical subjects and for the promotion of friendly intercourse, and is believed to be the first of its kind ever established in the provinces. We sincerely hope it will find many imitators; the intention is excellent. Such Associations might effect a great deal of good. We note that at the last quarterly meeting the Bishop of Wakefield read an admirable paper on "The relation of the Organ to Worship."

FACTS, RUMOURS, AND REMARKS.

M. Adolph Jullien, the distinguished musical critic of the Paris *Moniteur Universel*, and author of the celebrated works on Berlioz and Wagner, thus comments upon the special Mozart and Beethoven numbers which The Musical Times issued in 1891 and 1892: "Not very long ago there were published two big works on the two most discussed composers of our time, in which the author had collected together a great number of portraits and caricatures, musical fragments and autograph letters of these two great musicians. The idea has borne fruit, for it is now applied, though in a more modest way, to other masters of the Art of music. Thus *The Musical Times*, of London, published, on the occasion of the centenary of his death, a number specially devoted to Mozart, and, without having any anniversary to celebrate, another number wholly dealing with Beethoven. They are well edited, and sufficiently rich from the point of iconography. I should like to recommend them even to those lovers of music who are not familiar with English: they will know enough of it to understand or divine the meaning of the legends printed below these interesting engravings, all of them authentic, and if they feel any admiration for Mozart or Beethoven at all, I can promise them that they will derive a lively pleasure from the sight and study of so many accurate documents about their lives and musical careers. Perhaps they may afterwards even feel a desire to make a pilgrimage, in honour of these masters, to Salzburg or Bonn."

In resigning his post as musical director at the Chicago Exhibition, Mr. Theodore Thomas wrote: "The reduction of expenses of the Fair has obliged the bureau to cancel all the engagements made with foreign and American artists and musical organisations and to abandon all future festival performances, thus leaving very little of the original scheme except the bands and the Exposition orchestra, with which are given every day popular and symphony concerts. My suggestion is, therefore, since so large a portion of the bureau's musical scheme has been cut away, that, for the remainder of the Fair, music shall not figure as an art at all, but be treated entirely on the basis of an amusement. More of this class of music is undoubtedly needed at the Fair, and the cheapest way to get it is to divide our two fine bands into four small ones for open air concerts, and our Exposition orchestra into two small orchestras, which can play such light selections as will please the shifting crowds in the buildings and amuse them." So this is the end! But it might have been, and was, anticipated. We in London know from experience that a sight-seeing crowd will not pay to hear artistic music.

The editors of two of the best of our German musical contemporaries are at present evidently enjoying a well-earned holiday, which would account for the fact that their papers have lately been guilty of the statement that "there will be five Musical Festivals in London (*sic*) during September and October next, one of them in Straffordshire (*sic*) and another at Norwich, and that at the latter an Oratorio 'Judith,' by Dr. Porry, and a new work entitled 'Una,' by Paul, will be given." The Paris *Ménéstrel*, referring to matters musical in this "tight little island," is similarly instructive, for he informs us that "the Sixth National Festival" (whatever that may be) will take place at the Crystal Palace, when 10,000 singers, *supported by the Handel Orchestra*, will give two Concerts." No doubt the Handel Orchestra can "support" even such a vast number of singers, if necessary, without being the worse for it. But this is perhaps hardly what our Paris friend means. He is evidently under the impression that the Handel Orchestra is a band! "A little knowledge," &c.

In our last issue we quoted some strictures, by a correspondent of the *Musical Courier*, upon the teachers of singing in Leipzig, and the effect has been to call forth a defence of those professors. We have received a long letter from Mr. Harry Brett, a Leipzig resident, which traverses the assertions of the *Courier's* correspondent, and, as it is simple fairness to set forth both sides of a disputed question, we give publicity to the more material passages.

Mr. Brett sharply attacks the writer in our New York contemporary, whose identity enquiries made of leading musicians and music writers have, it appears, failed to establish. This anonymous and undiscoverable person, according to our Leipzig correspondent, "knows but little of the city which

he condemns." "It would be well for him to remember that when a jeweller appraises a necklet, say of pearls, he does not weigh it as a whole, but inspects and weighs each pearl singly." "This gentleman, who condemns a whole *and musical* city for the fault of a certain number (for charlatans are to be found here as elsewhere), clearly does not know the difference between a goldsmith and a blacksmith. Both being smiths is evidently enough for him."

MR. BRETT follows these preliminary thrusts with mention of a number of Leipzig professors on whose behalf he claims the qualifications of good teachers, and the credit of successful work. Bodo Borchers is first named, and the following list of his more famous pupils given: Karl Scheidemantel, "the equal of our splendid singer, Charles Santley"; Madame Jahns, Ella Focke, Selma Schoder, Therese Martin, "a great coloratura singer"; Hermine Fink, Hermann Bachmann, and Herr Borchers' own three daughters, of whom the youngest, Anna, now in her fourteenth year, "recently astonished her hearers by a remarkable coloratura and good vocalisation."

ANOTHER teacher is Frau Marie Unger-Haupt, widow of Georg Unger. "The large majority of her pupils are distinguished by remarkable purity of intonation, freedom from portamento and vibrato, true vocalisation, and singularly clear articulation." Credit is next claimed for Fräulein Anna Gotze, and for Louis and Louise Ress. Mr. Brett concludes in the following terms: "It seems somewhat ungracious to claim (uninvited) the hospitality of a city and then to endeavour to tear all its reputation off its back. Had the *Courier* correspondent said the same of *specified* persons, I should probably have kept silence, for there *are* teachers here who do no good and much harm to the voice."

NOTHING mundane is sacred, or ought to be, from the play of wit and humour, but there seems to be little of either in Paris, where a paragraphist, professedly "comic," has discovered a new disease which he calls "Wagneritis." "In its acute form, Wagneritis mocks the resources of medicine. The abuse of the 'Tetralogy Elixir,' the 'Tristan pastilles,' and 'Parsifaline' leads inevitably to insanity." So does the humour of the paragraphist and, we should say, by a shorter road.

THE *Boston Home Journal* says of a patriotic American song, "The Battle Cry of Freedom," that it is "the nearest to a purely national air of any we have." In that case somebody should rid the chorus of the following Cockney rhyme:

> The Union for ever, hurrah, boys, hurrah!
> Bright in its glory shines every star.

At present one does not know whether to pronounce "hurrah" as "hurrar," or "star" as "stah."

AT Alessandria, in Italy, a competition between military bands took place some weeks ago. The prizes consisted of so-called gold medals, which have since been discovered to be only gilt bronze. Of course the cheated prize-winners are speaking their minds pretty freely, and things are getting unpleasant all round. Our friend *Le Ménéstrel* is likely to add fuel to the fire by its sarcastic remark that "Après tout, l'or est si rare, aujourd'hui, en Italie!"

THE *Toronto Saturday Night*, in defending Mr. Theodore Thomas from those who complain that he has neglected American music at Chicago, likens the grumblers to an old farmer who, politically, "swore, first by Grenville district, then he held to Pickens county, then went for South Carolina, and believed in the United States, but what the Almighty had made the rest of the world for passed his comprehension."

MESSRS. FARLEY SINKINS and Robert Newman have been appointed joint-managers of the large new concert hall in Langham Place. It is their intention during the autumn and winter to give a series of high-class Orchestral Concerts at lower prices than have hitherto been charged. As these will be under the direction of Mr. Frederic H. Cowen, no extraordinary amount of prescience is necessary to predict the high artistic excellence of the venture. It has our hearty good wishes.

IN consequence of the collapse of the musical arrangements at the Chicago Exposition, the authorities have thought it necessary to abandon the production of Dr. Mackenzie's new Oratorio "Bethlehem." It is, however, understood that the composer by no means regards the contract as annulled by the failure of the Chicago directors to perform their part of it. "Bethlehem" will be heard, for the first time, at the Albert Hall in April.

MUSIC is obviously very much alive in Christchurch (N.Z.), where Mr. Wallace, the Conductor of the Orchestral Society, is about to give a series of high-class Chamber Music Concerts. The venture has our heartiest good wishes.

IT is said that some keys and part of the action of an organ belonging to a Lutheran church were found on the prairie a mile distant from Des Moines, Iowa. A cyclone had gone that way and dropped them.

MILAN has lately been visited by a troupe of whistlers who "perform" selections from operas by Verdi and Mascagni. What next, and next?

THE EISTEDDFOD AT PONTYPRIDD.

CONSPICUOUS success has rewarded the efforts of the Committee of this year's National Eisteddfod celebrated on the first four days of last month at Pontypridd. A spacious iron-roofed pavilion provided accommodation for 20,000 people, and the speeches delivered therein, especially the address on the fourth day by Dr. A. C. Mackenzie, should exert a salutary influence on the future of music in Wales.

The proceedings were opened according to ancient custom by the formal declaration of the bards that peace prevailed, and the celebration of the usual rites pertaining to such occasions. This ceremony was performed in a delightfully picturesque eminence on Pontypridd Common at the place where stands the Rocking Stone. Thither, accompanied by the Penrhiw brass band, an imposing procession wended its way from the Town Hall through gaily decorated thoroughfares. Arrived there, the venerable Archdruid Clwydfardd, who has now attained his ninety-third year, supported by Cadfan and Gurnos, ascended the Logan Stone, and, with the unsheathed sword in hand, in stentorian tones demanded in Welsh "A oes heddwch?" ("Is there peace?"). The bards within the circle clustered around, and each grasping the threatening weapon hastened to reply in the affirmative. "Peace," cried the bards.

The crowd took up the cry, the mountains echoed back the word, and "Peace, peace," resounded in the valleys below. This was thrice repeated, and the venerable Archdruid being satisfied, the sword was returned to the scabbard, and the proclamation was read declaring the Eisteddfod about to be celebrated to be the National Festival of the Cymry for 1893, held in accordance with the rites and ceremonies of the bards of Ynys Prydain. Subsequently the prayer of the Gorsedd was offered by the Rev. Dr. Roberts, and Eos Dar, the popular penillion singer, gave a clever example of this peculiar form of song. After several speeches the bards marched back to the town, and the first meeting was held in the Pavilion, under the Presidency of Lord Tredegar. The proceedings then commenced, the vocal solo competitions attracting the most attention. The prize-winners were Mr. Evan Evans, who was selected out of fifty-four competitors as the best singer of "O where shall I flee?" and "Woe! Horror! Grief!" from Spohr's "Calvary"; Miss Daisy Jones, for the best rendering of Kuhlau's Sonatina in A minor; Miss Annie Bowen, of Llantrissant, as the best singer of Macfarren's "Whoever perished being innocent"; and the Misses May John and Drinkwater, both pupils of Madame Clara Novello Davies. There were but few competitors for musical composition, and the only award made was secured by Mr. Edward Broom for a sacred trio.

The next adjudication, the award of £50 for the orchestral performance of Mendelssohn's "Ruy Blas" Overture, given to the Cardiff Orchestral Society, the only competitors, brought forth some valuable remarks from Dr. A. C. Mackenzie, one of the adjudicators. Dr. Mackenzie said he regretted that only one orchestra had come forward, for musicians considered the study of instrumental music so very important that they thought every encouragement ought to be given to it at all times. He did hope that on another occasion there would be a little harder work to do in connection with the orchestral competition. If they encouraged instrumental music as they encouraged choral music, they would be providing for themselves and their country a double enjoyment. Mr. W. H. Morgan, the Conductor of the successful Society, was presented with a gold medal. Nine choirs entered for the second choral contest, which occupied over two hours, the first prize being gained by Llanelly Glee Society, conducted by Mr. John Thomas; and the second prize to the Blaenycwm United Choral Society, conducted by Mr. Evan Watkins. In the evening a Concert was held in the Pavilion, under the Conductorship of Mr. Hughes. The first part of the programme consisted of Mendelssohn's "Athalie," in which the Eisteddfod Choir, of about 400, and an orchestra of sixty took part. The most important feature of the second part was the performance of Dr. J. Parry's "Arthurian Ballad" Overture, conducted by the composer, whose work was enthusiastically applauded. The most successful soloists were Madame Williams-Penn, Miss Maggie Davies, and Mr. Frederic Griffith, the flute playing of the last-named artist exciting much enthusiasm.

The proceedings of the next day, held under the presidency of Sir David Evans, attracted enormous audiences. Mr. Ben Davies sang the Eisteddfod song, and the following musical awards were made:—Mr. John Thomas, three guineas for the best tenor vocalist; the Aberdare Orchestral Society (conductor, Mr. John Evans), the Merthyr Orchestral Society (conductor, Mr. A. J. Silver), fifteen and five guineas respectively for the best renderings of Haydn's Fifth Symphony. Mr. Harry Blanchett was the prize-winner of the violoncello soloists, and Mr. Barton Jones was awarded the £40 premium, given by the National Eisteddfodd Association, for the best Cantata. The principal feature of the day's proceedings, however, was the chief choral competition. The two prizes, of the respective value of £210 and £60, form in the aggregate the largest sum of money ever offered in a choral competition in Wales. Seven choirs entered. Dr. Mackenzie and others adjudicated, and the first prize was awarded to the Rhymney Society, and second to the Cardiff Choral Union, the successful conductors being invested by Miss Llewella Davies. At the evening Concert Overtures by Dr. Mackenzie, Mr. J. T. Rees, and Mr. J. Moir Clarke were respectively conducted by their composers.

A continuous and heavy rain seriously interfered with the attendance on the third day. The work of adjudicating was, however, steadily pursued, under the Presidency of Lord Swansea, and prizes were awarded to Mr. William Hopkins for penillion singing, to the Revs. J. O. Jenkins and J. H. Davies for collections of old Welsh ballads, to Miss Carrie Davies for a harmonium solo, to Mr. William Morgan for harp playing, and to Miss G. Drinkwater and Messrs. J. Rees and W. Davies, vocalists.

One of the most attractive competitions of the day was that of the ladies' choirs, the test piece for which was Mr. Randegger's "Chorus of Handmaidens." Dr. Mackenzie, after expressing his pleasure at the excellent and refined singing to which he had just listened, announced the winners of the first prize to be the Rhondda Female Choir, conducted by Mrs. Hopkins; and that of the second, Mrs. Arthur Morris's Ladies' Choir from Caerleon. In the brass band contest the first prize was won by the Llanelly Town Band, conducted by Mr. J. Samuel; the second by the Lancaster Town Band, Blaina, conducted by Mr. J. Sutton; and the third by the Ferndale Brass Band, conducted by Mr. J. Ryan.

Unfavourable weather again prevailed on the last day, and at one time the noise of the heavy rain on the iron roof of the Pavilion was so great that even Cymric lungs and fervour had to give way for the nonce. The day's work was commenced by an excellent speech from the President, who on this occasion was Lord Windsor, Lord-Lieutenant of the county, and included the formal conferment upon Dr. Mackenzie of the highest Gorsedd musical degree. Henceforth Dr. Mackenzie will be known to all loyal Welsh musicians as "Pencerdd Alban"—*i.e.*, Scotia's Chief of Song. The first successful competitors were Mr. and Mrs. Stephens, who gained the prize for the soprano and tenor duet; other successful candidates in subsequent competitions were Mr. David Evans, baritone; Mr. W. Barter, tenor; Mr. Willie Rees, first prize, and Mr. Benjamin George, second prize, violinists; Mr. T. C. Page, harpist; Mr. Willie Rees, tenor; and Miss M. M. Rees, pianist.

The first prize for best choir singing of one congregation was gained by the Soar Choir, Merthyr, and the second by the Llanelly Choir. After the important ceremony of the "crowning of the bard," the successful poet this year being the Rev. Benjamin Davies, the chief competition of the day took place. This was the male voice competition for choirs numbering from sixty to eighty voices. The test pieces were "The war horse," by D. Jenkins, and "The Tyrol," by Ambroise Thomas. Eight choirs entered, and the contest lasted over two hours, the first prize of £50 being ultimately won by the Rhondda Glee Society, conducted by Mr. Tom Stephens; and the second prize of £15 by the Treorky Society, conducted by Mr. William Thomas.

Dr. Mackenzie, in delivering the adjudication, said that it was more easy to him, a Scottish Highlander, than for any "Sassenach" to enter fully into the feelings of their national gathering, and he wished to tell them that the occasion had been to him not only a great delight and pleasure, but also a very instructive experience. He felt as though all the week he had been swimming in a perfect sea of song. He had heard some marvellous singing, and they had a right to be proud of the fervour, enthusiasm, feeling, and evident natural understanding and sympathy which the performers had displayed. These eminent qualifications could not be produced by teaching, they were Nature's own gifts. He would ask them, however, in the physician's phrase, to assist Nature. They seemed to him to have arrived at a point when the efforts which were undoubtedly being made ought to be carried out vigorously and quickly. The glorious material which was theirs could be used with even greater benefit to their country and to the spread of music. It appeared to him that the constant and persistent working at certain sets of given pieces many months before these contests was apt to provoke, after the music itself had been mastered, a tendency to polish away, to elaborate, to gild refined gold and paint the lily, until art might be lost sight of and artificiality take its place. Speaking chiefly with respect to competitions among smaller or local choirs, he thought that, so far as the results of long preparation was concerned, the climax of the purpose of the present system of

Eisteddfodau had been reached. He thought that to go on longer on exactly the same lines would not mean actual progress. He would suggest that much less time be spent in preparation, and very much more devoted to the acquirement of a thorough knowledge of the elements of music, especially of reading at sight. It was not necessary to eradicate the idea of competition, but that idea might certainly be modified a little and confined to reasonable limits, by which far higher and greater results would accrue.

COVENT GARDEN THEATRE.

On the 12th ult. this Theatre was re-opened by Mr. Farley Sinkins for a series of Promenade Concerts. The exceptional excellence of the orchestra, conducted by Mr. Frederic H. Cowen and Mr. Betjemann, the latter being also leader, and the number of high-class works which figure nightly in the programmes have combined to place the enterprise among those manifestations of artistic activity which The Musical Times is glad to notice and to encourage. The band, numbering a hundred performers, many of whom are of the first rank, is supplemented on occasion by that of the Coldstream Guards. A host of eminent artists, vocal and instrumental, have been engaged; and whilst appeals *ad captandum* are not entirely absent, they have, at least, been reduced to a minimum. Among the orchestral works heard at the opening Concert were the "Leonora" and "Tannhäuser" Overtures, the *Scherzo* from the "Midsummer Night's Dream" music, an exquisite little piece by Paderewski, and selections from Ambroise Thomas and Léo Délibes. M. Ysaÿe played, with his usual mastery and breadth of style, Saint-Saëns's Third Violin Concerto; Mesdames Valda, Marian McKenzie, and Belle Cole, and Messrs. Ben Davies and Bantock Pierpoint sang delightfully; and Mr. Charles Fry gained an encore for his recitation of "The Village Choir."

The Concerts given up to the day on which we go to press have included two so-called "Classical" nights, on which Schubert's "Unfinished" and Beethoven's C minor Symphonies were the most important numbers. Mr. Cowen's programmes have been so uniformly good, however, that the "Classical" programmes have almost lost their distinctive character; but indeed it is now so difficult to define the boundary dividing that which is, from that which is not, classical, that if the term could be got rid of altogether clearness of thought would be greatly increased thereby. To name a few of the most important instrumental pieces heard on "off" nights: Mendelssohn's Violin Concerto (Ysaÿe); Pianoforte Concertos by Mendelssohn (G minor), Tschaikowsky (B flat), Liszt (E flat); Haydn's Symphony in G and Mozart's in E flat (played on successive Saturdays, and highly appreciated by the audiences); the Overtures to "Fidelio," "Egmont," "Ruy Blas," "Oberon," "Genoveva," "Rienzi," "The Tempest" (Sullivan), and "Œdipus Rex" (Stanford). Native composers have been more especially cared for on Fridays, and a Wagner night was given on the 24th ult. with so much success that its repetition was announced for the week following. In addition to the vocalists already named, Miss Ella Russell, Madame Alice Gomez, Misses Thudichum, C. Curnow, and Greta Williams, Messrs. Bispham and E. Houghton have appeared. The pianists have been Messrs. Slivinski and F. Dawson. The orchestra is admirably balanced, and its renderings under Mr. Cowen and Mr. Betjemann are, of course, in conformity with the best canons of taste.

NATIONAL CO-OPERATIVE FESTIVAL AT THE CRYSTAL PALACE.

The National Co-operative Society's Annual Festival at the Crystal Palace, although instituted mainly to foster co-operation in a great flower, fruit, and vegetable show, has incidentally developed into an important demonstration of popular enthusiasm for choral music. Two large choirs, each of five thousand adult performers, sing in turn on the great orchestra, and a choral competition of choirs of about sixty voices is a successful part of the scheme. No musician need cavil at the programmes submitted by the great choirs. They were plainly chosen to court popularity with the choralists and the estimated taste of the audience, and from this point of view it was clear that the music was, on the whole, admirably chosen. This being so, the character of the music that thus obtains favour with a large and representative gathering of the people becomes at least interesting to the patriotic musician because, by this means, he can gauge the results of the efforts in the direction of popular, and more especially school education in music that have been exerted during the last generation. It is gratifying to be able to say that the music selected and enthusiastically performed and received was, on the whole, good and sound from the musician's standpoint. Several of the most effective pieces performed were written by composers quite unknown to fame outside a limited circle. In this connection it is just to specially mention the compositions of Mr. Charles Nixon, an amateur whose works are now frequently in demand at great popular choral concerts. Mr. Nixon has acquired the knack of writing with breadth and simplicity, and without striving after unusual effect. His harmonies are almost entirely diatonic, and his melodies satisfy without cloying. These qualities were all evident in the Harvest Chorus, "Again 'midst joyous shouts," and the Ode specially composed for the Festival, "Sons of Labour." Amongst other pieces well performed we may mention a mixed voice arrangement of "Strike the lyre" (Cooke), "The Larboard Watch" (T. Williams), and two fantasias on national airs. The music was generally remarkably well executed—a fact redounding not only to the credit of the exhilarating enthusiasm of the performers, but to the peculiar ability of the Conductor, Mr. G. William Williams, whose popularity was evidently unbounded. A special recognition of the esteem and regard in which Mr. Williams is held by the members of the choirs was made in the middle of the evening Concert, by the presentation of an illuminated address and a cheque for £40. It was something to hear "For he's a jolly good fellow" sung with meaning by five thousand singers as Mr. Williams came forward to receive his testimonial. Mr. F. Wilson Parish efficiently accompanied on the organ at both Concerts.

At the Choral Competition held in the morning seven choirs entered. Mr. W. G. McNaught adjudicated. A first prize of £10, with a silver medal, and a second prize of £5, with a bronze medal, were offered. The stipulated piece was the four-part song "Mary Morison," by Dr. G. Bennett, besides which each choir sang a piece of its own choice. The choirs came from Portsea Island, Leicester, Oxford, Wolverton, Nottingham, Bacup, and Leeds. The competition was very close. The last three choirs named all sang remarkably well. Nottingham (Conductor, Mr. H. Freeston) sang the test piece with good attack and sentiment, and gave a very fine performance of "Day-break" (Gaul). Bacup (Conductor, Mr. C. Hallows) made some excellent points in "Mary Morison," and sang "The parting kiss" with delicacy, but with scarcely enough force or passion. Leeds (Conductor, Mr. Stephen Hirst) sang "Mary Morison" with much expression and beauty of tone, and gave a vigorous and withal refined performance of a mixed-voice arrangement of Spofforth's "Come, bounteous May." Mr. McNaught awarded the first place to Leeds, and, finding that he could not differentiate Nottingham and Bacup without another hearing—which was impracticable—bracketed these two choirs equal. We understand that the Committee decided, under these circumstances, to give two second prizes of £5.

OBITUARY.

The daily papers have devoted long articles to the life and work of the Duke Ernst II., of Saxe-Coburg Gotha, whose death, at the age of seventy-five, took place on the 23rd ult. Here we have to deal with him only in connection with music. Germany loses in him a Prince who was ever an earnest and even enthusiastic patron of the arts, and more particularly of music. Being himself a composer of some note, he was ever ready to extend his patronage to any enterprise which was likely to further the interests and redound to the glory of his art. Of his works we need only particularise the operas "Zaire," "Toni," "Casilda" (Brussels, 1855), "Santa Chiara" (Gotha, 1854; Paris, 1855; London, 1877), "Diana von Solange" (Coburg, 1858), "Der Schuster von Strassburg" (Vienna, 1871), and "Alpenrosen" (Hamburg, 1873).

Several of these were brought out under various pseudonyms. He also wrote songs, cantatas, and hymns. One of the deceased Prince's last public functions was in connection with the model performances of "Medea," "Rothkäppchen," and the two new works by Umlauft and Forster, at Gotha, of which we speak in another column. German musicians will deeply mourn his death, which leaves a great void in the musical world of the Fatherland.

We regret to have to announce the following deaths, viz.:—

On the 12th ult., at Alwyne Lodge, Canonbury, Mr. W. S. B Woolhouse, F.R.A.S. He was born at North Shields on May 6, 1809. At an early age he exhibited rare precocity as a mathematician, and it is as a writer on mathematics and kindred subjects that he is best known. To musicians his name has become familiar through a "Treatise on Musical Intervals, Temperament, and the Elementary Principles of Music," of which a second edition was published in 1888. Music was a great hobby with him, and he possessed one of the best collections of violins in the country. He was the father of Mr. Woolhouse, the violoncello player, and of Mr. Charles Woolhouse, the music publisher, of Regent Street; one of his daughters, who was the wife of Dr. Rea, the well-known Newcastle musician, died only a few months ago.

John Millard, Professor of Elocution at the Royal Academy of Music and the Royal College of Music, on the 9th ult., at 63, Lancaster Road, Notting Hill.

Gustav Hinke, on the 5th ult., at Leipzig, aged 49; first oboist of the local Stadt-Theater and Gewandhaus Concerts, and teacher at the Conservatoire. One of the finest performers on his difficult instrument.

Elizabeth Markhl-Wiswe, formerly a famous pianist, at Vienna, aged fifty-seven. Only a few years ago she gave some very successful Concerts there with Johannes Brahms and J. Hellmesberger, sen.

Alfredo Catalani, at Milan, on the 9th ult., aged thirty-nine; Professor at the Milan Conservatoire, and one of the most talented composers of the "young Italy" school. His works include several operas, "L'Elda," "Dejanice," "Edmea," "Loreley," and "La Wally," the last of which has been performed with considerable success in Germany under the title "Geierwally."

Gustav Schirmer, one of the principal music publishers of New York, on the 6th ult., at Eisenach in Germany, where he was on a visit. He was in his sixty-fifth year.

Jean Charles Alfred Deléhelle, at Paris, aged sixty-seven. A composer of some note and pupil of Adolphe Adam. In 1851 he gained the Prix de Rome with a cantata, "Le Prisonnier." Several operas and operettas of his have been performed, some of them with great success, notably "Monsieur Polichinelle" and a three-act opera-comique, "Don Spavento."

Ignaz Erdelyi, at Budapest, one of the most popular gipsy musicians in Hungary. At the age of eleven he first appeared as a prodigy, his instrument being, of course, the violin. He was engaged, with his gipsy band, by an enterprising impresario, and toured through Europe and the United States. He returned to his native place, Szegedin, a comparatively rich man. For some years past he suffered much illness, and in a fit of depression he ended his life by suicide.

Joseph C. Raff, at Binghampton, U.S.A., aged sixty-two. He was a brother of Joachim Raff, the composer of the "Lenore" Symphony, and was himself a composer and conductor.

Adolphe Dubois-Mayer, at Paris, on the 17th ult., aged seventy-six. He was for nearly twenty years stage manager at the Grand Opéra, having previously occupied a similar post at the Brussels Théâtre de la Monnaie.

Paul Labure, at Nice, on the 3rd ult., aged sixty-seven; for twenty years organist at the Notre Dame Church, Havre.

Percy Palmer, at 23, Victoria Grove, Fulham Road, on the 18th ult., aged thirty-two. When he first appeared before the public, some years ago, he was considered a concert-tenor of great promise; latterly he devoted himself chiefly to teaching singing. He was married to Madame Annie Marriott.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The preliminary prospectus issued by the Scottish Orchestra Co. (Limited) states that the scheme was formed in 1891 for the purpose of maintaining an efficient orchestra on a permanent basis, which would be available for Concerts throughout Scotland over a much longer period than has hitherto been possible. The season commences on the 30th prox., and it will run on until the beginning of next April, during which period thirteeen classical, fourteen popular, and six chamber Concerts will be given. Mr. Georg Henschel is, of course, the Conductor; his band, led by Mr. Maurice Sons, will consist of seventy-six performers, and the solo instrumentalists already engaged include Messrs. Joachim, Sarasate, Paderewski, Leonard Borwick, Mesdames Frida Scotta, Wietrowetz, and Fanny Davies, as also Lady Hallé. Amongst the solo vocalists the names of Mrs. Henschel, Miss Palliser, Mr. Plunket Greene, and Mr. Henschel himself will be found. Meanwhile the directors of the Glasgow Choral and Orchestral Concerts are actively engaged making arrangements for their twentieth season, which commences on December 14 next. The vitality of the old scheme is singularly to the front, as shown, amongst other things, by the dimensions of the Guarantee Fund. It already exceeds £3,000 and further contributions are fully expected. Mr. August Manns returns as Conductor, and it may be taken that a cordial welcome awaits the veteran Sydenham *chef*, who has done so much for the musical art in the Land o' Cakes. The orchestra will consist of nearly ninety performers. The chief "strings" of former seasons have been retained, and Mr. Elkan Kosman will again lead. A goodly programme of choral works has practically been fixed, and these will include "The Golden Legend," "The Messiah," the second and third acts of Wagner's "Flying Dutchman," and "Israel in Egypt." The usual number of Saturday "Pops" will be given, as also two or three Chamber Concerts, and the artists already booked comprise Messrs. Joachim, Piatti, Cæsar Thomson, Mesdames Fanny Davies and Ella Russell, &c. Other important engagements are, moreover, pending.

If musical matters have been stagnant here during the last three or four months, there will be no cause for complaint on this score later on. The various Choral Societies in and around Glasgow are now looking to their armour. Numerous Concerts of a miscellaneous order are promised, and, as regards the operatic world, Sir Augustus Harris brings his company to Glasgow on Monday, the 18th inst., with a strong *répertoire*.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The promised opera season of two months' duration, with which the new year is to open, is a leading topic of conversation just at present, and expectation is rife as to promises, products, and results. Naturally the changes recently effected in regard to the Carl Rosa Company have come in for a good amount of canvassing, but the general feeling seems to be that the present directors may be very well trusted to the fullest extent in the interests of art as well as of the public. The Court Theatre has of late been redecorated, and was, as usual, re-opened on bank holiday.

The only signs of urban life in regard to musical matters during the past month have been afforded by Mr. W. T. Best, whose Organ Recitals at St. George's Hall continue to attract good audiences, as many as 1,000 or more being present on at least one recent occasion. Towards the end of next month the Sunday Recitals will be again added to those of Thursday and Saturday, and these will alternate for the entire winter season with the Concerts of the Sunday Society in St. George's Hall.

On the 23rd ult. the Penrhyn-Dinoric Choir of male voices gave a valedictory performance in Hope Hall prior to departing, a day later, to Chicago. From the World's Fair these singers hope to return with a fair share of prize-money, and of this there would seem to be a very good chance, judging by the superb manner in which they sang the test pieces in Liverpool under Mr. Edward Broome.

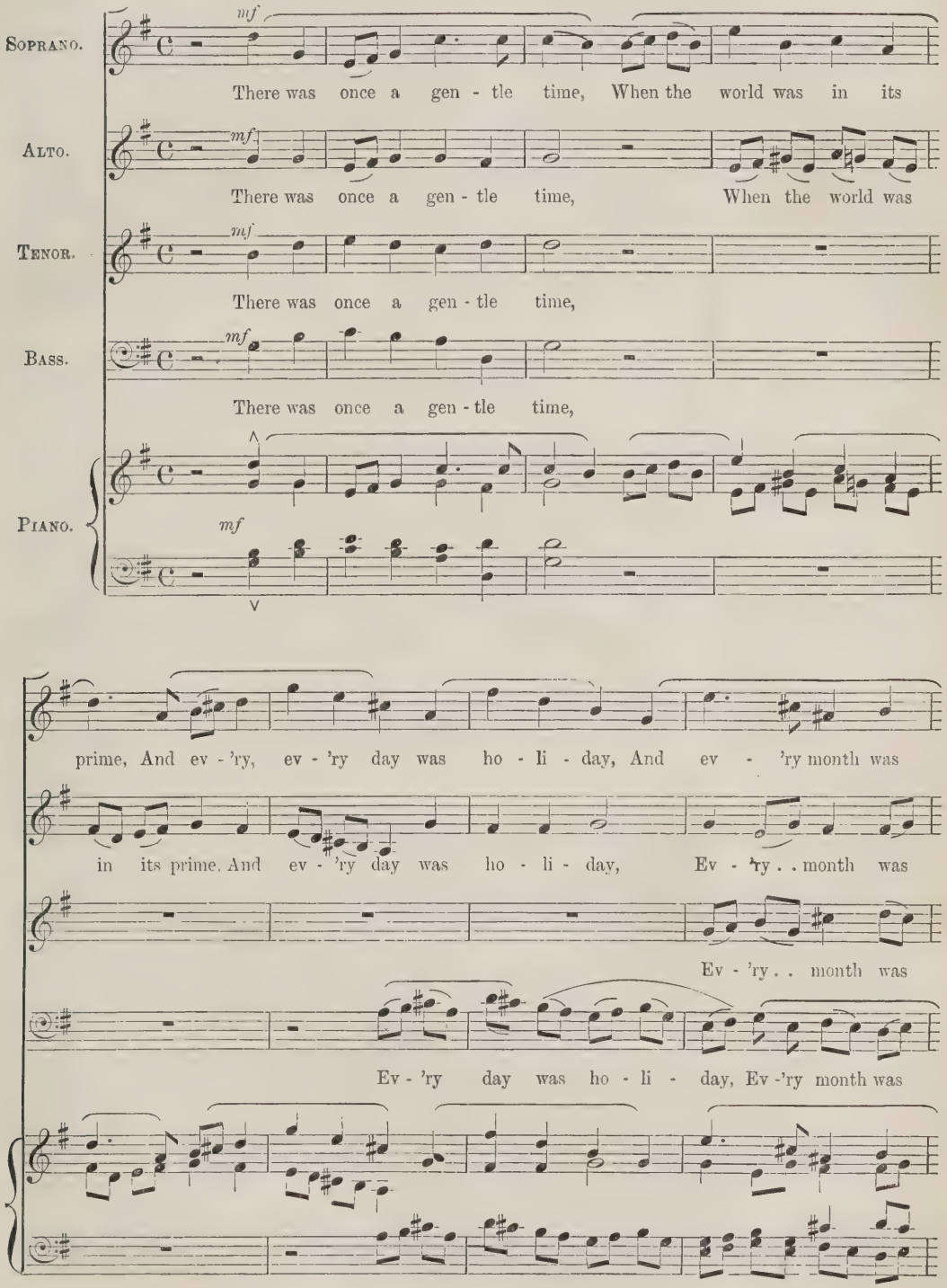
The performances of music in Sefton and Wavertree Parks, which commenced late in July and ended on the

Two Cupids.

A FOUR-PART SONG.

Words by George Croly (1780-1860). Composed by A. Wellesley Batson, Mus. Bac., Oxon.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Soprano.
Alto.
Tenor.
Bass.
Piano.
mf
There was once a gen - tle time, When the world was in its
There was once a gen - tle time, When the world was
There was once a gen - tle time,
There was once a gen - tle time,
prime, And ev - 'ry, ev - 'ry day was ho - li - day, And ev - 'ry month was
in its prime. And ev - 'ry day was ho - li - day, Ev - 'ry . . month was
Ev - 'ry . . month was
Ev - 'ry day was ho - li - day, Ev - 'ry month was

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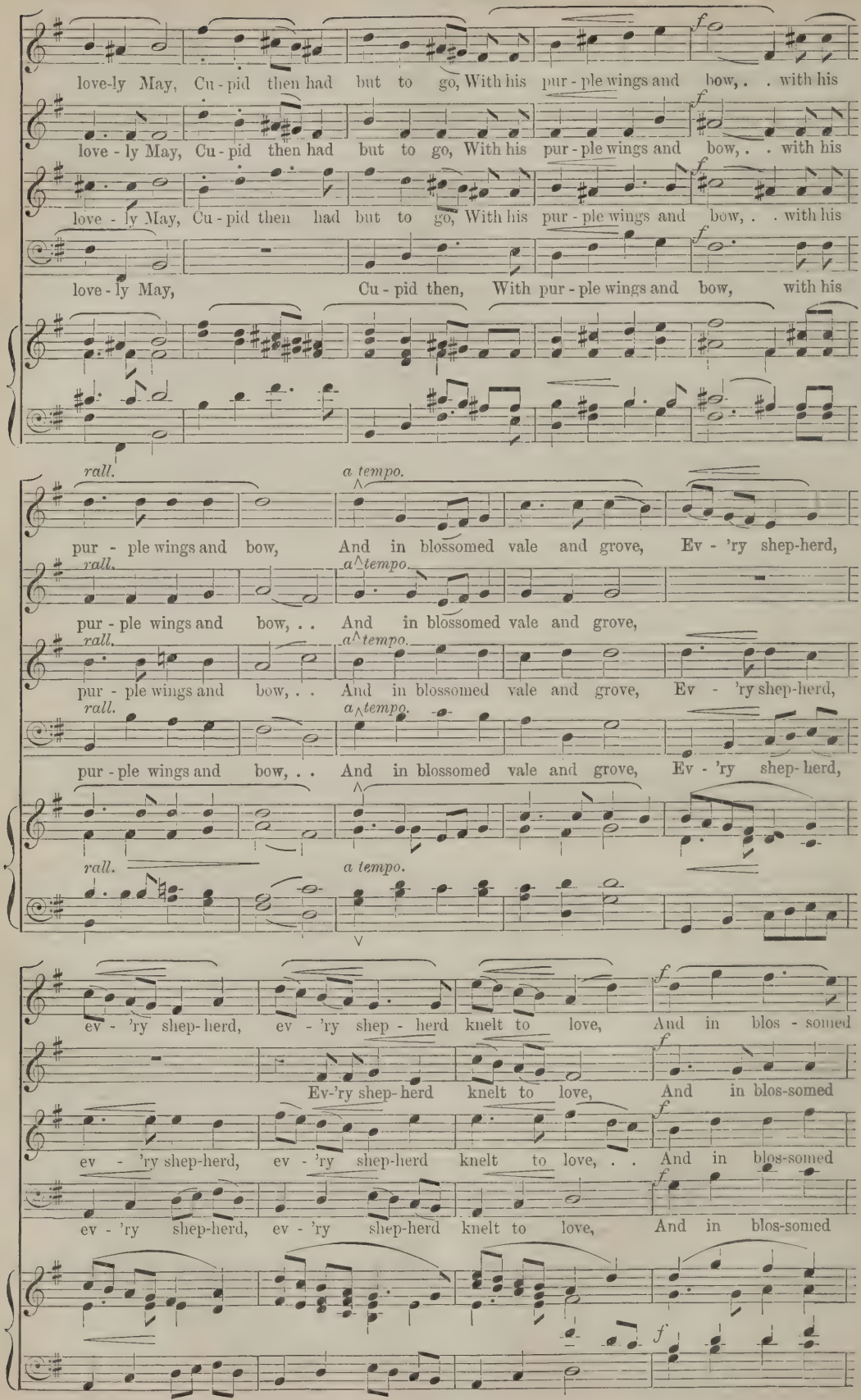
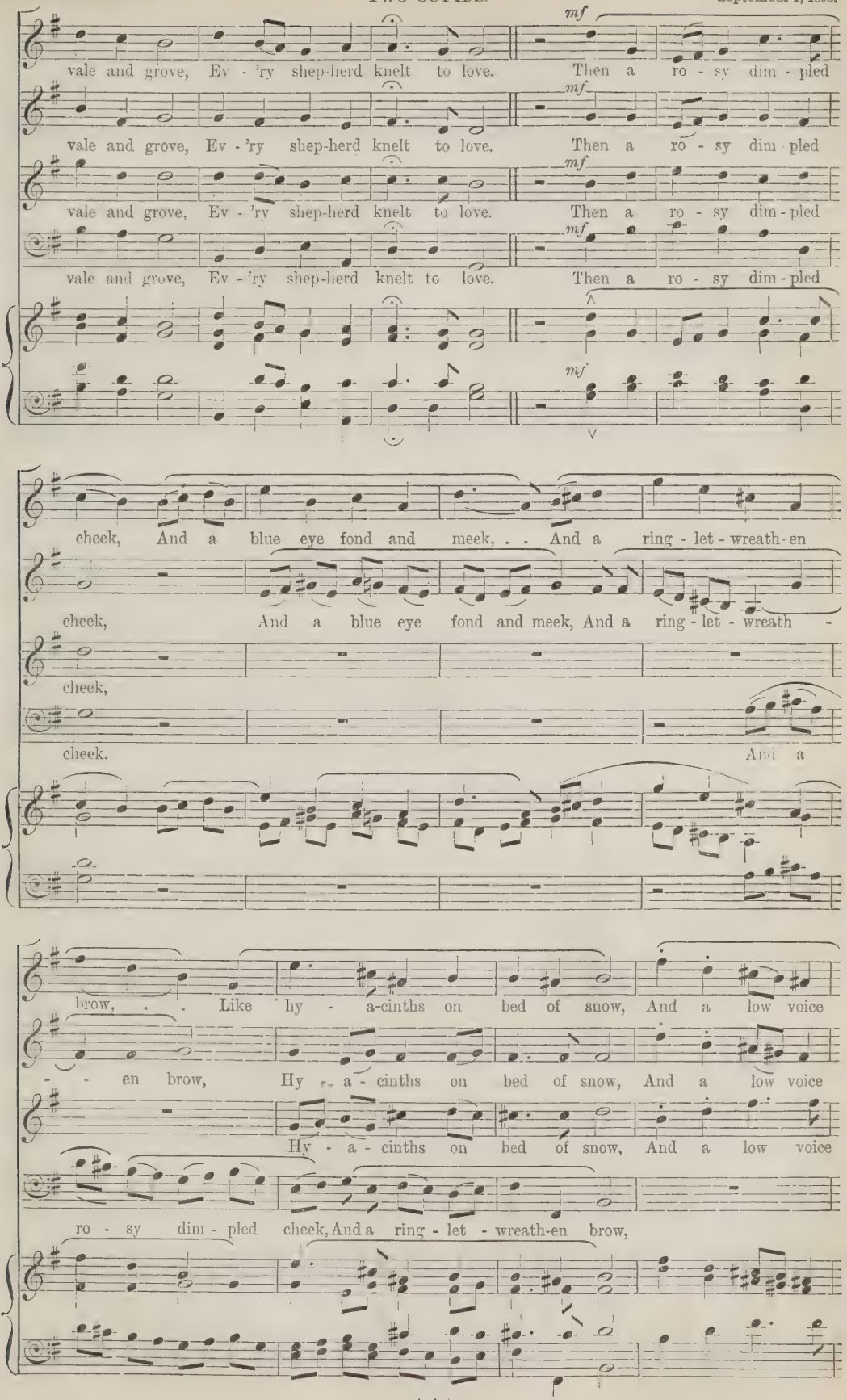
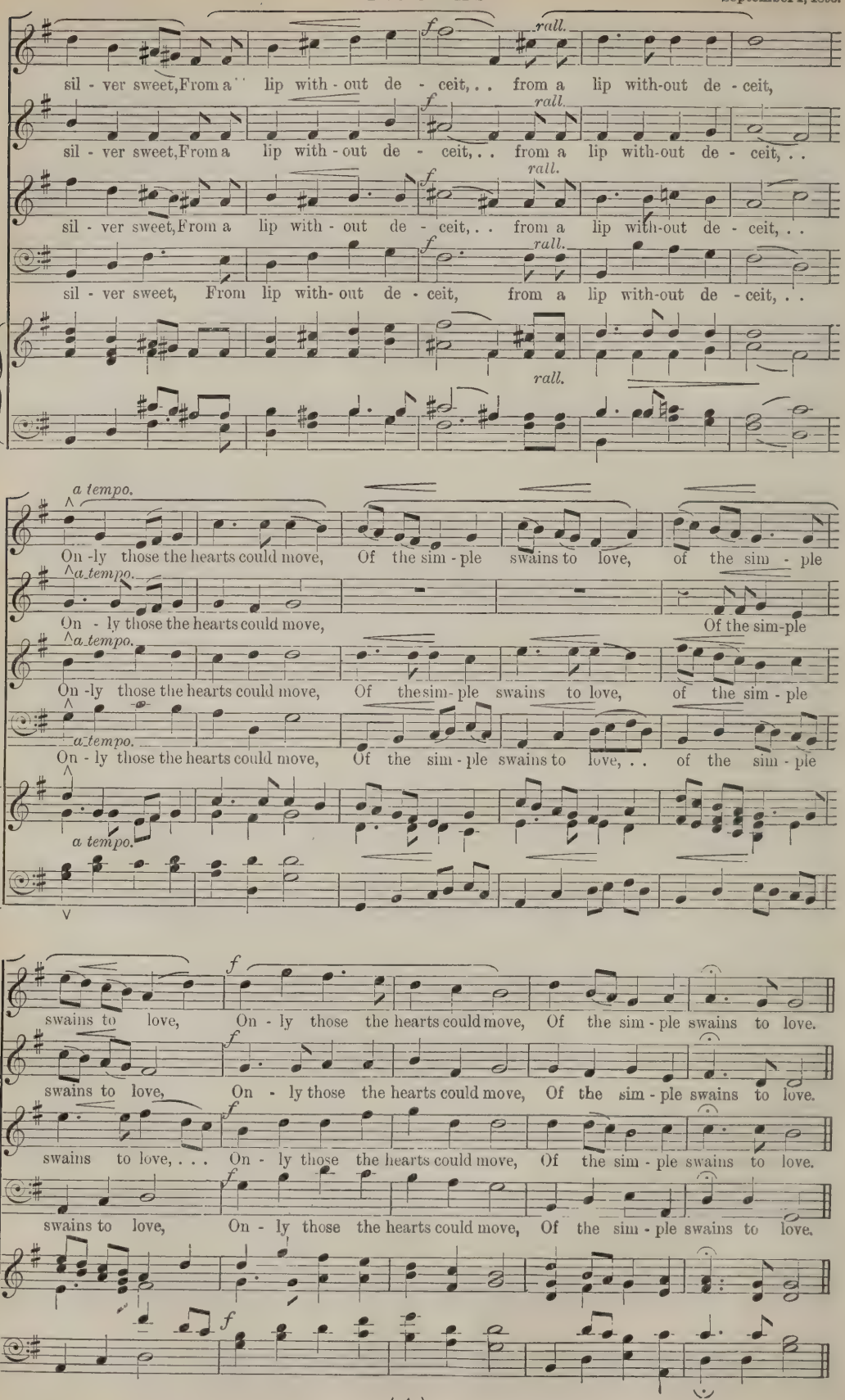
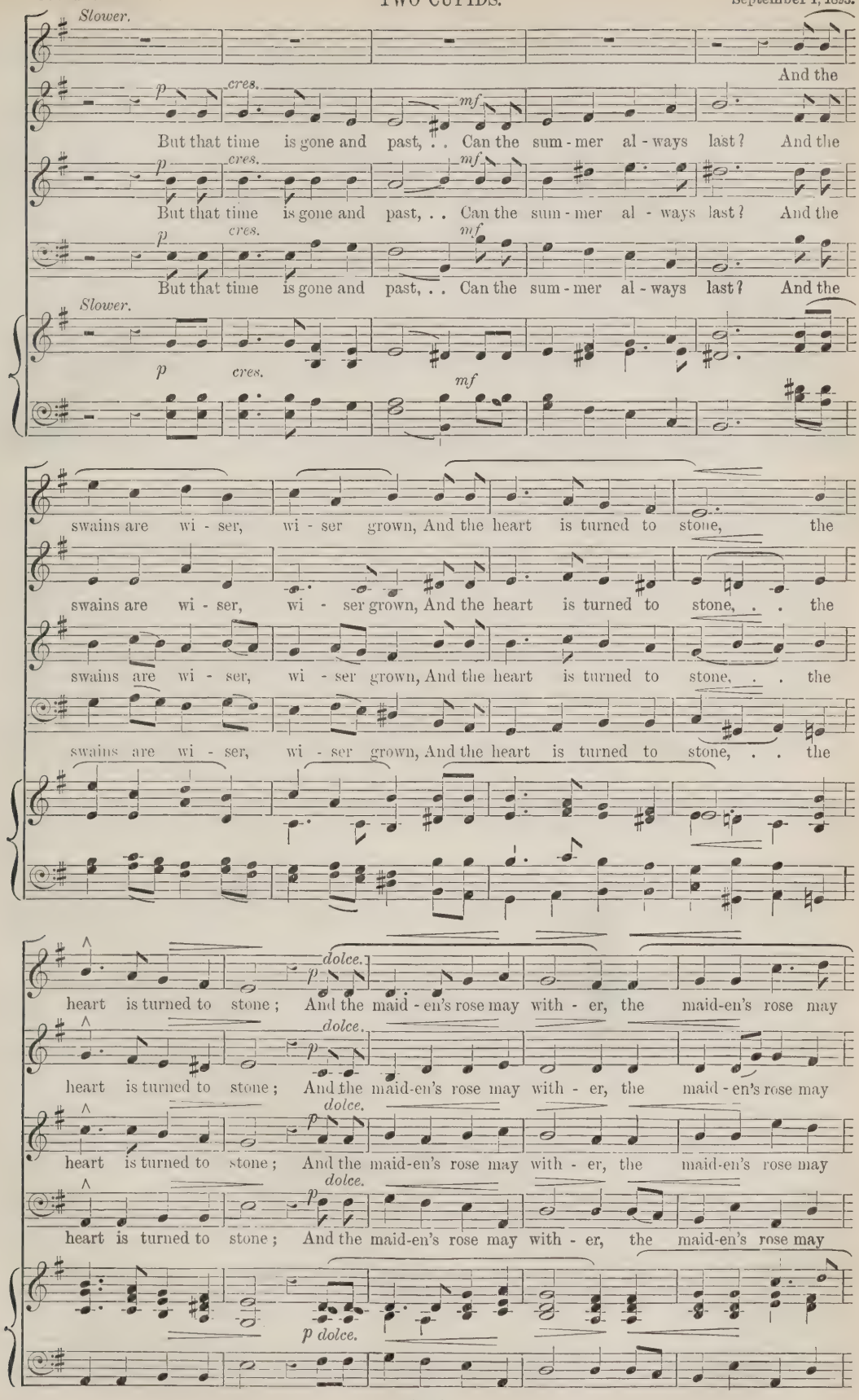
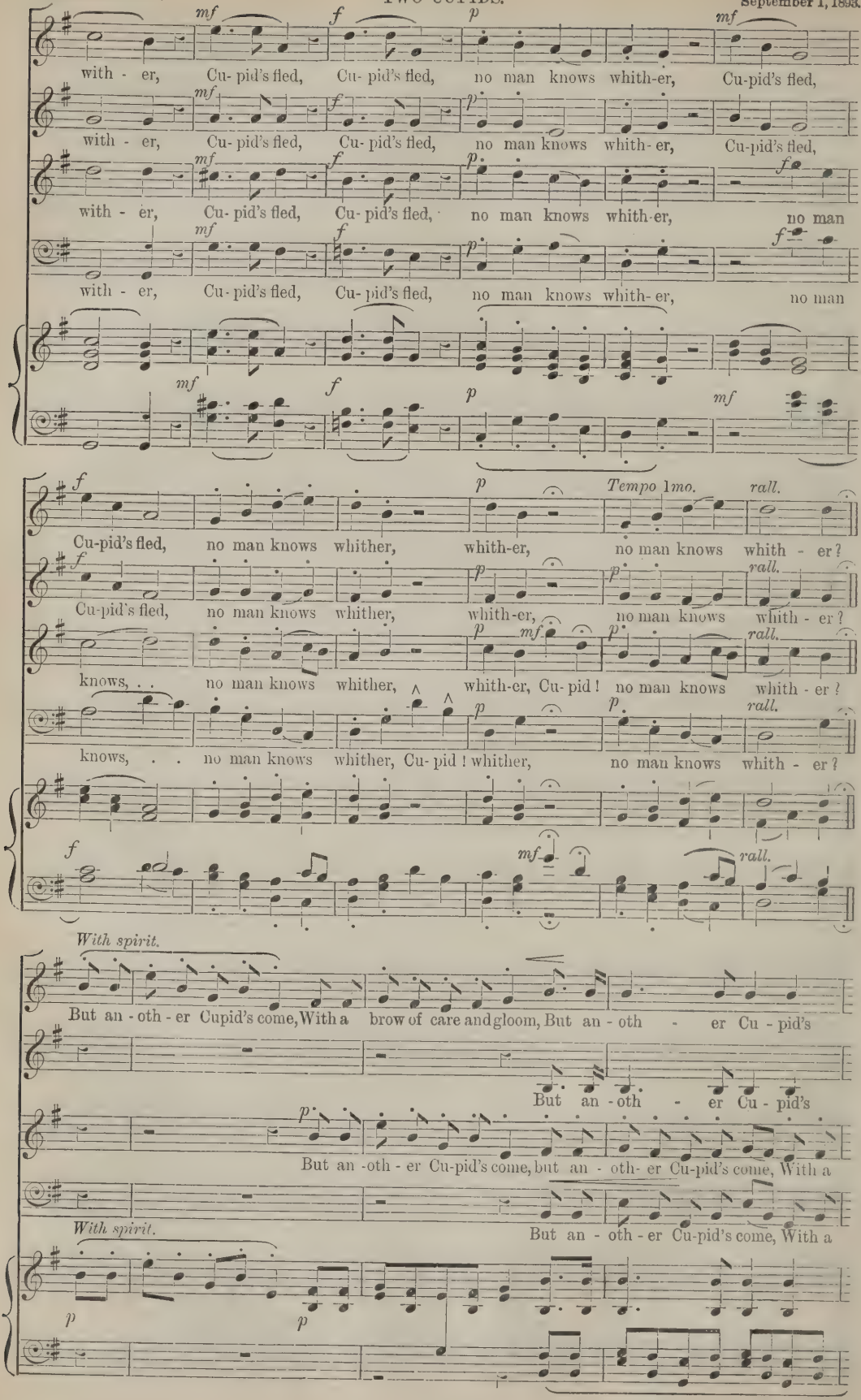
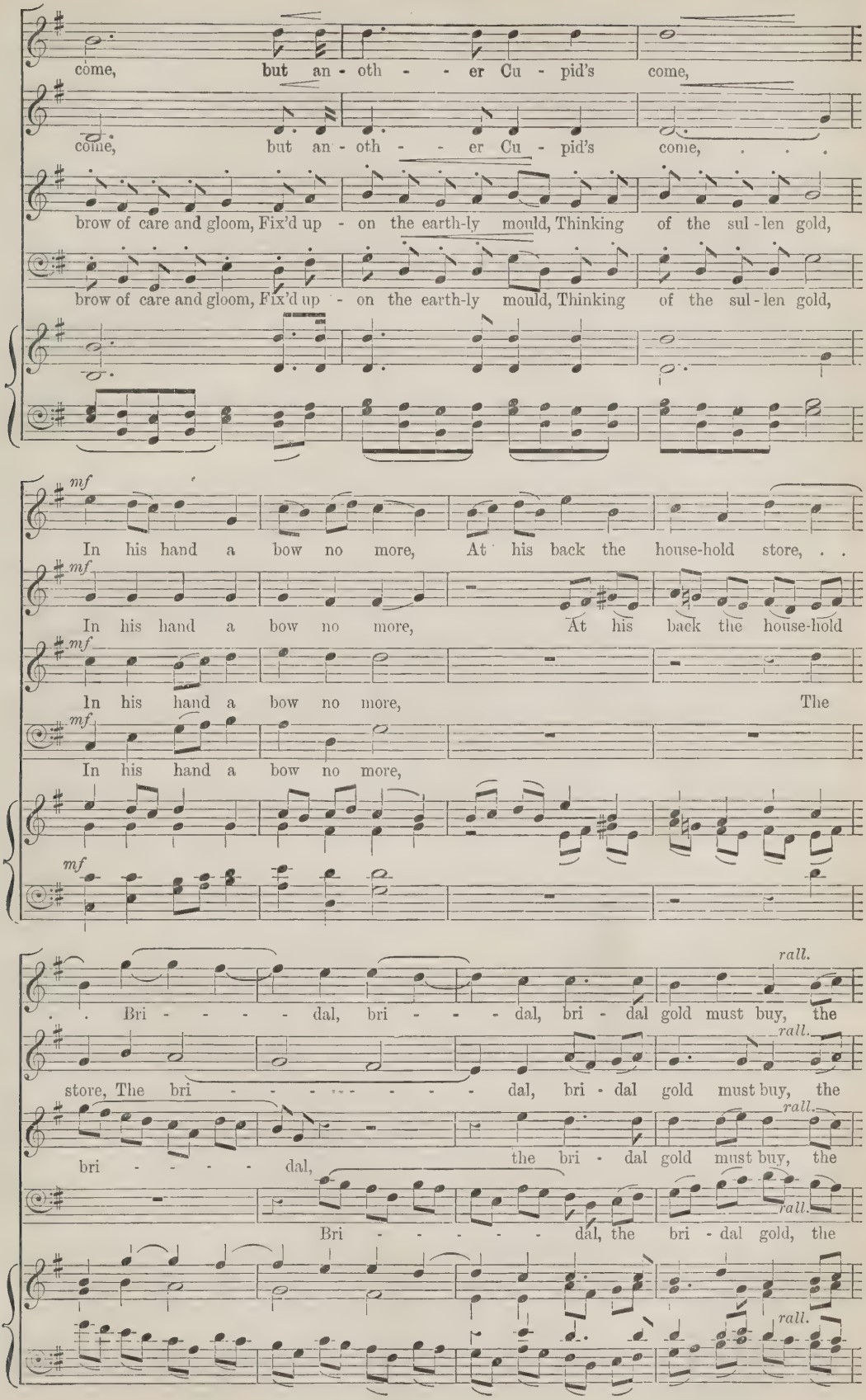

love-ly May, Cu-pid then had but to go, With his pur-ple wings and bow, . . with his
love-ly May, Cu-pid then had but to go, With his pur-ple wings and bow, . . with his
love-ly May, Cu-pid then had but to go, With his pur-ple wings and bow, . . with his
love-ly May, Cu-pid then, With pur-ple wings and bow, with his
rall. a tempo.
pur-ple wings and bow, And in blossomed vale and grove, Ev-'ry shep-herd,
rall. a tempo.
pur-ple wings and bow, . . And in blossomed vale and grove,
rall. a tempo.
pur-ple wings and bow, . . And in blossomed vale and grove, Ev-'ry shep-herd,
rall. a tempo.
pur-ple wings and bow, . . And in blossomed vale and grove, Ev-'ry shep-herd,
ev-'ry shep-herd, ev-'ry shep-herd knelt to love, And in blos-somed
Ev-'ry shep-herd knelt to love, And in blos-somed
ev-'ry shep-herd, ev-'ry shep-herd knelt to love, . . And in blos-somed
ev-'ry shep-herd, ev-'ry shep-herd knelt to love, And in blos-somed

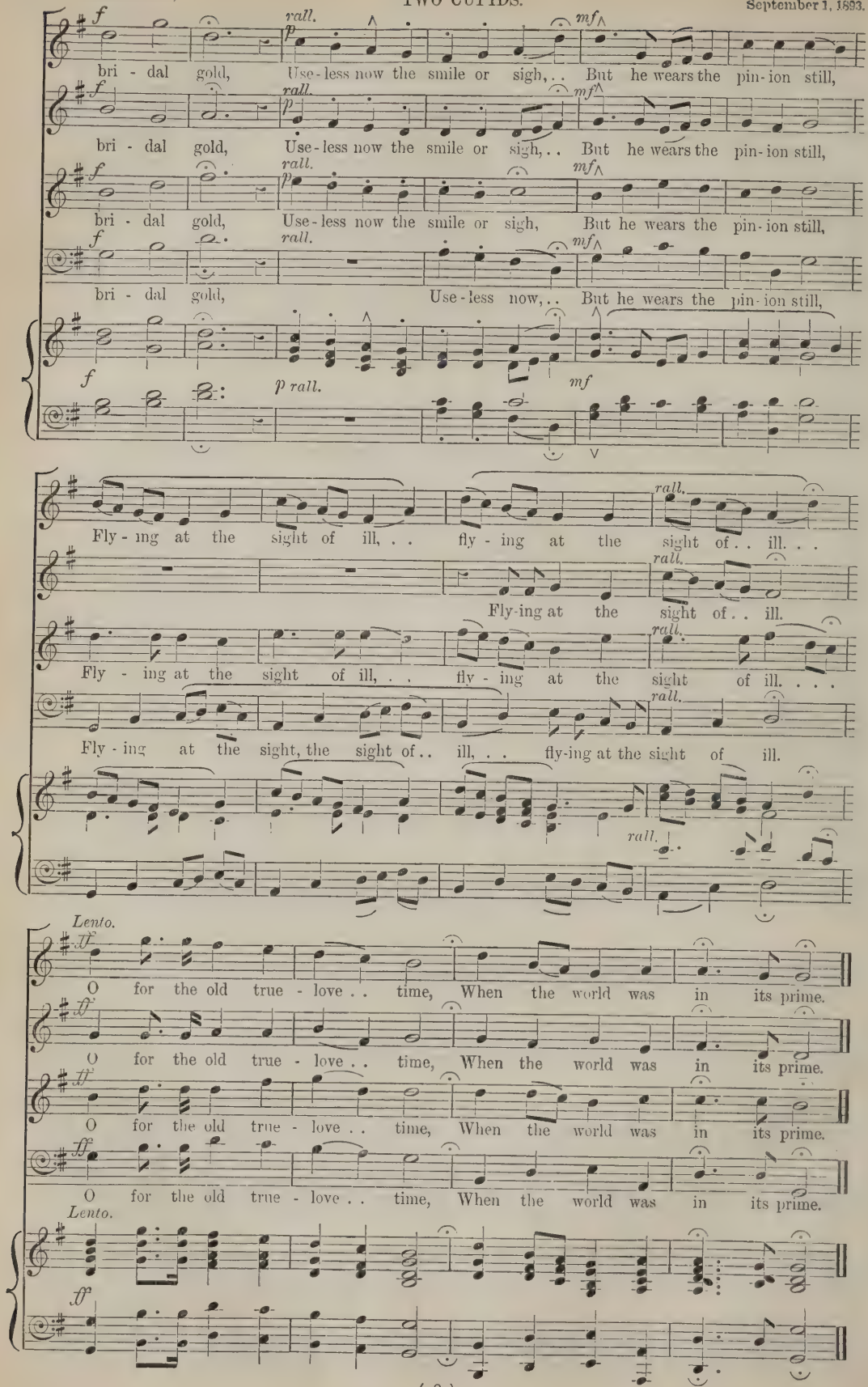

mf
vale and grove, Ev - 'ry shep-herd knelt to love. Then a ro - sy dim - pled
vale and grove, Ev - 'ry shep-herd knelt to love. Then a ro - sy dim - pled
vale and grove, Ev - 'ry shep-herd knelt to love. Then a ro - sy dim - pled
vale and grove, Ev - 'ry shep-herd knelt to love. Then a ro - sy dim - pled
mf
cheek, And a blue eye fond and meek, . . And a ring - let - wreath - en
cheek, And a blue eye fond and meek, And a ring - let - wreath -
cheek,
cheek. And a
brow, . . Like hy - a-cinths on bed of snow, And a low voice
- - en brow, Hy - a - cinths on bed of snow, And a low voice
Hy - a - cinths on bed of snow, And a low voice
ro - sy dim - pled cheek, And a ring - let - wreath-en brow,


sil - ver sweet, From a lip with - out de - ceit, . . from a lip with-out de - ceit,
sil - ver sweet, From a lip with - out de - ceit, . . from a lip with-out de - ceit, . .
sil - ver sweet, From a lip with - out de - ceit, . . from a lip with-out de - ceit, . .
sil - ver sweet, From lip with- out de - ceit, from a lip with-out de - ceit, . .
rall.
a tempo.
On -ly those the hearts could move, Of the sim - ple swains to love, of the sim - ple
On - ly those the hearts could move, Of the sim-ple
On -ly those the hearts could move, Of the sim- ple swains to love, of the sim - ple
On - ly those the hearts could move, Of the sim - ple swains to love, . . of the sim - ple
swains to love, On - ly those the hearts could move, Of the sim - ple swains to love.
swains to love, On - ly those the hearts could move, Of the sim - ple swains to love.
swains to love, . . . On - ly those the hearts could move, Of the sim - ple swains to love.
swains to love, On - ly those the hearts could move, Of the sim - ple swains to love.


Slower.
p
cres.
mf
And the
But that time is gone and past, . . Can the sum - mer al - ways last? And the
But that time is gone and past, . . Can the sum - mer al - ways last? And the
But that time is gone and past, . . Can the sum - mer al - ways last? And the
Slower.
p
cres.
mf
swains are wi - ser, wi - ser grown, And the heart is turned to stone, the
swains are wi - ser, wi - ser grown, And the heart is turned to stone, . . the
swains are wi - ser, wi - ser grown, And the heart is turned to stone, . . the
swains are wi - ser, wi - ser grown, And the heart is turned to stone, . . the
dolce.
p
heart is turned to stone; And the maid - en's rose may with - er, the maid-en's rose may
heart is turned to stone; And the maid-en's rose may with - er, the maid - en's rose may
heart is turned to stone; And the maid-en's rose may with - er, the maid-en's rose may
heart is turned to stone; And the maid-en's rose may with - er, the maid-en's rose may
p dolce.


with - er, Cu- pid's fled, Cu- pid's fled, no man knows whith-er, Cu-pid's fled,
with - er, Cu- pid's fled, Cu- pid's fled, no man knows whith- er, Cu-pid's fled,
with - er, Cu- pid's fled, Cu- pid's fled, no man knows whith-er, no man
with - er, Cu- pid's fled, Cu- pid's fled, no man knows whith- er, no man
Tempo 1mo.
rall.
Cu-pid's fled, no man knows whither, whith-er, no man knows whith - er?
Cu-pid's fled, no man knows whither, whith-er, no man knows whith - er?
knows, . . no man knows whither, whith-er, Cu- pid! no man knows whith - er?
knows, . . no man knows whither, Cu- pid! whither, no man knows whith - er?
With spirit.
But an - oth - er Cupid's come, With a brow of care and gloom, But an - oth - er Cu - pid's
But an - oth - er Cu - pid's
But an - oth - er Cu-pid's come, but an - oth- er Cu-pid's come, With a
With spirit.
But an - oth - er Cu-pid's come, With a


come, but an - oth - - er Cu - pid's come,
come, but an - oth - - er Cu - pid's come, . . .
brow of care and gloom, Fix'd up - on the earth-ly mould, Thinking of the sul - len gold,
brow of care and gloom, Fix'd up - on the earth-ly mould, Thinking of the sul - len gold,
mf
In his hand a bow no more, At his back the house-hold store, . .
In his hand a bow no more, At his back the house-hold
In his hand a bow no more, The
In his hand a bow no more,
rall.
. . Bri - - - - - dal, bri - - - - dal, bri - dal gold must buy, the
store, The bri - - - - - - - - - dal, bri - dal gold must buy, the
bri - - - - - dal, the bri - dal gold must buy, the
Bri - - - - - - dal, the bri - dal gold, the


bri - dal gold, Use-less now the smile or sigh, . . But he wears the pin-ion still,
bri - dal gold, Use-less now the smile or sigh, . . But he wears the pin-ion still,
bri - dal gold, Use-less now the smile or sigh, But he wears the pin-ion still,
bri - dal gold, Use-less now, . . But he wears the pin-ion still,
Fly - ing at the sight of ill, . . fly - ing at the sight of . . ill. . .
Fly-ing at the sight of . . ill.
Fly - ing at the sight of ill, . . fly - ing at the sight of ill. . . .
Fly - ing at the sight, the sight of . . ill, . . fly-ing at the sight of ill.
O for the old true - love . . time, When the world was in its prime.
O for the old true - love . . time, When the world was in its prime.
O for the old true - love . . time, When the world was in its prime.
O for the old true - love . . time, When the world was in its prime.

27th ult., have proved conclusively that the people enjoy music out of doors on Sundays here as elsewhere. No small amount of opposition was raised against the experiment in question, and it was stated by opponents of the movement that something akin to mob law would prevail in the parks, and that the music to be produced might not be edifying in character. The Lord Mayor and a large majority of the City Council, however, thought otherwise, and their attitude has been justified by that of the visitors, who, to the number of fifty thousand or more, have benefited by the liberality of the Sunday Society.

The rehearsals of the Philharmonic Society are being resumed, and congratulations are rife as to the choral issues of the programme taken in hand. The only information elicited up to date at the office of the Society in regard to orchestral work relates to the production of Villiers Stanford's "Irish" Symphony, which it is hoped the Professor will personally conduct.

The battle of the bands is being waged at Llandudno, where the rival forces of Messrs. Rivière and Gwillym Crowe are engaged in a musical tournament. However the results of such a state of things may turn out for those chiefly concerned, the public are at least rejoicing in a surplus of good things, there being nearly a hundred performers engaged in the two orchestras.

MUSIC IN WILTS AND HANTS.

(From our own Correspondent.)

This month the two Musical Associations of which Salisbury can boast, the Sarum Choral Society and the Philharmonic Society, will make their preliminary arrangements for the coming winter season. The success of the performance of Sir George Macfarren's "King David" by the first-named Society, last Easter, will probably lead to the selection of another modern work of similar character for the Christmas Concert. Mr. South, the Cathedral Organist, will retain the post of Conductor. The Philharmonic Society, a newly organised body, will confine its attention to short works, choral and orchestral, under the direction of Mr. Alfred Foley. Mr. Barrington Foote's Concert and Opera Company paid a visit to Salisbury on the 9th ult. and gave a successful performance in the County Hall. The chief feature of the programme was a new operetta in one act, entitled "The Improvisatore," written by B. C. Stephenson, and composed by Edward Jakobowski, in which Mdlle. Dagmar, Miss Lucille Saunders, Mr. Jack Robertson, and Mr. Barrington Foote appeared.

At Bournemouth the powers that be have proved the attractiveness of good music. The performances of Mr. Dan Godfrey's band in the Winter Gardens have been so successful, and have drawn such crowds to this pleasant resort, that the Corporation have, with some modifications, renewed the contract, which was shortly about to expire. Under the new arrangements Mr. Godfrey will, during the winter months, substitute an ordinary orchestra for the military band which he has hitherto conducted here. Mr. Matthew Kingston has been appointed Borough Organist, and gives daily Recitals upon the new organ in the Pavilion. On the 10th and 11th ult. the stage of the Bournemouth Theatre Royal was occupied by Mr. D'Oyly Carte's Opera Company. "Haddon Hall" and "The Mikado" were performed to good audiences.

Southsea is being well patronised by visitors, and the Concerts on the Pier still hold their own amongst the many attractions to this popular place.

MUSIC IN CHICAGO.

(From our own Correspondent.)

Chicago, August 6, 1893.

It is difficult to determine what matters are of chief moment in connection with the Music Exhibits of the Exposition, but it would seem to be the general sentiment that the lofty plans of Mr. Thomas have fallen far short of his ideal, not through any failure on his part, but from the lack of an intelligent interest and adequate support on the part of the public, and, as a consequence, a sad falling off in the enthusiasm of the Directors. "The gods themselves are powerless against stupidity," wrote the great German poet, and Mr. Thomas's experience has been at once a comment upon and illustrative of this sad truth. His resignation is a dignified protest against the spirit which would make of the divine art a mere adjunct designed to amuse the idle moments of curious sightseers, or, worse still, a scheme carried out on the sordid commercial basis of smoked hams and salt pork. That it has not been a financial success is unquestionable, but that the music has been a magnificent display of artistic completeness assuming the proportions of a complete exhibit is equally unquestionable; that the problem of money has at length become the potent and determining factor is to be regretted, but the achievements thus far can only merit and receive unstinted praise which extends to Mr. Thomas and his coadjutors.

The choral works presented by the Second Section of the choral societies of the West included selections from "Judas Maccabæus," the "Requiem" Mass of Berlioz, Bach's "A stronghold sure," the "Utrecht" Jubilate of Handel, "Saint Paul" (Part I.) of Mendelssohn, and representative selections from Wagner's "Lohengrin." It is not a gracious task to criticise unfavourably, but simple justice requires the statement that the performance of these societies compared more than favourably with the previous interpretation of the first section, in fulness of interpretation, delicacy of shading, and intelligent response to the demands of the conductor. *Facile princeps* among the soloists has been Mr. Edward Lloyd, whose perfect method and natural gifts have alike combined to add to the fame previously acquired at the Cincinnati Festivals, while his courtesy of manner in private relations has endeared him to all with whom he came in contact and made his enforced departure a subject of general regret. No better exponent of Oratorio and ballad singing could have been secured by the Bureau of Music than Mr. Lloyd, while his impassioned interpretation of *Lohengrin's* Narrative and sympathetic portrayal of the parting from *Elsa* gave evidence of high dramatic capabilities. Others who deserve by this performance special mention are Miss Emma Juch, Miss Medora Henson, and, of particular excellence under very difficult conditions, Mr. George Ellsworth Holmes, a local singer, who in his careful singing and artistic method of vocalisation shows at once his innate powers and, indirectly, the value of study under Mr. George Henschel, whose pupil he was, and whose fame as a teacher he will surely extend. No feature of the Exposition has been more interesting or more instructive than the beautiful singing of the Children's Chorus, under the direction of Mr. William L. Tomlins. The selections have been taken chiefly from the "Souvenir Song Book," recognition of the merits of which, in respect both of poetry and music, is becoming general, although, as yet, not commensurate with the artistic value of the compilation. It has received the unstinted praise of intelligent musicians, and needs only to be well known to be enthusiastically approved and widely used.

It is a matter of regret that the circumstances are not favourable for the production at the Exposition of the latest musical sensation in well-informed circles. I refer to Mr. H. W. Parker's "Hora Novissima," the excellence of which is generously conceded by all musicians of prominence, and it is, on the other hand, a subject of congratulation that this really greatest of American compositions is to have adequate presentation under the auspices of the Boston Handel and Haydn Society during the ensuing season, while Mr. Damrosch has been so favourably impressed that it is under serious consideration with the Directors of the New York Oratorio Society. It is to be hoped that the Music Committee of the excellent body of singers which includes the best elements in Chicago—the Apollo Club—will realise that no more worthy subject of study can be added to their *répertoire* than this *magnum opus* of American composers.

It is a pleasure to note the success in Chicago of a singer well and favourably known on your side of the water—Miss Effie Stewart—who has just concluded an engagement at the Trocadero under Dr. Siegfeld. Miss Stewart has created a favourable impression by her charming stage

presence and pleasing vocalisation, but having pleasant memories of London and "Auld Reekie" she contemplates an early return to the scene of her most signal triumphs.

Great disappointment is felt that the production of Dr. Mackenzie's "Bethlehem" is, in the interests of economy, pretermitted, and that Dr. Mackenzie's visit is likewise an unrealised expectation. We are compelled to accept as the only consolation the visit of M. Alex. Guilmant, whose Organ Recitals are anticipated with great pleasure.

From New York your correspondent learns of delightful prospects in connection with the opera, as promised by Abbey, Grau, and Scheuffel, with a company of superlative excellence, and novelties in the way of Leoncavallo's "I Pagliacci," &c.

Mr. James C. Culwick, the much esteemed Organist of the Chapel Royal, Dublin, has recently had conferred upon him the degree of Doctor of Music by the University of Dublin, in recognition of his able musicianship and his services to the art, especially in the Irish capital. In accordance with well established custom, a performance of Dr. Culwick's compositions took place in the Theatre of Trinity College, Dublin, when the programme included "The Mermaids' Cave," for chorus and orchestra, a String Quartet, and a "Fairy Song," the words by Dr. Todhunter, for quartet, chorus, and orchestra, in addition to other works. In the course of the proceedings, Dean Dickinson, on behalf of a number of friends, presented Dr. Culwick with his doctor's robes, a silver salver, and other articles of value. A large and influential audience were present to show their regard for Dr. Culwick and to endorse the action of the University in having added to its roll of honour a distinguished and cultured musician.

The magnificent organ located at the Albert Palace, Battersea, originally built by Messrs. Bryceson Bros. in 1872-75 for the residence at Regent's Park of the late Mr. Nathaniel J. Holmes, at a cost of about £8,000, was sold by auction on the 24th ult. to Mr. C. H. Walter for £625. The instrument contains 4,209 pipes, and occupies a space thirty feet square and fifty feet in height, in addition to which is the echo organ, which is placed at a distance of a hundred feet from the keyboards, of which there are four. Mr. Walter may be congratulated on his purchase, but the question which most interests the public is "What will he do with it?"

The third series of mid-day Organ Recitals, at St. Michael's Church, Cornhill, was brought to a close on Wednesday, the 9th ult., when the Organist of the Church, Dr. Reynolds, presided at the instrument. The series has proved very successful, each Recital having been well attended, and, it is hoped, appreciated, as some of the leading London organists have performed and the selections have uniformly been of a high standard. It is hoped that a similar series will be given next year.

To celebrate the re-opening of the organ at Waltham Abbey Church, Mr. J. Chalk, Organist of the Church, and Mr. W. G. Wood, of the Royal Academy of Music, each gave two Recitals on the instrument, the former on the 6th, the latter on the 10th ult. Seventeen new stops have been added to the organ, which now possesses forty stops. It was built by Messrs. J. W. Walker and Sons.

At Trinity College, London, the Tallis Gold Medal has been awarded to Katherine Swain; the Gabriel Prize to Clara May Buckman and Amy Julia Holloway (divided); the Pianoforte Prize of £5 (presented by Dr. Colman, of Bristol) to Ada Martha Coviello; and the National Prize of £5 for Pianoforte playing to Mary Rennie.

Mr. B. Jackson, Organist of the People's Palace, London, has given Organ Recitals during August at the Parish Church, Margate; St. Philip's Church, Maidstone; St. Michael's Church, Sittingbourne; and St. Mary's Church, Walmer.

We are asked to state that Mr. T. Westlake Morgan, of Bangor Cathedral, has relinquished all his positions in the Church Choir Guild.

REVIEWS.

Octavo Anthems. Nos. 414-427.
[Novello, Ewer and Co.]

St. Michael's Day will be here shortly and "There was war in Heaven," by W. A. C. Cruickshank, is suitable for that Festival. It is for tenor solo and chorus, the solo voice, however, being only required in the opening recitative. Then follows an extended chorus written in a bold and modern style, but without any fugal details and not by any means difficult. No. 415, "Break forth into Joy," by T. Coleridge-Taylor, is for Christmas. A brightly written chorus is followed by a brief tenor solo, the anthem concluding with a choral, "O come all ye faithful," after the manner of the Church Cantatas of Bach. No. 416, "Prepare ye the way," by J. Maude Crament, is for the Advent season, which will shortly be with us. A remarkably cheerful opening chorus is followed by a quieter and melodious quartet or semi-chorus, and then comes a remarkably effective fugue which is developed at some length. This is a very effective example of the modern style of English Church music. Very different is the next anthem, "Who is this?" a hymn for contralto solo and chorus, by Fred. Rayner, being a setting of verses by the Bishop of Wakefield. Simple, devotional, and expressive, the composition should be kept in view for use during the next Lenten season. No. 418, "O God, who hast prepared," by Alfred S. Baker, is a brief and easy setting of the familiar Prayer Book Collect, within the means of any church choir. Suitable for any season of the year is "Behold, how good and joyful," by Hamilton Clarke. This is a full anthem in three short movements, the middle one of which may be sung as a quartet if desired. The entire composition is quiet, chaste, and churchlike. The same composer's "I have set God always before me" is similar in construction and style, and, on the whole, is the more effective of the two. No. 421, "The day is past and over," by J. Christopher Marks, jun., requires soprano and tenor soloists and chorus. The principal voices are mingled with the choir, and the anthem, taken as a whole, is very melodious and suggestive of Spohr alike in melodic and harmonic progressions. No. 422, "The Lord is risen," by George M. Garrett, is of course intended for Easter-tide. It is full throughout, but there is plenty of variety in the treatment of the words, and the writing is beautifully clear and musicianly, the capabilities of ordinary choirs being well kept in view. Another anthem for Easter is "Why seek ye the living among the dead," by F. Peel. This is a more elaborate composition, commencing with some highly wrought and almost dramatic passages for high and low voices alternately, and leading eventually to a very vigorous chorus, "Thanks be to God," the peroration, however, being extremely quiet. Mr. Peel's anthem is quite modern in feeling. The next three numbers are settings of the familiar hymns "Abide with me," "Lead, kindly Light," and "Sun of my soul," by R. Dunstan. Though, perhaps, rather hymn-like in the preponderance of rhythmical phrases, solo voices are required at times, and the harmonies are rich and sensuous, suggestive frequently of the influence of Spohr. All three are charming, and it is impossible to assign the preference to any one of the set. No. 427, "Hail! gladdening Light," by J. T. Field, is a pretty little full anthem with a few phrases for solo tenor voice, and noteworthy alike for brevity, tunefulness, and musicianly feeling.

The Old English Edition. Nos. I. to VII. Edited by G. E. P. Arkwright.
[London: Joseph Williams; Oxford: Parker and Co.]

"The object of this edition is to present in an accessible form various works by English composers of the seventeenth and eighteenth centuries, which would otherwise be difficult to obtain. It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books." This, from the preface, is surely sufficient to recommend the Old English Edition to the favourable notice of music-lovers. That these intentions

have so far been admirably carried out is evident from seven beautifully printed volumes now before us. The first contains five songs from a Masque, written by Thomas Campion in honour of the marriage of Lord Hayes (1607), and composed by Campion, Lupo, and T. Giles. They have the simplicity, grace, *naïveté*, and directness of the popular music of that time; and, though marked by a few archaisms—notably of modulation—are sure to please if sung. The succeeding number contains six fine songs by Arne, from "Comus," "Alfred," "Judith," and "The Fall of Phæton," which are printed both in full score and with the accompaniment arranged for pianoforte. Nos. 3, 4, and 5 are devoted to George Kirbye, who, in 1601, contributed to the famous "Triumphs of Oriana." They contain twenty-four madrigals for four, five, and six voices, the original title-page of which is reproduced. Thus it runs: "The first set of English Madrigals to 4, 5, & 6 voyces. Made and newly published by George Kirbye. London, Printed by Thomas Este, dwelling in Aldersgate Street, 1597." The interest of these is, however, surpassed by that of the two following numbers, containing fourteen three-part and nine four-part songs by William Byrd, forming part of the "Songs of Sundrie Natures, some of gravitie & others of myrth, fit for all companies and voyces," published in 1589. It should be added that each number contains an introduction, a biographical and historical notice, and in several cases notes on some of the peculiarities of harmonisation found in the music—also that paper and printing are in every way excellent.

Trios, Quartets, &c., for Female Voices. Nos. 274-285.
[Novello, Ewer and Co.]

New part-music for ladies' classes continues to be in large request. No. 274 of the present series is "Solitude," a setting by J. Pointer of verses by Kirke White. It is for voices in four parts, and besides being musically effective would form an excellent study in chromatic progressions, especially if the accompaniment be dispensed with. The next three numbers are by the same composer. The first is a charming but scarcely easy setting of Milton's lines "Now the bright morning star"; the next is "The stars are with the voyager," a quieter example than the foregoing, but nicely written; and the last is "Water Lilies," a setting of verses by Mrs. Hemans. This is elaborate and certainly rather difficult, but it will well repay study. Mr. Pointer does not write for school girls but for trained amateurs, who will find his pieces full of interest. No. 278, "To Sea"; No. 279, "If hope were but a fairy"; No. 280, "The Willow and its Lesson"; No. 281, "The Promised Land"; No. 282, "Song should breathe"; and No. 283, "March," are from the pen of Myles B. Foster. They are all unpretending though musicianly little sketches of two or three pages each for voices in two parts only, with, however, in every instance, an independent accompaniment. With the exception of "The Promised Land," which is rather sad, they are written for the most part in a cheerful spirit. No. 284, "Hail! Star of Eve," is by R. Spofforth, arranged and adapted with new words by M. A. Sidebotham. The original is well known, and it only need be said of the transcription that it is well done. The last for the present is "Honey-bees love heath'ry heights," words by Harold Boulton, music by Charles H. Lloyd. It is a bright and tuneful piece in three voice parts, with a flowing independent accompaniment.

Suite for Flute and Pianoforte, by Edward German; *Three Pieces for Flute and Pianoforte*, by Alfred Cellier; *Flute Concerto in D*, No. 2, by Mozart, the accompaniments arranged for Pianoforte by Battison Haynes.
[Rudall, Carte and Co.]

Although the flute is not so fashionable an instrument as it was at one time, it has been partially restored to favour of late, proof being afforded by the above-named publications, which form three numbers of *The Flute Players' Journal*. Mr. Edward German's Suite is in three movements, entitled respectively Valse gracieuse, Souvenir, and Gipsy Dance. The first and second are remarkable for melodic interest and freshness, and the third is appropriately wild and frolicsome. The sequence of keys is rather unusual, the first movement being in F, the second in A flat, and the third in A minor. The pieces by the composer whose premature death less than two years ago was a distinct loss to English musical art are a Caprice in B flat, a Melodie in G, and an Etude in A. Cellier had invariably a fund of graceful tune at his command, and these sketches are as pleasing as they are unpretentious. The third is extremely bright and piquant, but not difficult for either instrument. Mozart's little-known Concerto is one of two composed in 1778 at Paris, as a letter to his father testifies. Otto Jahn says of it that "It is lively and cheerful without laying claim to deeper significance; the accompaniment, although kept well in hand, betrays in little touches the practised hand of a master." It is almost needless to add that the work is perfect as to form, and that Mr. Battison Haynes has accomplished his task of transcription with his customary musicianly skill.

Third Set of Twelve Songs. By Frederic H. Cowen.
[Joseph Williams.]

Mr. F. H. Cowen has the art of expressing himself in a smooth natural manner. His inspiration may not always be at its strongest, but even in the humblest number one comes across he saves himself by some clever device whether rhythmical or harmonic, or some pleasant melodic turn. Take, for instance, the "Cradle Song" (No. 3): the melody is extremely simple, but the quietly moving accompaniment, and the quiet closing cadence impart to it charm and elegance. Or take No. 4, "A Past Springtime." Here the clever harmonies of the accompaniment turn away the attention from the plain character of the music. "Fedalma" (No. 8), words by Clifton Bingham, is a charming song, concise in form and cleverly harmonised. "Somewhere" (No. 10) and "Day is dying" (No. 12) also deserve mention, though perhaps the refined character of the latter is somewhat spoilt by the loud and somewhat sensational close.

Original Compositions for the Organ. Nos. 179-182.
[Novello, Ewer and Co.]

The first and second of these are pieces by B. Luard Selby. "Meditation," in F minor, is a slow and solemn movement, relieved by an alternative section in A flat major, the whole, however, being calm and placid and purely organ-like in style. The other number contains two little pieces—a Prelude in D and a Postlude in G minor—both unpretentious, but written in a legitimate manner, a fair share of the work being allotted to the pedals. The remaining numbers are by Dr. William Creser, and are denominated respectively "Melodia" and "Andante Fughetta." The first, in G, is perhaps rather vague and discursive, but the whole is bound together by the frequent recurrence of the principal theme. In the other the fugal writing is confined to the alternative section, or trio in A minor, the principal movement being a piquant measure in the major key. This is a pleasing little piece of moderate difficulty.

My Musical Life and Recollections. By Jules Rivière.
[Sampson Low, Marston and Co.]

This is decidedly a book to read—preferably during a long railway journey or on a wet day at the seaside. It is not too long, is brightly written, and within its 200 and odd pages figure some of the most celebrated musicians of the last half-century. The career of the author, as here set forth with far more modesty than usual in works of the kind, teaches a lesson of pluck and perseverance, tenacity of purpose, and adaptability to circumstances which may heartily be commended to the notice of those prone to discouragement under temporary failure—an infection to which the artistic temperament is particularly liable. An excellent portrait of Mr. Rivière, "age seventy-two," forms a frontispiece to the volume, which, as regards print and paper, contrasts favourably with many books published at three times its price.

The Glen Collection of Scottish Dance Music. Arranged for Pianoforte by John Glen.

[Edinburgh: J. Glen.]

This volume contains 144 examples of Strathspeys, Reels, and Jigs, selected from the various collections published in Scotland up to the year 1784—here spoken of as "The Gow Era"—and is to be followed by a second, dealing with those published from 1784 to 1792. The author claims to have rescued from neglect many tunes which deserve to be better known; but to our thinking the interest of the book centres on the twenty pages (folio size) of historical, biographical, and bibliographical matter which precede the music, and which include reduced fac-similes of the title pages of the nine earliest known collections—viz., Bremner's (1757), Stewart's (1761), Riddell's, Dow's, Campbell's, McGlashan's, Cumming's, Ross's, and W. Marshall's. An alphabetical list of about 700 tunes, to each of which is appended the name of the collection in which it first appeared, is one of the features for which collectors who add Mr. Glen's volume to their libraries will have most reason to feel grateful.

Twenty-four Songs by Tchaïkowsky.

[Novello, Ewer and Co.]

Among modern Russian composers Tchaïkowsky occupies a distinguished place, and his works include sonatas, concertos, symphonies, and operas. Some of these have been heard in England, but it is by his short pianoforte pieces and songs for one or more voices that his name has become so familiar to us. One must not, of course, infer from this that the works of smaller calibre are of greater merit; but they appeal to a wide circle and are constantly being played or sung, while the opportunities of hearing the orchestral or stage compositions are few and far between. The songs, however, fully deserve their reputation. And the reason of this is not far to seek. There is, in most cases, a freshness and spontaneity about the melodies which at once secures a welcome for them, and they frequently display a languid character and melancholy charm, characteristic of national Russian music, and specially attractive to the ear. Then again the composer's deep knowledge of harmony enables him to set off those melodies to the best advantage. It often happens that through poverty of melodic invention clever writing and effective harmonic colouring appear as an end rather than as a means. But Tchaïkowsky starts with something to say, and any skill shown in expressing his thoughts renders them only more intense. The influence both of Schumann and Chopin is frequently felt, but in a natural, healthy manner. Among so much that is interesting it is difficult to make a selection, but we would name "Why so pale are the roses" for its mournful meandering accompaniment, and "The song that you sang long ago" for its gentle melody and plaintive, sighing accompaniment; also the dainty "What matters?" the quaint "The Czar's Drinking House," and the characteristic "Spanish Serenade." The English translation is from the well-known pen of Lady Macfarren.

English County Songs. Words and Music collected and edited by Lucy E. Broadwood and J. A. Fuller-Maitland.

[Leadenhall Press, 1893.]

This collection shows a great deal of knowledge and research, but we doubt if the songs themselves are, as a rule, worth the trouble they have given. Some few are, however, very quaint and pretty, as "Farewell, my joy," and "My bonnie, bonnie boy," and others; but a large number are merely variants of melodies already known, and are evidently not the best readings. The most interesting part of the book to us has been the words and music of the children's songs; in these and in the local versions of several of our best known carols the antiquary will find much which will repay study. The accompaniments to the songs are all that could be desired, sufficient to support the voice, and without that attempt at independence which mars so many similar works. Mr. Fuller-Maitland and the friends who have helped him in his laborious task are deserving of great credit for this valuable addition to the literature of English folk-songs.

The Parish Choir Book. Nos. 134-138.

[Novello, Ewer and Co.]

The first of these numbers is a setting of the Magnificat and Nunc dimittis by William Spark. It is in D major, and is written for voices in unison. The general style is melodious and flowing, with effective modulations, and the accompaniment is frequently independent. The next is another setting of the same Canticles, and in the same key, by Berthold Tours, jun. Here, however, resemblance ends, for Mr. Tours writes in four-part harmony, and with much boldness and energy, the verses commencing "He hath showed strength" being treated with special vigour. This is a very effective, but by no means difficult service. No. 136 is a simple setting of the Te Deum in G, by J. Stainer. It is marked "to be sung chantwise and not in strict time." If it was Sir John Stainer's intention to write a service in which a congregation may easily join, he has certainly succeeded. The next number contains a Kyrie Eleison and Nicene Creed in F, by T. Tallis Trimnell. The voice parts are mostly in unison, and, musically speaking, the version is tuneful and pleasing, but the composer sacrifices the accent, and sometimes the sense of the words to his rhythmic periods. An intelligent choirmaster, however, could easily make the necessary corrections without injury to the music. No. 138 is a setting of the Magnificat and Nunc dimittis in B flat, by W. A. C. Cruickshank. It is in four-part harmony, and is written in a quiet, flowing style, eminently churchlike. Purists may object to the consecutive octaves in the sixth bar of page 6, but they are obviously intentional, and the effect is by no means unpleasant.

Album of Twenty Songs. With German and English words. The English version by Gwendolen Gore. Music by Jacques Blumenthal. [Boosey and Co.]

In this volume the popular composer has given us of his very best, the result being a series of delightful examples of the musician's art, especially that difficult branch of it—making "music and sweet poetry agree." Good singers will do well to take note of this Album; they will find in it the wherewithal to gratify moods the most varied and tastes the most diversified; melodies full of charm and expression, accompaniments brilliant and interesting, harmonies rich and refined. The words of the songs, it should be added, are far above average merit, the German originals being from the pens of well-known poets.

Sintomi d'Amore; Allora ed Ora. By Pietro Mascagni.

[E. Ascherberg and Co.]

No indication is afforded as to whether these two songs are recent compositions or early efforts of the still young, but already famous Italian composer; but, at any rate, they are replete with the characteristics, not to say mannerisms, which mark the scores of "Cavalleria Rusticana," "L'amico Fritz," and "I Rantzau." In the "Symptoms of Love" the time measurement is changed constantly from two-four to three-four, and the same remark will apply to "Then and now," which is the more impassioned ditty of the two. Whether much is gained by these rhythmical eccentricities is a moot point; at any rate, these romances could not fail to prove effective if sung with the requisite expression, in other words, abandonment. They have Italian and English words, the former by G. Ferruzzi and V. Valle, and the latter by A. Ramsay.

Part-Song Book (second series). Nos. 639-645.

[Novello, Ewer and Co.]

This publication grows apace, proof being thus afforded of the undiminished popularity of part-singing in this country. A few lines will suffice respecting the present seven numbers. The first is "Bright be thy dreams," an extremely simple and almost hymn-like setting of Thomas Moore's familiar stanza, by Oliver King. The next two are

"Three children sliding" and "The light of love," by A. Wellesley Batson, both being light and tuneful little pieces, certain to please the members of elementary singing classes and their hearers. No. 642, "From White's and Wills'," by J. D. Davis, and "Give place, you ladies," by William Stephens, are similar compositions, the words being by early English versifiers. More elaborate is "Spanish Serenade," by Edward Elgar, yet one more setting of Longfellow's familiar verses "Stars of the summer night." It is a piquant and charming piece for voices in four parts, with a sparkling accompaniment, moderately but not aggressively Spanish in character. The last for the present is "Go, happy rose," by F. Iliffe, for which the composer has gone for inspiration to the early English poet, R. Herrick, and not without success. The music is strophic and studiously simple, as well as appropriately English in character, but certainly not wanting in expressiveness.

FOREIGN NOTES.

THE "model" performances at Gotha are over, and the two prize "Einakter" (as the Germans, with their wonderful facility for coining new words, call one-act operas) have been given to the world. There seems to be no doubt that the renderings of all the works were exceptionally fine; which is not surprising, considering that some of the best artists and foremost conductors of Germany were engaged. Cherubini's "Medea," with Fräulein Doxat as a splendid interpreter of the difficult *title-rôle*, and the redoubtable Felix Mottl as conductor, seems to have greatly interested the many musicians present, though those who swear by "Tristan and Isolde" must have found the dialogue, or rather Franz Lachner's setting of the same as recitative, somewhat tedious and incongruous in such a tragedy. Boieldieu's "Le Petit Chaperon rouge," called "Rothkäppchen" in German, pleased very much; the grace and refinement of the melodious music being greatly to the taste of the audience. Of the two anxiously awaited novelties neither seems to have been an unequivocal success, if we may judge from the somewhat contradictory reports in the German papers. They are as unlike each other as well can be. Umlauft's "Evanthia," with its story of self-sacrificing friendship, purest love, and heroic death, appealing to a very different taste to Forster's "Rose of Pontevedra," which is nothing but the closest possible imitation of the "Cavalleria Rusticana." The story of this "Rose" is one of brutal lust and revenge, seduction and murder—the "hero" a scoundrel of the worst type. The music is in keeping with the plot—realistic, mainly designed for effect, and generally in the style of the "Young Italy" school. Umlauft's score reveals the careful student of Wagner; he uses the *Leitmotive* and the "endless melody" with much success, his themes are generally noble, expressive, and interesting, and the whole is the work of a musician of unquestionable talent, high ideals, and refined taste. Realistic stories "which we can understand" (to quote one of our musical contemporaries), and ditto music, being the fashion just now, there is no doubt that Forster's work and its charming "hero" will be welcomed by the public with considerably more warmth than "Evanthia," which contains no murder, and not even a drinking song. At the completion of the performances at Gotha, the late Duke Ernest showed his appreciation of the efforts of the artists by decorating almost everybody—composers, conductors, and singers, ladies and gentlemen, with an order, a star, or a cross. Those who were not thus honoured were appointed "Court singers," or received some other title. It is now stated that the costs of the Festival were not defrayed by the Duke at all, but by Freiherr von Hartogensis, of Berlin. He, of course, received for *his* trouble an extra special cross "of the first class, with the star," whatever that may mean. Happy man!

One of Brahms's least known works, the sombre Funeral Song for four-part chorus and wind instruments, "Nun lasst uns den Leib begraben" (Op. 13), was lately performed at Mannheim by the Society for Classical Church Music. We doubt whether this impressive little work has ever been heard in England.

The good people of Bayreuth are in a state of excitement over an article in the *Bavarian Courier*, in which it is suggested, nay, demanded, that the monopoly which Bayreuth has so far enjoyed in Wagner's "Parsifal" be done away with, and the work given to the world for performance at whatever theatres may feel inclined to battle with the terrible difficulties of the score. The paper in question states that "Parsifal" belonged to the late unfortunate King Ludwig II. and need not, therefore, be reserved any longer for the private ends of Madame Cosima Wagner; whereas Herr Richard Pohl some time ago declared in an open letter that "Parsifal" was intended by its author to be a monopoly for his Bayreuth Theatre. It goes without saying that it would be a terrible blow to the little Franconian town if the above suggestion were carried out. All who have ever been under the indescribable spell of a performance of this veritable "Wunderwerk" at Wagner's Theatre will hope that the *Courier* may suggest and demand in vain.

Two fine performances of Liszt's monumental "Faust" Symphony were lately given, with the greatest success, at two of the Loh Concerts, Sondershausen, while another Concert was entirely devoted to Brahms. Professor Schroeder is the energetic Conductor at this exceedingly musical little town.

We hear sometimes of a dishonest impresario who, during a successful season, decamps with the receipts without paying the members of his troupe. In Köben, a little place in Silesia, the order of things has been reversed—that is to say, during the absence of the director of a company in a neighbouring town, where he had gone to engage a room for some intended performances, the members disappeared with the well-filled cash box.

The band of the sixth batallion of German Engineers, garrisoned at Neisse, in Silesia, recently gave an interesting Concert to illustrate the development of military music from 1292-1892. Some thirty marches, fanfares, &c., were performed, amongst them an "English War March from Wales" (to quote the programme), said to date from the end of the thirteenth century.

Dr. Carl Reinecke, while taking the waters at Ems during last month, completed a Festival Overture, which he had been requested to write in commemoration of the 150th anniversary of the Founding of the Leipzig Gewandhaus Concerts, of which he has been the conductor since 1860. The new work will be performed at the first of the ensuing winter's series of Concerts.

The Director of the Vienna Conservatoire of Music and first Conductor of the Imperial Court Orchestra, Herr Hellmesberger, sen., will shortly retire from his post, and Dr. Hans Richter, at present second Conductor, will take his place at the head of the orchestra. Great interest is taken in the Austrian capital as to the question of the much-coveted directorship of the Conservatoire.

There have also been frequent rumours of Herr Jahn's retirement from the post of first Conductor of the Imperial Opera, but it seems that, after all, they were unfounded.

The famous German actor, Ernst Possart, has been appointed director of the Munich Court Theatre.

Mozart's juvenile opera, "La finta giardiniera," has been "newly arranged," both as regards the libretto and the music, by Herren Kalbeck and Fuchs, and will shortly be performed at Vienna, after which Berlin, Hamburg, and Munich will follow suit. The work, though about 120 years old, will no doubt give as much pleasure to music-lovers as did the same master's first operetta, "Bastien and Bastienne," when it was revived some time since.

Cornelius's delightful "Barber of Bagdad" is gradually making the rounds of the German opera houses, and has now been produced at Weimar, Munich, Hamburg, Cologne, Leipzig, Coburg, Dresden, Bonn, Berlin, Dessau, Ballenstedt, Bernburg, Magdeburg, and Schwerin. It has also been given at Vienna, Prague, Budapest, New York, and London.

A new secular Oratorio, or, as we would call it, cantata, "Walther von der Vogelweide," by the Tyrolese composer, Josef Pembaur, was produced at Innsbruck on July 18 and met with great success. The part of the famous Minnesänger, whose name is known to all Wagner lovers, if only because he is one of the characters in "Tannhäuser," and is mentioned by *Walther* and praised by *Sachs* in "Die Meistersinger von Nürnberg," was splendidly sung by the tenor, Alfred Ritterhaus.

At the famous Gürzenich Concerts of Cologne several novelties of some importance were produced during the last season—*e.g.*, two symphonic poems, "Wanderungen," by B. Scholz, and "Frühlingswogen," by Philip Scharwenka, and a "Fantastic" Symphony, by Iwan Knorr.

To commemorate Weber's residence in Breslau, where he was conductor at the Theatre, a stone tablet was, many years ago, affixed to the house in which he lived. It bore the inscription: "In this house Carl Maria von Weber lived in the year 1805." The house in question was lately pulled down, and a new building, which is used as a school, erected on its site. The tablet on the original house has been transferred to the new one, and a second one affixed below it which states that "the above tablet was found on the quondam house, Taschenstrasse 31, and transferred unaltered to the new building."

The Mozart Society at Darmstadt celebrated the fiftieth anniversary of its foundation in June last.

The male-voice choir "Concordia," at Eupen, celebrated the fiftieth anniversary of its foundation on July 24. Some fifty German, Belgian, and Dutch Choral Societies took part in the musical Festival arranged for the occasion.

Herr Panzner, of the Bremen Stadt-Theater, has been appointed Conductor at the Leipzig Stadt-Theater, in place of Herr Paur, who is going to Boston (U.S.A.) to replace Herr Nikisch as Conductor of the Symphony Orchestra.

A five-act opera, "Lichtenstein," by Ferdinand Schilling, was lately produced at Freiburg, in Baden, and enthusiastically received. The music is said to be full of charming melody of a popular kind, and the orchestration is pronounced highly effective. The story is one which appeals to every South German, as it is taken from Wilhelm Hauff's famous novel "Lichtenstein," which deals in a most fascinating manner with the romantic history of Duke Ulerich of Würtemberg (1487-1550). It seems strange that composers have not more frequently gone to Hauff's masterpiece for the plot of a "Grand Romantic Opera." Dr. Hugo Riemann's excellent "Opern Handbuch" names only two—viz., N. Stössel (1836) and Lindpaintner (1846).

A new opera, entitled "The Smith of Gretna Green," was performed for the first time at the Kroll Theatre, Berlin, on July 29, but met with but little success. The composer's name is J. Doebber, and the libretto is by the novelist and poet, Felix Dahn.

The well-known Scandinavian composer, Herr Johann Svendsen, who is living at Copenhagen, paid a visit lately to his native town, Christiania, to conduct three Orchestral Concerts. He was received with the greatest enthusiasm by his compatriots, who had not seen him for six years.

The pupils of the Sondershausen Conservatoire gave a public performance of Mozart's "Entführung aus dem Serail," on July 28. It was conducted by a student, Herr Adolf Grabofsky, who secured a capital rendering of the delightful work.

A new opera, "Saint Joix," by Hans Sommer, the highly gifted composer of "Loreley," one of the most beautiful operas written during the last decade, will be performed for the first time at the Munich Court Theatre during next season. Those who have seen the score of "Loreley" will look forward to the new work with the greatest interest. The famous bass, Eugen Gura, will sing the *title-rôle*.

During a Wagner Cycle to be given at the Dresden Court Theatre between the 29th ult. and the 23rd inst., "Tannhäuser" will be given both in the original and the so-called Paris versions. An excellent opportunity for making comparisons between them!

Wagner's only son, Siegfried, conducted, on the 5th ult., a performance given at Bayreuth by the pupils of the "Preparatory School for the Bühnenfestspiele," in the Royal Opera House (which must not be confounded with the famous Festspielhaus). The programme consisted of Weber's "Freischütz," the Overture to "Rienzi," and an air from the same work. It is said that Herr Siegfried displayed unmistakable gifts for conducting. From a letter which he wrote to a M. Marcel Hutin, in Paris, it appears that for some time past he has been assiduously studying music under Herren Humperdinck and Kniese, and that his ambition is to conduct all his father's masterpieces at the Festspielhaus. It is not unlikely that Herr Wagner may make a beginning next year with "Lohengrin."

The novelties to be produced at the Paris Opéra Comique during the forthcoming season, will be César Cui's "Flibustier," Hess's one-act "Le Dîner de Pierrot," Banès's "Madame Rose," and Bruneau's "l'Attaque du moulin." Those who are of opinion that M. Bruneau's first opera, "Le Rêve," in spite of its many crudities and fearful progressions, is one of the most poetical and fascinating works of recent years will, no doubt, look forward to his "Attack on the Mill" with great curiosity and interest.

The baritone J. N. Beck, sometime one of the finest dramatic singers of Germany, and from 1853 till 1885 the pride of the Vienna opera, has been confined in a lunatic asylum.

A monument which has been erected to Franz Liszt in his native town of Oedenburg, in Hungaria, will be unveiled on the 3rd inst.

The Frankfort-on-Main Mozart prize for the best String Quartet has this year been awarded to Herr O. Urbach, a pupil of Professor Felix Draeseke.

A new two-act opera, "Una Malia," by Signor Frontini, was produced, for the first time, at the Brunetti Theatre, Bologna, some time ago, but failed completely.

Verdi is at present staying at the Italian Spa, Montecatini, and it is reported that he is hard at work on yet another opera. When the famous dramatic soprano, Signora Gemma Bellincioni, visited him lately, he expressed the hope that she would create the principal part in the new work, and added "your youth will supply what my old age lacks." *Apropos* of his eightieth birthday, which will be celebrated on October 9 next, it is proposed to present the author of "Falstaff" with an album containing the autograph felicitations of all the most celebrated living musicians of the whole world. It will be a delightful task for someone to draw a distinction between the musicians who do *not* belong to the "most celebrated" and those who are generally considered, or who consider themselves entitled to be included in that category.

The performances of Bohemian Opera in Berlin have come to an abrupt end through the director of the Company, Herr Baumann, lacking the necessary funds to carry on the season. In fact, on the very day for which the first performance was fixed, the members of the troupe learned with dismay that their worthy chief had already mortgaged his anticipated receipts!

Five of the best Belgian choral societies will shortly give a Concert at the Trocadéro, Paris. There will be about seven hundred voices in all, and M. Alexis Collinet, of Liège, will be the Conductor. The profits will be given to a charity.

M. Victorin Joncières has just completed a new grand opera, entitled "Lancelot," which he will shortly offer to the directors of the Paris Grand Opéra.

A monument to Vieuxtemps is to be erected at Liège, his native place, and various musical festivals are being arranged in different Belgian towns to contribute towards the expense.

It is now definitely stated that Wagner's "Tristan und Isolde" will be produced at the Théâtre de la Monnaie, Brussels, during next season. A newly engaged tenor, M. Cossira, will be the *Tristan*. Gounod's "Sapho," with Mdlle. Armand in the *title-rôle*, will also be given.

A new opera, "Gilles de Retz," by P. Emile Ladmirault, was lately produced, with much success, at Nantes.

The rebuilding of the Paris Opéra Comique is to be commenced very shortly. The awards in the recent competition for the best design for the new building have just been made public, the first prize of 10,000 francs having been given to M. Vernier, whose plans will therefore be executed.

It is reported that Signor Sonzogno will give a series of performances of Italian opera at the Paris Grand Opéra, during which the works of Mascagni, Leoncavallo, Puccini, &c., will be presented to the Parisians who took such little interest in the very "Cavalleria" which has taken all the rest of the world by storm. We shall, no doubt, hear more of the project by and bye.

M. Alexandre Guilmant is going to America to represent the French School of organ playing at the World's Fair and to give a series of Recitals in various towns in the States. A few weeks ago he opened a grand new organ in the Saint Vincent Church, San Sebastian, Spain.

Milan will be plentifully supplied with opera during the coming winter season. The La Scala Theatre will produce Rubinstein's "Maccabäer," Puccini's "Manon Lescaut," Franchetti's "Fior d'Alpe," Wagner's "Walküre," and two grand ballets. Signor Sonzogno, the publisher of Mascagni's works, has taken the Dal Verme Theatre, and will give several important novelties—*inter aliâ*, Leoncavallo's "I Medici," Maiani's "Cavalieri d'Amore," Coop's "Teresa Raquin," and two new works, as yet unnamed, by Signori Giordano and Coronaro. Finally, another publisher, Signor de Marchi, will, at the Alhambra Theatre, mount Gastaldon's "Pater," Frontini's "Una malia," and two other works, as yet nameless, by Signori Marescotti and Berutti. This should be enough to satisfy even the Milanese.

Not satisfied with his Milan season, Signor Sonzogno will, on December 1, open a grand operatic campaign at Naples, the *répertoire* being made up of Berlioz's "Damnation de Faust," Massenet's "Manon," Saint-Saëns's "Samson et Dalila," Bizet's "La jolie fille de Perth," Mascagni's "I Rantzau" and "Ratcliff," Leoncavallo's "I Medici," and other works by the irrepressible "Young Italians." New operas are produced in such astonishing quantities in Italy that it is almost impossible to keep a record of them. Fifty-two of them were performed between January 1 and July 31 last!

During the Italian opera season at Buenos Ayres, Verdi's "Falstaff" was produced with the greatest success. It was also given at Rio de Janeiro with a similar result. London has thus been forestalled in the production of a recognised masterpiece by South America! It seems incredible.

Maëstro Franchetti, the composer of "Asraël" and "Cristoforo Colombo," has, at the request of Signor Sonzogno, written another opera, in three acts, entitled "Fior d'Alpe" (Flower of the Alps), the libretto of which is by Leo Castelnuovo.

A new opera, "Georges Dandin," by Carlo Sebastiani, was performed for the first time at the Teatro Bellini, Naples, some time ago, and met with considerable success, which was not, however, lasting enough to save the season from having to be closed much sooner than was anticipated.

The projected visit of the La Scala Orchestra to the United States has been abandoned. A wise resolution!

M. Louis Barwolf, one of the most popular composers of Brussels, has perpetrated a work of a distinctly novel type. This is nothing less than a Mass which is founded completely on themes from Wagner's "Lohengrin"! The Kyrie is built on the Grail themes, the Gloria on the chorus in D from the second act, with solos taken from the parts of the *King* and the *Herald;* the Credo on the lovely Processional March in E flat in the fourth scene of Act II. and a fragment from the *ensemble* preceding the duel in Act I. *Lohengrin's* "Farewell" is drawn upon for the Sanctus and Benedictus, and a fragment of the *Elsa* theme and the bridal chorus in Act III. supply the material for the Agnus Dei and Dona nobis pacem. The result, according to the correspondent of *Le Ménéstrel*, is "astonishing." "Of *that* there is no manner of doubt, no possible doubt whatever," as Mr. Gilbert sings.

CORRESPONDENCE.

THE WRONG BAR IN BEETHOVEN'S SYMPHONY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is easy for anybody *now* to come forward and say the "discovery" is not new, but then how is it that nobody mentioned the matter before I did? It is the old story—no discovery, however trifling, can be made without declarations from other quarters that it was known before. If Mr. Corder wishes to deprive me of the merit in this little affair—at the bottom of which is a principle of more importance than is apparent at first—I am not angry. Like in numerous cases of the same class, I worked in the interest of the composer for the *love of the thing*, and not for my own benefit. I fear that the *Daily Telegraph* made a mistake in stating that I suggest an altering of the wind parts, but even then it would only result in the same view taken by the different arrangers of the Symphony for other instruments, including Hummel (in his arrangement for pianoforte, flute, violin, and violoncello), and my pianoforte master, F. Kalkbrenner: they all omitted the chord of D entirely, and rendered the whole bar in A, proving thus that the bar as it still exists in the full score is wrong. I should say that Hummel and Kalkbrenner were at least as good musicians as those who oppose my statement.

Mr. Corder has not given all the notes of the score, which makes a considerable difference, considering that the original *entire* range of the chord of D with the chord of A disfigures the combination still more. I append here the bar with all its notes excepting the drums, and also two ways of solving the question. I should have preferred giving all the lines of the full score, but this would encroach obviously too much on your space.

109th bar, second part of first movement, Beethoven's Symphony (No. 7) in A.

Bar as it is—

There are two ways of making the bar right, either 1 or 2:—

In this manner it would agree with the corresponding bar of the first part.

It often happened that wrong notes and entire wrong passages were ascribed to Beethoven's intention, while really they originated through his carelessness and through the copyist or engraver, who had trouble to decipher his writing. I quote here what I wrote lately to Mr. J. Bennett: "I heard in Paris for years in the Société des Concerts (Conservatoire) two bars too many in the *Scherzo* of the

C minor Symphony; also several bars missing in the viola part of the 'Pastoral.' In one of the last quartets by the same master a number of bars were misplaced in the second violin part by the copyist or engraver. All the greatest violinists played the quartet in that state. Some years ago those mistakes were rectified."

In conclusion, I beg to add that as regards the subject of my communication it would be a charitable act for the benefit of those having *musical* ears to alter it.

E. Silas.

P.S.—Since I forwarded the above to you I have received from Dr. J. Joachim, to whom I wrote about the matter, the following reply:—

Dear Mr. Silas,—I have looked at the manuscript of the Seventh Symphony (in the possession of Mr. Ernst Mendelssohn Bartholdy) and it is clearly written down in it, at the bar you mention, as it is printed! There can be no doubt that it is a *lapsus calami* of the author, and to my mind the bar ought to be corrected like this in the second violin, tenor, and bass—

for the wind instruments are in accordance with the theme in the first part.

I suppose that is also what you mean. With kind regards.—Yours very sincerely,

Joseph Joachim.

MUSIC IN A FRENCH CATHEDRAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—May I offer a word or two of correction and suggestion?

In his most interesting article "W. E. D." writes as to the Breviary Hymns:—"The removal of these from the English Prayer Book by the Reformers of the sixteenth century was one of those errors which can now never be repaired." Since "H. A. W." has directed attention to that great but too much neglected work, the "Hymnal Noted," your readers may think that this conclusion is hardly justified; but students of that book are also aware that the Reformers of the sixteenth century, so far from "removing" the old hymns from the English Prayer Book, in which they never had a place, were most desirous to insert them had translations been procurable.

A curious mistake is made by "H. A. W." He writes that in our Cathedrals "an anthem is always sung *in the place of the Office Hymn*." An anthem is usually sung in Cathedrals at the point where "*the* anthem" (whatever that may mean) is ordered to be sung, and *not* "in the place of the Office Hymn." As to giving a meaning to those words, we may reasonably suppose, in the absence of any evidence to the contrary, that had Cranmer and his fellow-helpers found it possible to retain the hymns they would have inserted them in positions similar to those which they formerly occupied. Our Morning Prayer, or Mattins, is compiled from the old Mattins and Lauds; our Evening Prayer, or Evensong, from Vespers and Compline. At Mattins the hymn occurred between *Venite* and the succeeding Psalms; at the other offices, between the reading of Scripture and the Canticles, *Benedictus*, *Magnificat*, and *Nunc dimittis* respectively. One of these positions, then, and not the position assigned to the anthem, should be regarded as "the place of the Office Hymn," and whatever strict law may say, there is traditional usage among us to justify the revived use of the hymn in such position. It was a common custom—*e.g.*, in country churches down to the present generation, to sing a selection from Brady and Tate between the second lesson and the succeeding Canticle. I found the practice still prevailing in 1868, at Laxton, in Northamptonshire. Probably this traditional usage originated at a time when the memory of the Office Hymn in a similar position, being fresh in men's minds, suggested a suitable place for the introduction of metrical singing. In our Cathedrals, since the Reformation, metrical singing has been unknown, but there an Organ Voluntary commonly occupied the same position. Not so directly to the point is the custom, once universal, still by no means obsolete, of interrupting the Communion Service by metrical singing between the Creed and the Sermon, while a Bishop is never consecrated at St. Paul's or the Abbey without two unauthorised anthems being interpolated in the same service.

Were the Venite once more separated from the other Psalms by a hymn intervening, its proper character, in that place, as a *Canticle*, would again be recognised. This has been lost sight of since the Restoration. The late Sir F. Ouseley told me that down to the Great Rebellion no "Morning Service" was composed without the Venite being set as fully as the other Canticles. Will this wonderful century of restoration yet witness the restoration of this Canticle to its former dignity?—Yours faithfully,

Pensax Vicarage, Tenbury, August 17, 1893. C. Thompson.

P.S.—Sir F. Ouseley included the Venite in at least one of his own Services, a MS. setting for eight voices unaccompanied. The Venite, however, is only in seven real parts, a Gregorian Tone in octaves forming a *Canto fermo* in every verse of that number. C. T.

THE SONG OF THE YELLOW-HAMMER.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—If it be not too late, permit me to refer to certain remarks contained in the admirable Beethoven number published in December. At page 15, where Sir George Grove is dealing with the birds in the Pastoral Symphony, more especially with the Yellow-Hammer, he says: "In this country the bird is often known by the fancied pronunciation of his notes, thus—

A little bit of bread and no cheese."

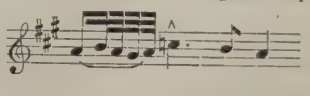
For many years a resident in the country, I have taken much interest in bird-notes, and have recorded several; and my experience with regard to the *recitative* of the Yellow-Hammer is, that the last note is nearly always less than a semitone below the reciting note; but rarely it rises above it to about the same degree. Dominant or octave above I have never heard; and this holds good for localities as widely apart as Cornwall, Sussex, Yorkshire, Derbyshire, and Galloway.

The correct notation should be this—

if only we had some sign instead of the ♮ to indicate the quarter-tone.

I think, also, it is patent to all that the vowel-sound of "cheese" more exactly fits the minute interval I describe than it would fit any other.

There is certainly no ground whatever for believing that the Buntings sing in the *arpeggio* phrase quoted by Schindler. Blackbirds, as everyone readily admits, are unusually melodious; but perhaps not everyone has had the opportunity of recording the subjoined phrase, which I recently heard trilled out repeatedly and evidently *con amore*, as if it were a *Leitmotif* of peculiar meaning and depth—



I am, yours, &c.,

F. R. C.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. E. L.—*We do not know of such an agency. Apply to the College of Organists, Bloomsbury.*

LEWIS E. G. COLLINS.—*You have no legitimate ground for complaint—certainly not against the College. If the bulk of the members stay away from a meeting, it is clear they have no wish to vote.*

W. A. M. SHIPLEY.—*The works you name can all be had of Novello, Ewer and Co.*

W. EVANS, OSWESTRY.—*We know no modern work dealing with the whole subject, which is an enormous one. See an exhaustive and classified list of works relating to Worship Music at the end of J. S. Curwen's "Studies in Worship Music" (first series). A new work on the subject, by Mr. R. C. Hope, is announced by Mr. Eliot Stock.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANGOR.—A Choral Festival will be held in the Cathedral on the 25th inst., at which a thousand voices will take part. A new Welsh anthem by the Cathedral Organist (Mr. T. Westlake Morgan) will be sung, under the composer's *bâton*, and the organ accompaniment, played by Mr. Llewelyn Jones, will be supplemented by trumpets, trombones, and drums.——The Penrhyn-Dinorwic Male Voice Choir (Conductor, Mr. Edward Broome) has left for Chicago to compete at the World's Fair Eisteddfod.——Mr. Westlake Morgan has given Organ Recitals at the Cathedral and at Christ Church, Llanfairfechan. He has resigned his connection with the Church Choir Guild.

CHIGWELL.—Speech Day proceedings at the Grammar School, on the 1st ult., included a Concert by the choir, under the direction of Mr. Henry Riding, the music-master. Part-songs, solos, instrumental trios, and a new setting of Conan Doyle's "Song of the Bow," by Mr. Riding, formed the programme, which was well carried out.

DOVER.—The usual Summer Concert took place at the College on July 31, before a large audience, in the Great Hall. The dramatic Cantata *Penelope*, by B. W. Horner, proved a very bright and interesting work, and was rendered with vigour and precision by the College Musical Society, supported by an efficient orchestra and the organ. The solos were carefully sung by Miss E. Finnis, Messrs. Thomas and Wynne. Mr. Barclay acted as leader, Mr. J. H. Stevens as Organist, Mr. Clark as pianist. The Rev. A. H. Stevens conducted, as usual.

FENNY STRATFORD.—A most successful Concert, on behalf of the Victoria Relief Fund, was given in the Town Hall on July 27. The soloists were Miss Downes, Miss Florence Bourne, Mrs. Bailey, and Mr. Salmon. The Concert opened with Handel's Dead March in *Saul*, followed by a chorus, "Crossing the Bar," by Woodward (in memoriam of the officers and men of H.M.S. Victoria). The programme comprised songs, glees, &c. Mr. W. J. Levi conducted.

FOLKESTONE.—The Centenary of Mr. Husband's "Sunday Afternoons for the People" took place at St. Michael's, not, as inadvertently stated in our last issue, at the Parish Church.

GREAT BERKHAMPSTEAD, HERTS.—The greater part of Mendelssohn's 95*th Psalm* ("Come let us sing") was successfully given by the boys of Berkhampstead School Choral Society, assisted in the choruses by some of the masters, at their Founder's Day Service on the 1st ult. The canon "For the Lord is a mighty God" and the fugal chorus "For His is the sea" especially were very creditably sung, and reflected great praise upon the youthful chorus of seventy voices for their painstaking work. The Rev. C. J. Langley presided at the organ and gave great assistance by his efficient accompaniment, while Mr. J. T. Bavin, the school music-master, conducted.

HALIFAX.—A grand Concert in aid of the sufferers from the Thornhill Colliery Disaster was held in the New Public Hall, on July 31. The following artists generously volunteered their services: Miss Alma Hallowen, Madame Cragg, Messrs. Buckland, Benn, Mundy, Barnes, Rickard, and Hanson. Messrs. Eckersley, Whitaker, and Gaukroger were efficient accompanists. The room was well filled with a most appreciative audience, nearly £50 being realised for the fund.

HITCHIN.—The organ of the Parish Church, which had been for some time closed for cleaning and completion, was re-opened on July 27, when a Recital was given by Dr. Warwick Jordan, of Lewisham. The instrument is a fine one of some fifty stops, by Messrs. Walker and Sons.

NORWICH.—A select company assembled at Messrs. Norman Brothers and Beard's Organ Factory, on July 29, to hear the new organ for Perth, Western Australia. Ten pieces by various composers were performed by Mr. W. S. Hoyte in masterly style.

PLYMOUTH.—The fifth annual competition in connection with the Corporation Concerts will be held at the Guildhall on December 7 and 8, under the superintendence of Mr. John Hele, Borough Organist. Dr. Bridge, of Westminster, will be Chairman, and the following gentlemen will act as visitors and committee of reference:—The Mayor, Captain J. Inskip, Alderman J. Shelly, and Mr. F. B. Westlake. For the organ, the first prize consists of a complete set of Bach's works, presented by the Borough Organist, who also gives Beethoven's String Quartets as first prize for the violin. For the pianoforte and for singing, gold medals (value £10 10s.) are offered by the Mayor and by Mr. F. B. Westlake, and in each of the four departments mentioned there are bronze and silver medals and certificates. Three-fifths of the marks entitle to "pass" and four-fifths to "honours" certificates. Winners of gold medals may have instead a "Corporation Scholarship," entitling them to twelve months' free tuition under an efficient teacher in the neighbourhood chosen by themselves, subject to Mr Hele's approval. They will be expected to perform at two Corporation Concerts during the winter months, and all prize winners will perform at the Concert at which their prize is presented.

WINGHAM.—An Organ Recital was given in the Parish Church on Monday, the 7th ult., by Mr. D. A. Fox. The programme included Prelude and Fugue in E minor (Bach), Grand Chœur (Salomé), Allegro, Fourth Concerto (Handel), Cantilene (Salomé), and other pieces.

ORGAN APPOINTMENTS.—Mr. H. G. Spackman, Organist and Choirmaster to Holy Trinity Church, Gisborne, New Zealand.—Mr. Charles Small, Organist and Director of the Choir to St. Mark's Church, Reigate.—Mr. Matthew Kingston, to the Corporation, Bournemouth.—Mr. Charles Taylor, to the Congregational Church, Eccles.

CHOIR APPOINTMENT.—Mr. Norman Stirling (Principal Bass), to Holy Trinity, Salford.

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"The honours amongst the soloists were taken by Mr. Hewson, who, as a baritone, has certainly not been surpassed in Retford for a long time. His delineation of the character of *Elijah* was admirable, and exquisitely did he sing his various recitatives and airs. . . . He sang 'It is enough,' 'Is not His word,' and 'Lord God of Abraham,' with splendid effect."—*Retford and Gainsborough Times*, December 18.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1893.

SIR AUGUSTUS HARRIS ON THE OPERA.

Operatic managers are not reticent, though Frederic Gye certainly could, and did, hold his tongue. Bunn, Lumley, and Mapleson are all in print, where their successes and failures—especially their failures—lie open to study. These authors, however, waited till the close of their managerial career before telling the world all about it. Not so their successor, Sir Augustus Harris, who, being a man "up to date," felt bound to less patience. At any rate, Sir Augustus has, in the current number of the *New Review*, an article entitled "The Opera in England: Some Notes and Reminiscences." A literary critic would say of this effusion that its contents are ill arranged and its style elementary. We shall forbear. An impresario has no time to spend on polishing English, and it should suffice if he convey his meaning.

Sir Augustus naturally begins with the critics. While admitting that the great majority of those persons extend to opera "fair and even generous support," there are a few, it seems, "who take sides either for or against any particular person who may or may not have enlisted their sympathies, for reasons best known to themselves." One of these delinquents, we learn, has compared the giving of high-class opera to the business of a pork-butcher; another has admitted that he never writes an impartial notice; while a third likens the opera to an eating-house. Sir Augustus does not seem personally to be hurt by this highly improper conduct, and is concerned chiefly as to the opinion of foreigners about it. The distinguished manager, indeed, takes a broad view of the situation, seeing that from the time of Handel the impresario's position "has been a sort of Tom Tiddler's ground, which everybody has considered a legitimate arena for the exposition of his views, whether he knew anything of opera or not." We had an idea that Tom Tiddler's ground was a legitimate arena for picking up gold and silver (may Sir Augustus always find it so), but that is neither here nor there. One rejoices to find the manager dignified and calm in the face of such expressions as "pork-butcher" and "eating-house." The spectacle has in it a certain sublimity of moral elevation.

Managers are troubled not only by venomous critics, but by the vagaries of their artists. This, of course, has long been known, but Sir Augustus puts the fact in a new and striking light when he says that an impresario "must run his opera house as a yachtsman keeps his yacht," meaning, as we gather from the context, that he must find his reward in the excitement of facing storms and dangers.

"I have often been asked why I do not go in for yachting, or shooting, or racing, or some such sport—my answer has always been that where other men keep their yachts, I keep an opera house; where others have their grouse and partridges, I have my baritones and sopranos, who give me quite as much excitement and, perhaps, leave me with a bit in hand."

As an illustration of the tact and daring sometimes necessary in managing operatic artists, Sir Augustus mentions the case of a tenor who felt so much annoyed at the criticism of a certain paper upon his *début* that he made up his mind to leave England forthwith. "The manager, being rather short in his list of tenors, tried to assure him that both he and the public were perfectly satisfied, and taking the newspaper in his hand, looked at it with curiosity, then, turning it over and over, explained that the paper could be of no importance, since he himself had never seen a copy of it before and did not know its name. The newspaper in question was no other than the *Daily Telegraph*. The singer went home quite satisfied, and convinced that nobody had seen the criticism in question." Sir Augustus has no very exalted opinion of vocalists as devotees of art. When they come to him it is with zeal for the cause of music, but should an engagement be offered they go away under a sense of personal injury if the proposed salary be not equal to that of a Prime Minister. "Scratch the singer," exclaims our author, "and you will find the shopman." What discovery would be made if one were to scratch a manager?

Some statements by Sir Augustus in the matter of singers' terms may surprise the public, who believe that when an artist is said, on authority, to receive so much per night, the precise amount set down actually passes from hand to hand. The figures in the contract are often manufactured to spread abroad an exaggerated sense of the singer's value. "Some artists hold out for a certain sum, but if the manager is willing to insert their price in the contract, he may get a mutual arrangement by which twenty or twenty-five per cent. of the amount shall not be paid, on condition always that it is kept a secret, and that nobody shall know anything at all about it." There is "another way," as the cookery books have it. The favourite arrangement is "for the manager to share a commission with an agent, and pay six per cent. commission, which is to be equally shared between the manager and the agent, unless, indeed, the manager (as in certain cases I have known) prefers to take the lot himself, constituting himself manager and agent all in one." These revelations are interesting, but can hardly have the result of increasing public respect for the region known as "behind the scenes."

Sir Augustus devotes much of his article to an exposition of operatic defects in the past, and conveys an impression that, save at Covent Garden during his father's time as stage-manager, everything done was inartistic and bad. That it was not the best possible may readily be conceded, but opera-goers whose memory goes farther back than that of Sir Augustus Harris can recall representations which gave quite as much satisfaction as those of the present day, and were supported, generally speaking, by much better singers. Sir Augustus must not be allowed unduly to disparage his predecessors. There were Kings before Agamemnon. The writer resents, also, the commonly received opinion that operatic performances are better on the Continent than in England. So warm is Sir Augustus upon this point that he twice brings it up, and even goes so far as to intimate that articles in the press favouring the obnoxious idea are written "on very much the same lines as are the descriptions of those war correspondents who never get nearer the seat of war than the Cheshire Cheese in Fleet Street." He then proceeds to describe, *pour rire*, a performance of "Il Trovatore" witnessed by him at Florence, and, in another place, he declares that, even at Bayreuth, some of the leading parts are in the hands of singers who would not be tolerated in London, who sing out of tune, or are *débutants* thrust prematurely into conspicuous positions. No doubt many bad representations are given abroad as well as in England, and also many good ones. But the comparison is not of much practical value. For what Sir Augustus Harris has done towards the betterment of

opera in London we are all grateful. At the same time, admiration of a successful manager does not blind us to the fact that there are still some weak points which should be made strong. In an ideal opera house the stage management is always careful, and pays attention to details as well as great and striking effects. No scenery falls about there, and no noisy voices behind the scenes disturb the audience. There, also, no more work is undertaken than can be done efficiently, and no good men are turned out of the orchestra to make room for inferiors. Above all, it is there that operas are chosen for production simply upon their merits, not because they are the work of So-and-So, or because social influences back them, or because some arrangement has been made. If Sir Augustus Harris can reform English procedure in these respects, we are prepared to salute him as the chief of all his kind.

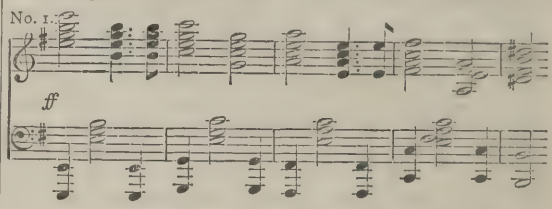
A NEW AMERICAN COMPOSER.

The most gratifying feature of the last twenty years has been the swift rise of a distinct English school of musicians. If our country has not produced a world-famous genius during that period it has at least been cultivating the soil and preparing the way for that consummation. Until lately we could not say the same of our cousins on the farther side of the Atlantic. Commercial pursuits seemed to engross them utterly, leaving no room for the flowers of civilisation. But with the creation of a leisured class came the desire for art, and during the last ten years the Americans have made distinct progress in the cultivation of music. One great drawback they have to contend against, in common with Japan and other reconstructed countries—their reliance upon outside help. The English composer of to-day is educated to excellent advantage in either of our great music schools, and then, as often as not, he takes a foreign tour to get himself well posted in contemporary doings. But the young American musician usually has but one idea of education—to go to Germany and study under Reinecke, Jadassohn, or Rheinberger. By this means he gets a sound tuition, no doubt, but not a trace of any individuality; in fact, it becomes a serious question for our practical neighbours to consider whether it would not be equally satisfactory (and certainly cheaper) to rest content with their large importation of ready-made German musicians and to cease from exporting raw material to have it sent back practically identical with the Teutonic article.

These remarks are really inspired by a consideration of the latest (and perhaps the best) sample of the American-German composer. Mr. Horatio W. Parker, the subject of this article, was born in Auburndale, Mass., on September 15, 1863, consequently he has just completed his thirtieth year. Like most of us, he owes his first steps in music to his mother, and he afterwards studied with Stephen Emery and G. W. Chadwick, names unfamiliar on this side of the ocean, though we have a vague idea that the latter gentleman is a composer of some experience. Mr. Parker then went over to Germany and received what is absurdly called "a finishing" from Rheinberger, at Munich. Here he wrote the usual symphony and overtures, which probably do not figure upon his list of thirty-four published works. These, we understand, consist mainly of songs, church services, and organ pieces, so that the composer is evidently working in a department in which there is scope for a new and clever man. The work which has now brought him before the world is a setting, for voices and orchestra, of the Latin poem "Hora Novissima," by Bernard de Morlaix, descriptive of the joys of the celestial country. It is familiar to modern ears as forming the basis of several of our best known hymns, such as "Jerusalem the Golden," "For thee, O dear, dear country," &c., but has not, as a whole, been musically treated hitherto. It contains thirty-five six-lined rhyming stanzas, and has only the drawback of uniformity of character. The difficult task of making a satisfactory English version which shall also fit the music has been fairly well surmounted by the composer's mother, a lady, we are told, of considerable culture and talents. The Cantata comprises eleven numbers, of which four are for solo voices. The choral writing is massive and effective; mostly in the solid harmony style of to-day, but occasionally the composer shows that he *can* write counterpoint, and with taste too.

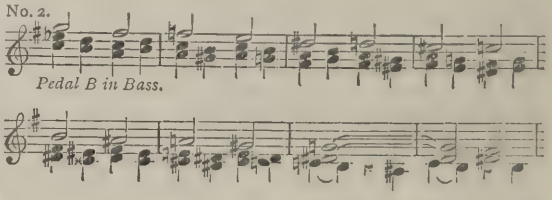
No. 1, a chorus of symmetrical proportions, begins in E minor with some sixty bars (*Allegro*) of introduction, giving an exposition of several phrases afterwards dealt with at length. Here is the real first subject; it has a distinct flavour of Brahms:—

No. 1.



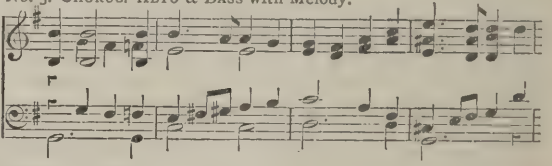
There is also a very curious chromatic pedal passage, which we hear several times in the work, but cannot regard it as a *Leitmotive*—

No. 2.



The second subject, not so worthy, runs its brief course thus—

No. 3. Chorus. Alto & Bass with Melody.



After due development and recapitulation we have a *Coda* in the tonic major on a phrase which seems to have grown out of the foregoing; but a remarkable blemish here is a modulatory phrase which is so familiar to every ear as the Love motive in "Die Walküre" that we cannot understand why the composer allowed himself to use it.

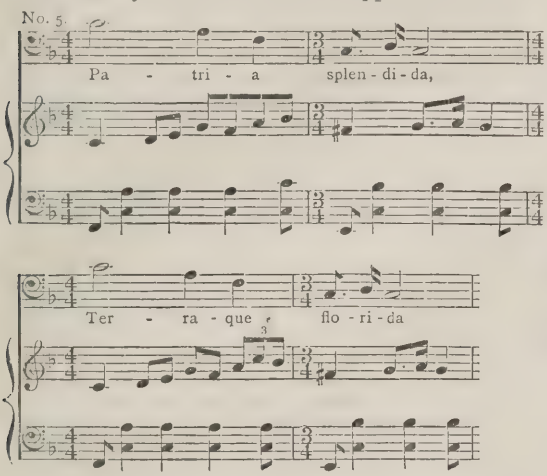
No. 2 does not call for much comment; it is a quartet which begins contrapuntally, somewhat after the style of writing usual with Dvorák, but it soon drops into solid harmony. Here a sequential phrase gives a rather unfortunate reminiscence of Gounod, but this is a small fault. We would draw the composer's attention to the very grateful contrast afforded by the vigorous rhythm of the first three bars of p. 24 after the monotony of the preceding portion. If only people would realise the importance of rhythmical variety! This number concludes with an exceptionally charming cadence, in which the tenor has the principal part.

No. 3 is a bass solo, decidedly *à la* Dvorák, on this subject—

No. 4. *Moderato*

But after the first time the C sharp of the fourth bar is always C natural. Query: why not at first also? There is plenty of interest in the bass and accompaniment and working-out of this, and shortly we get a second subject of a remarkable appearance—

No. 5.



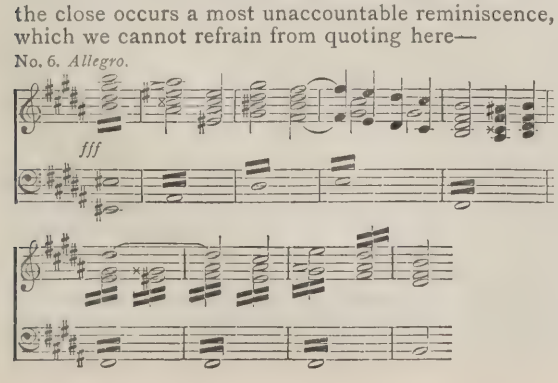
This is an instance of how a clever composer can turn the mere commonplace into something interesting by the cunning of his art. The music flows along quite naturally in bars of various lengths—mostly 4 and 3 alternately—for nearly two pages, and we find nothing forced or laboured about it.

No. 4 is a sturdy chorus, consisting of an introduction and a fugue, with a partly independent accompaniment. It is well worked out, and comes to a powerful climax. We fail to see, however, that any good is gained by allowing the bass to make consecutive octaves with the treble, five bars from the end. F, A flat would have been far better in effect than A flat, F.

No. 5 is an interesting number, and is very near being great. Its faults are, firstly, inexperience, which causes the sections to stand rather too separate; and secondly, unoriginality, the imitation of the first soprano solo in "The Spectre's Bride" being very apparent. Its melodic merits would be all the better, too, if it were not for that fatal phrase from "Die Walküre," which again intrudes itself.

No. 6 is a somewhat vague chorus with solo quartet, constructed largely from the materials of the opening number. The object of this is not clear, as the drift of the words is not at all the same. Towards the close occurs a most unaccountable reminiscence, which we cannot refrain from quoting here—

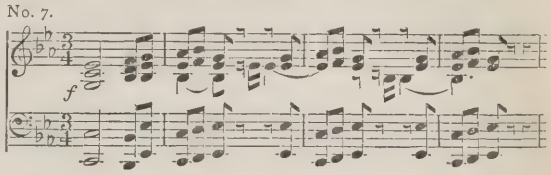
No. 6. *Allegro.*



This is terrible, but fortunately it is the last of the plagiarisms. No. 7 is a tenor solo of great merit. Its elaborate accompaniment makes us anxious to see the score, but not being able to do so we can only express our hopes that Mr. Parker has instrumented it more in the style of Gounod than Wagner; that is to say, that the counter melodies floating so sweetly in the upper octaves are more often allotted to the violins than to the wood-wind. If this be so, this number is a complete success. No. 8 we must decline expressing an opinion upon until we have heard it. It is a double chorus in rapid 3-4 time, a sort of *Scherzo*, not wholly independent of that in Beethoven's Ninth Symphony, and owing more than a little to Dvorák. The subject is perseveringly worked out, but of the effect one cannot judge at all on paper.

No. 9 is an alto solo, and we must here declare that the four numbers for single voice are of greatly superior merit to the choral numbers. Perhaps this is the best of all, with its earnest chief subject—

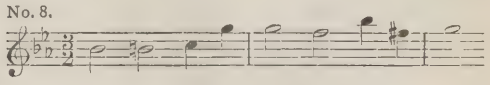
No. 7.



and its central episode of greatly similar character to our quotation No. 3, only better continued. We could spare the introductory bars, which seem rather aimless and out of keeping with the rest. There is no time indication to this number, but we should guess it to be about M.M. ♩ = 80.

The next piece is a fugue in what is meant for strict style without accompaniment. Dryness is cleverly avoided here by some good effects of *piano* and *forte*, and this number should serve well to show off the powers of a choir. The concluding effort is very broad in outline and looks effective. The chief subject is a bold twelve-bar melody, treated for some little time fugally, though the wisdom of this is open to doubt, as it only fills up space and tells one nothing. After a time the chromatic passage No. 2 turns up and ushers in the melody of the *Coda* of the opening number—

No. 8.



which is treated as a new episode, and finally the two subjects appear together, and a good *Coda* concludes this earnest and impressive work. If we have seemed to lay some stress on the weak points, it is only to show how little after all there is to be said against our composer's first important essay. There are plenty of young men who can write music more irreproachable from a technical point of view, but very few who can write anything half as interesting. And we count as little the unoriginal bits we have pointed out when it can be said that scarcely any of the remainder is dull or commonplace. Of how many can we say even so much? We do not yet perceive Mr. Parker's true self in his music, but that his next large work will tell us, and we look forward to the revelation with great interest. Meanwhile we should be very glad to hear a performance of "Hora Novissima" in London, and warmly commend the work to the attention of our numerous choral societies in search of novelties.

FROM MY STUDY.

Some time ago a few specimen lyrics from the pen of Miss Maude Robertson-Hicks appeared in one of these articles. The young writer had sent them to me in a time when the discouragements through which unknown talent has to force its way were pressing heavily upon her. She could find an opening nowhere, and her question to me was, in effect: "Shall I give up the struggle or persevere?" I saw ground for encouragement, and by calling attention to the ability of my correspondent as a writer of verse for music, did my best to serve her. It was, therefore, with no slight satisfaction that I received, the other day, a dainty little book of poems, entitled "Flowers from Oversea," written by Maude Robertson-Hicks, and published by George E. Over, of Rugby. The pretty volume contains forty-three short pieces, in all of which I find more or less of the true poetic spirit, in combination with felicity of expression. That they are the product of real feeling is clear from the consistency with which they suggest that the writer looks upon the world and life with a pensive eye. The prevailing mood is one of tenderness and pity, deepening here and there to sadness. But an example or two will serve better than description. The following was suggested by the grave of a young German who, drowned in the Thames, lies buried at Goring:—

I knew thee not, pilgrim from other lands!
But they who knew and loved thee are not near
To bring, with tender thought and trembling hands,
Fresh flowers, and lay them here
Where thou art sleeping, just as children sleep,
A dreamless slumber, strained to England's breast,
Even thy mother may not kneel to weep,
Or pray, by thy long rest.

So I, a stranger, humbly dare to stand,
Because of thee upon this holy ground,
In pity, lest from thy dear Fatherland
There comes no tear, no sound.
With reverent awe, wistful and half afraid,
I place my blossoms on the cold white stone;
Alas, I go from hence—the flowers will fade,
And leave thee still—alone.

Here is a pretty thought, entitled "Hidden":

Let me bury my face in thy sunny hair
Just for a little while,
And who shall know, as it nestles there,
Whether I weep or smile?
Let me bury my heart in thy pure heart, child,
And who shall dream it was once defiled?

One other example will suffice. It is a song of faith, headed "Quarant' Ore":

I kneeled before the hallowed shrine,
While every flower breathed sanctity,
And, pleading with the Heart Divine,
I prayed for thee—I prayed for thee.

And, just as surely as I loved
The fragrance of each blossom there,
I know the Sacred Heart was moved,
And heard my prayer—and heard my prayer.

Content, I leave thee in His hands
Whose wisdom is made manifest,
Content, I say: "He understands,
And knoweth best—and knoweth best."

That Miss Maude Robertson-Hicks has in her the making of a lyrical poetess whom musicians will prize seems to me beyond question.

Fifty years ago a periodical (weekly) styled the *Musical Examiner* came into existence, spent a short life, and a merry one, and then died. Its first number was issued on November 5, 1842, and its last appeared on December 21, 1844. I am fortunate enough to possess the copy which belonged to the editor, James William Davison. This I took down the other day in mistake for quite a different work, and, opening one of the volumes, I saw that its contents were just half-a-century old. It struck me then that the time was opportune for a glance at musical doings in the early forties through the spectacles of the *Examiner*.

From the preliminary address it is to be gathered that the *Musical Examiner* was started to meet a deficiency in the art journalism of the day—the absence, that is to say, of an unbiassed musical journal, free from the influence of cliques and independent of the publishing trade. I doubt if this was all. At that time, even as now, a musical Young England existed, conscious of some powers and a good many opinions, looking with contempt upon the fogyism of such elders as, say, the eminently respectable Mr. Horsley, and eager to assert itself in every possible way. J. W. Davison, G. A. Macfarren, Henry Smart, Sterndale Bennett, and others now less well known, were then in the flush of their manhood, ready for anything, and by no means indisposed to form an English *Davidsbund* and march against the Philistines. The life and soul of this party, at all events in relation to journalism, was J. W. Davison. Utterly fearless, passionately enthusiastic for the composers and the music he admired, with a flow of words that seethed and foamed like a mountain torrent and with a command of epithets which, in political strife, would have put him on equal terms with Daniel O'Connell himself, the future critic of the *Times* was just the man for offensive warfare. His qualities are exemplified very impressively indeed in the pages of the *Musical Examiner*, and those who would know what this remarkable journalist was before a sense of power and responsibility had a steadying effect should seek the information there. As the medium through which Davison communicated his thought and feeling to a circle of fluttered readers, the *Examiner* yet possesses a living interest, and is a store upon which to draw for amusement no less than for edification. I shall dip into its pages at random.

Musical Young England was not well affected to our older native composers fifty years ago. The Antiquarian Society had reprinted examples of Purcell, whereupon the *Examiner:* "What are these much-vaunted operas? . . . Dreary wastes of barren flatness, with here and there (at rare intervals) a happy thought; here and there (by accident) an extraordinary chord, which, luckily, has a pleasant effect." Remain in the tomb, you bewigged British musicians, nor seek to rekindle your feeble rushlights. Nevertheless, Macready produced Purcell's "King Arthur" at Drury Lane. Then did the editor of the new weekly gird up his loins, shout his war-cry, and assail that unlucky work. "A monstrosity!" he cried; and again: "As for melody—it has none—a few bold tunes are all it can possibly boast; as for its harmony, we must humbly confess that we can see little or nothing to admire, but much, very much, to find fault with; as for its orchestral accompaniments, they are almost necessarily feeble, and are altogether inventionless." Too much importance should not attach to the strength of these utterances. Young England composed operas.

Some of the news paragraphs in the early numbers remind us how much has happened since they were penned. "Dr. Felix Mendelssohn Bartholdy is now at Leipsic, superintending the annual concerts." "Dr. Robert Schumann has just published three violin quartets, which are highly spoken of." "His last works," writes the editor, "(since his marriage has made him one of the happiest of men) display ten times the nerve and freshness of his earlier compositions. Let his example serve to stimulate every artist in a like condition—to love, *even hopelessly*, raises an artist above himself, but to love *triumphantly* is a guarantee of after excellence." One of the earliest paragraphs devoted to Wagner in an English musical journal occurs in the second number, where it is said: "'Rienzi,' a grand opera in five acts, the words and music by Herr Richard Wagner, has

been produced at the Court Theatre, Dresden, with immense success." It was not then suspected that the time would come when the weapons so fiercely wielded against Meyerbeer, Halévy, and others would be turned in the direction of that Saxon apparition. "And did the Young England of the early forties fight against Meyerbeer, Halévy, and their like?" Listen: "What is this M. Meyerbeer, about whom such a prodigious fluster is made by half-educated amateurs, paid *claquers*, would-be *cognoscenti*, and poetasterical penny-a-liners? . . . M. Meyerbeer is a composer moderately, very moderately, gifted with natural powers, and evincing the most flimsy pretensions as a harmonist and contrapuntist. . . . Where then is to be found the Meyerbeeric might? Is it in the 'Huguenots,' that cumbersome drawl of monotonous commonplace, that Noah's ark of pure vulgarities dressed up into a species of puppet importance by the most vapid and inflated grotesquerie, that *Athenæumo*-apotheosised apology for a good historical opera, that intolerable infliction of beginnings and endings without middles!" As to Halévy, listen again: "A fellow without a solitary new idea, whose invention is a bath for commonplace to swim about in, whose conception is a fountain sprinkling a shower of vulgarisms on the passer-by, whose imagination is a quagmire that would fail a frog in nourishment, whose liveliness would throw a damp upon a funeral . . . who as a melodist is *null*, as a harmonist is *nuller*, as a contrapuntist is *nullest*, who is only rescued from absolute nothingness by a tolerable knowledge of instrumentation." When this appeared, up started Edward James Loder (who also wrote operas) to "go one better." "As to the instrumentation," he writes to the editor, "I cannot quite agree with you in considering it even tolerable. To my idea it is either miserably weak or strikingly harsh, and, if I may use the word, *vicious*. M. Halévy appears to be a very feeble copy of Meyerbeer, with, if possible, less originality, less melody, but, perhaps, less claptrap . . . When I know that I have such countrymen as Barnett, Macfarren, &c., &c. [to say nothing of E. J. L.], who, were they justly tried would give to the world," and so on, and so on.

Thalberg, as a prominent representative of foreign "pianism," comes in for a large share of Young England's objurgatory wealth. "His chief characteristic is a method—which he stole from Weber and Mendelssohn, and Beethoven (who have all used it to better purpose), and hyperbolised into rhodomontade, while stealing it—of laying down somebody else's subject, in the middle of the keyboard, and sprinkling it with a shower of small notes above, and a shower of small notes below—a characteristic so eminently facile of attainment that, in less than five years, at least a hundred imitators who, like their model, are incapable of aught else, have sprung up, as a flight of swallows, and sprung down, as a blight of locusts, and, in their springing up and their springing down, have gathered skill enough to ape their master with such monkey-like imitativity that the most profound Thalbergist would not be able to distinguish one from the other." But the vials of hottest wrath are poured out upon a certain Thalbergian *Andante*, known as *The Andante* by young ladies of the period. "We have heard nothing so maudlin and monotonous, so lachrymose and lackadaisical, so pitifully puling and positively paralytic, as this whining, whooping, whizzing, whurring, wishy-washy wallow of warm waterishness since those dear, delightful, dead-for-durance days when our beloved old aunt, Tabitha, would seat herself at the harpsichord and deal out dolefully the 'groans of the wounded.'"

It is rather surprising to find Monsieur Jullien taken seriously by such unquestionably gifted men as the Young Englanders. Alas, the people ran after him and his entertainments. So down came the sledge-hammer: "Thalberg is a great man, for he manages to hoodwink the multitude of second-rate thinkers by kicking and cuffing sublimity (O mixture of metaphors!) until it is fairly smothered with bruises and black eyes; but Jullien is a far greater man, for, without the capability of even torturing fine things into bombast, without the power of giving birth to the skeleton of a ghost of an idea—what with his gongs and his pistons, his big drums and his side-drums, his triangles and his cymbals, his wood and his brass . . . he has succeeded in persuading the mass of concert-goers that he knows the difference between a common chord and a dromedary's hump!" The spectacle of Jullien flourishing as a green bay tree is too much for the writer, who now pours out sarcasm like a controversial theologian, if indeed a religious disputant was ever so eloquent in his bitterness:

"This is a queer world! Humbug walks about with his hand in his breeches' pockets and smiles contemptuously on the passers-by! Humbug has got a clean shirt, which many a worthy man lacks! Humbug has got a good dinner and a bottle of wine, which not a few of the best of us never see! Humbug carries a gold-headed cane with a shining surface, in which a poor, lean, and hungry artist may, if he chooses, see his face and make mouths at its grim gauntness. Humbug goes to church and pretends to listen to the sermon while he ponders on the coming afternoon's debauchery. Humbug is idolised by the ladies, whose sweet faces smile honey-like on prosperous unworth. Humbug takes lodgings in a fashionable street, and smokes his cigar at the window, dropping the ashes thereof on the head of a houseless historian. Humbug keeps a tiger. Humbug has a box at the opera and yawns, in foolish company, over vile music which brother Humbug has composed. Humbug sleeps on a bed of down, with a canopy to crown his vacant noddle. Humbug does this, and that, and the other, which Worth can never do, and why? Simply because Worth lacks impudence, the atmosphere which Humbug breathes. And so, while Worth lies dozing dolefully in a ditch, Humbug walks, *per alta*, in galleries and palaces, and waxeth adipose on the fat of the land, and kicketh. Let us then hug thee, O Humbug!"

Some such cry as this has gone up unto heaven in all ages, and is going up at the present moment with no less justification than that which attended it fifty years ago. It may be asked what the musical Young Englanders actually and precisely wanted. To this question I find an answer in an article on the Philharmonic Society, which seems to give a very fair idea of their demands. The writer calls for the works of the great classical masters who stood, like Olympians, above the conflict of contemporary interests, and also for the symphonies of Schubert "as curiosities." By the way, what was known of Schubert's "symphonies" in this country only three years after the Leipsic performance of the "C major"? Of the then living foreign composers, Young England desired to make further acquaintance with Berlioz and Reber (!), and with Spohr and Mendelssohn. But the names of the native musicians are many. "Let us have," cried the voice of the English League of David, "the overtures of Sterndale Bennett. Let us have the C sharp minor Symphony of that highly talented and unjustly neglected composer, Macfarren. Let us have such English pianists as Holmes, Field, and Darrell. Let us have the vocal works of Loder,

Barnett, Macfarren, and Smart—surely much better than the inflictions of Bellini and Donizetti. Let us have, as singers, the Misses Rainforth, Birch, and Dolby." Finally, "if entirely new symphonies or overtures are wanted, there are Mudie, Macfarren, Bennett, Wesley, Loder, and others, who can beat any existing foreigner fairly out of the field—put we aside Spohr and Mendelssohn. . . . And so, here are health, prosperity, and a happy new year to the Philharmonic Society, that is, provided our advice be taken, if not, why then a murrain on them all."

Let no one suppose that the peculiarly appellative and energetic language used by, and in the name of, the ardent band of young Englishmen is to be taken as fully meaning all it seems to mean. The *Musical Examiner* simply held a brief for native music, and pleaded its cause before the high court of the nation with all the privileges of counsel. Hard words were only oratorical colouring. Do you think that when Mr. Sergeant Buzfuz called Mr. Pickwick a "serpent," he believed him to be a reptile, or that his heart went with his tongue in exclaiming: "But Pickwick, gentlemen, Pickwick, the ruthless destroyer of this domestic oasis in the desert of Goswell Street—Pickwick, who has choked up the well and thrown ashes on the sward—Pickwick, who comes before you to-day with his heartless tomato sauce and warming-pans—Pickwick still rears his head with unblushing effrontery, and gazes without a sigh on the ruin he has made!" As for the genial editor of the *Examiner*, he would have hob-a-nobbed with Meyerbeer and been "hey, fellow, well met" with Halévy anywhere outside his office, or, for that matter, in the very sanctum itself, among the unfinished missives intended for their respective addresses. And he would have quoted Shakespeare to them with a merry laugh:

> The arms are fair
> When the intent of bearing them is just.

The dust and smoke of the conflict have long since cleared away, and Time, the great umpire, has given his decision, upsetting many hopes and rendering futile many efforts. Often did the whilom editor of the *Musical Examiner* say to me, "Why this earnestness? Why take these things so much to heart? The world will go on in its own way. Look at me, who have passed through it all. What I like, I praise; at what I do not like, I laugh." This may be less heroic than pleasant, but certain it is that the time approaches when the conflicts in which we still living men take part will be hushed and forgotten, till some one looks up the records of them in ancient musical journals, while other combatants are shouting different war cries over our heads.

X.

"OF THE MASTERSINGERS' GRACIOUS ART."

(*Concluded from page 529.*)

"The instruction of pupils in the Mastersingers' Art, and their subsequent admission to fellowship," is the next subject dealt with by our author. Some understanding of the course of instruction and examination which a candidate for mastership had to undergo will enable us to appreciate the feelings of the Nuremberg Masters when *Walther von Stolzing* proposed to step into the mastership *per saltem*. No wonder if they thought this "Junker," who was not a "poet," a "singer," or even a "school-friend," something of an impertinent upstart to imagine he would be admitted at once to the highest grade in their Guild! A distinguished amateur, seeking permission to accumulate the degrees of Mus.B. and Mus.D. on the strength of, let us say, his admired double chant in G minor, could produce no greater astonishment in the minds of the examiners at Oxford or Cambridge.

When a person feels an inclination towards the Mastersinger's art, says Wagenseil, he betakes himself to one of the Masters in whom he has confidence, and who has been the winner of the Insignia on at least one occasion, and begs for his instruction. This is very readily given by him who is thus appealed to, and the Master undertakes the troublesome task of teaching the very difficult "Tones" without any reward whatever, purely from a desire to ensure a continuance of the art. For this reason, indeed, the Mastersingers exert themselves to procure pupils, and to this end even interfere with their rest and sleep, since they are obliged to follow their respective callings, and earn their livings, during the day-time. When an apprentice has conducted himself well, and has become thoroughly acquainted with a fair number of "Tones," especially the four "Crowned Tones," he is, after a year's pupilage, and usually on St. Thomas's Day, introduced by his Master to the Guild, either at one of their social gatherings (*auf der Zech*) or in the tavern where the ordinary meetings take place, with the request that he should be received into the Guild. Thereupon, the Markers hold an examination, and inquire if the candidate be of honourable birth; if he be not frivolous, but of a quiet and upright demeanour; and if he regularly frequent the Song-school. He is further examined as to whether he have sufficiently mastered the Art, and know the difference between *vocalis* and *consonans*, the nature of verses, as regards number, metre, and rhythm; which are "resonant" (*klingend; i.e.*, double rhymes), and which "dull" (*stumpf; i.e.*, single rhymes); if he be familiar with a fair number of "Tones," from the short metres to the long ones, and especially the four "Crowned Tones"; and if in case of need he could "mark" a song.

He is then allowed to sing his trial song, and, if he make more than seven mistakes, cannot be taken into membership. So *Beckmesser*, when about to act as Marker, warns *Walther*:—

> Seven faults are given you clear;
> With chalk on a slate they are scored;
> But if more mistakes than seven appear,
> Then, Sir Knight, without hope you are floored.

When all this is done, the *Commendator* and *Candidatus* retire, and the senior Marker puts the question whether the candidate be agreeable to the Society, and is to be considered fit for membership. In the event of a favourable answer, the reception takes place, and the *Novitius* must undertake—

I. That he will remain constant to the Art; and not desert singing, but cultivate it diligently.

II. That, if at any time and in any place the Art and the Guild be evil spoken of or ridiculed, he will, if he hear the same, with modesty gainsay it, and not permit anything to the disadvantage of the Art.

III. That he will live peaceably and quietly with his fellow members, will warn them of threatened harm, will help and stand by them in adversity, will improve and protect their property and means of livelihood, will always speak well of them, and, should one be evil spoken of, will do his utmost to excuse and defend him.

IV. That he will not sing a Mastersong or "Tone" in the public streets, whether by night or by day, nor at entertainments, banquets, or other festive meetings, nor if by chance he should be the worse for liquor, and should thus be likely to cast a stigma on the Guild. It is, however, permitted that he be heard by strangers who specially desire to hear a Mastersong, if he be assured that they will not make a jest of it.

It was at one time the custom to sprinkle the novice with water, which probably was introduced instead of the heathen *Rituum initiationis*, adopted by the old bards with their pupils. But since this ceremony resembled that of baptism, which name it also took, it is in most places properly given up.

When a singer has for a considerable period been heard in the schools with general satisfaction, and has besides

conducted himself blamelessly in other respects, he can solicit enfranchisement [*Freiung*]: that is to say, that he may at the public Song-school be enfranchised and declared a Master. The entire ceremony has been versified in the Mastersingers' fashion, and set to original melodies, by Herr Ambrosius Metzger, Master of the Liberal Arts, and, as I am informed, formerly an instructor of youth in the Ægidian Gymnasium at Nuremberg, a great lover and patron of the Mastersingers' Art, who was also very successful in the composition of "Tones." Which poem, as it has come into use, and is regularly employed in this solemnity, must have a place here.

As, however, good Master Metzger's poem occupies seven pages, and is, if the truth must be spoken, but sorry doggerel, it shall not "have a place here," but only the briefest description. The various features of the ceremonial are indicated by notes interpolated among the verses. The first portion is headed thus: "To begin with, the greeting to the Masters and Singers is after the following fashion." This greeting is directed to be sung to the "Pointed Palm tune," and contains suitable praise of the Mastersingers' Art in general, and of the all-powerful Markers in particular. Then we have a direction: "Now the Master receives him, and introduces him with song." This song is "The first question, in the Straw tune." Its object is to ascertain the candidate's knowledge of the origin of the Mastersingers' Art. The answer, to the "Green-Lily tune," names Mayence as the place of origin, and the Masters Frauenlob (not mentioned by name, but referred to as "the glorious master of a castle"); Regenbogen, the Smith; Marner, the Swabian Knight; and Mügling (or Mögeling), the learned Doctor of Bohemia, as the founders. The second question is put in the "Writing-paper tune," and asks why these Masters are so honoured "that each has a Crowned Tone," a thing which, as the questioner shrewdly puts it, "has certainly not happened for nothing." The answer, to the "Blue Cornflower tune," narrates the story, already referred to, of how these early Masters were suspected of heretical leanings, how the Emperor Otto, finding no fault in them, sent them to the Pope, who marked his approval of their teaching by conferring upon them a crown, from which their four tones came to be dubbed "Crowned." The next question is sung to the "Black-Amber tune," and demands from the candidate a reason for the importance and prominence of Mastersong. It is answered to the "Orpheus'-passionate-complaint tune," the examinee arguing that the Mastersong is entitled to be regarded as an art because of its fixed principles and rules, examples of which he proceeds to give, mentioning several of the "Thirty-two Mistakes" previously referred to. "Doubtful meaning," "Differences," "Æquivoca," "Too long and too short," are among the faults thus enumerated. The fourth question, to the "Closed-helmet tune," and its answer, to the "Yellow-lion-skin tune," deals with the relation of the Mastersingers' Art to the "Seven liberal arts": Grammatica, Dialectica, Rhetorica, Musica, Arithmetica, Astronomia, and Geometria. Lastly, the examiner, to the "Pointed-arrow tune," asks the candidate why he is not content to remain a "Singer," but is desirous of becoming a full-fledged "Master." To this he replies, to the "Crooked-cornet tune," that, filled with a strong sense of the glory of the Art, he seeks its highest honours, and, if the mighty Markers will but consent to admit him, he will do his utmost to preserve and further the Mastersong.

The actual admission, or "calling from the Song-stool," now takes place, being announced to the candidate in rhymes sung to the "Sorrel tune." The chief feature of the ceremony is the placing of a wreath on the head of the singer, but before this takes place the Master-elect is to present his exercise, in the form of a Mastersong, and must, in addition, sing the highly-prized "Four Crowned Tones." These compositions, of which so much has been heard already, are given by Wagenseil *in extenso*, and the first of them (which follows Wagenseil's book exactly) may be reproduced here as a specimen:—

Der

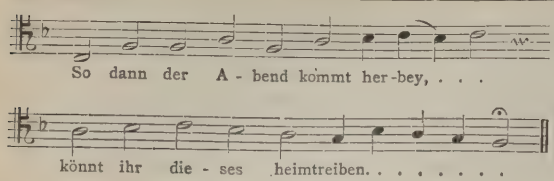
Meisterliche Hort/

in vier gekrönten Thönen.

Das Erste Gesetz/

im langen Thon Heinrich Müglings.

1. Ge - ne - sis am neun und zwanzig - sten uns be - richt,
2. Als er sich jetzt ge - ne - het hat her - an der Stadt,
1. wie Ja - cob floh, vor sein Bru - der E - sau ent-wicht.
2. Es da selbst drey gros - se Heer-de der Scha - fe . . hat,
1. Dass er in Me - so - po - ta - mi - am kom - men.
2. Ja - cob fragt um Be - richt; als er ein - ge - nom - men
DER ABGESANG.
die - ses Or - tes Ge - le - gen - heit,
Sie sag - ten ja mit gutem Be - scheid,
Ob ih - nen Na-hars Sohn, La - ban, be - kennt - lich?
Fragt er, ob es auch wol stünd um ihn end - lich,
Und sie be-kräff - tig - ten diss . . . . . .
Trieb ih - re Schaaf da - her Ra - hel an mu - - thig,
da - rauff sie ihn be - rich-te - ten ge-wiss,
dass diss ein Toch-ter wä - re La-bans gü - tig, . .
Ja - cob sprach, es ist noch hoch Tag,
das Vieh kan noch wol blei - - ben,
tränckt das - selb vor, und auf der - - Au,
es weid ohn - - - - - Grau.



The above "section" (Gesetz) is followed by three others, set respectively to "The Long Tone of Heinrich Frauenlob," "The Long Tone of Ludwig Marner," and "The Long Tone of Regenbogen." The fifth section is sung to all four melodies. The subject of the verses, which it must be admitted are sad doggerel, is the story of Jacob and his matrimonial experiences. The task of rendering them into English is by no means an easy one, *experto credite;* but, for the benefit of any of our readers who may be unacquainted with German, an attempt may be made with one or two of the opening lines, if only for the purpose of reproducing, as nearly as may be, the quaintly matter of fact way in which the "Poet" indicates the source of his history:

In Genesis the nine-and-twentieth 'tis read
How Jacob from his brother Esau fled,
And to Mesopotamia was bound.
Now as he came nigh unto a town,
Lo, three great flocks of sheep were lying down.
So Jacob asked for news, now that he found
The situation of the place;
Whether they knew of Laban, Nahor's son?
To this they answer "Yes," with grace.

Wagenseil next treats of the "convivial meetings" held by the Masters:—

On the day when a Song-school is held, it is customary for the singer's guild to hold an honourable, honest, and peaceable convivial meeting [*Zech*]. At such meeting each one shall lay his arms aside; so too all gambling, unedifying conversation, and immoderate drinking shall be forbidden; and a wreath [*Zech-Krantz*] is given to be sung for, if it so please the company. Lampoons and inflammatory songs may not, however, be sung, since out of such things only variance arises. And none shall incite the others to sing for money or money's worth. Likewise shall no one sit uninvited with the Markers at their table. Those who have at the school won the Insignia or wreath, or have sung without a fault, shall be presented with XX. groschen. A Marker receives XX. kreutzer. The costs of the convivial meeting shall be defrayed from what has been collected at the School; if, however, the School should not have realised as much, the deficiency shall be made up from the common fund.

Finally, we have a word on the ceremonies attendant on the funeral of a Mastersinger. In any case his fellows are bound to accompany their brother to the grave, but if the deceased should have been a Marker, they sing in his honour an elegiac song so soon as the coffin has been lowered into the grave. The words of such a song, written in honour of a Master named Tobias Martin, are given by Wagenseil. The chapter is brought to an end with one of the learned but irrelevant digressions in which the somewhat pedantic professor seems to delight. Its subject is the term "Uebersieger," applied to the Victor at a Song-school, and the origin of this word is discussed at considerable length, and with an impressive display of learning.

Still more discursive does our author become in his seventh and last chapter. Here he purports to treat "of the manifold advantages which the Mastersingers by their art afford to society." These are soon summed up as including honour to God—especially in the diligent study of Holy Scripture which the custom of choosing Biblical subjects for Mastersongs necessitates—and the furtherance of the common weal, or "Salutem publicam Civitatis," as the writer prefers to term it. This latter is gained by the promotion of good feeling and unity among fellow citizens, and the prevention of idleness. A pleasant picture is drawn by Wagenseil of the honest Mastersinger, who, after working during the day at his particular trade, spends the evening with his fellow guildsmen in rational enjoyment, writing new "Bars" (or Mastersongs), repeating old ones, compiling huge tomes of songs (examples of which, by the way, still exist in some of the German libraries), or teaching apprentices, so that the beloved Art may not come to naught through want of practitioners. And all the labour of these honest folk is given for no other reward than "love for the German Fatherland and the ancient and gracious Art." But, says our author, even the best poets are only badly off in Germany; and this reflection leads to a long dissertation on the happier state of things in France, introduced apparently rather for the purpose of displaying the extent of the writer's travels than for any light it may throw on the Mastersingers. A still longer digression is provoked by the remark that the antiquity of the Mastersingers' Art is a thing of which Germans may be proud, and the professor's heaviest guns are brought to bear upon an unfortunate historian, one Olaus Rudbeck, who had rashly surmised that ancient poems, attributed by Tacitus to Germany, were in fact of Swedish origin. Finally, the essay is brought to a close by a quotation from the work of a previous writer on the Mastersingers, Adam Puschmann, who complains that the "old and beloved art of Mastersinging is so despised and downtrodden," and calls upon all pious Christians, of whatsoever rank they be, not to forget this "ancient, praiseworthy, beloved and Christian art." "For with diligent practice of this art, they will learn to love God's Word, to become acquainted with their Bible, and to learn thereout to obey God and love their neighbour." It is perhaps not going too far afield to see here a last resemblance to Wagner's opera, where, in the closing scene, *Hans Sachs* curbs *Walther's* impetuous disdain of the Mastersingers:—"Verachtet mir die Meister nicht," and maintains that, with all their pedantry, they have achieved something for German art. To which we may add that, had they done nothing more than furnish material for one of the most genial and enjoyable of all comedy-operas, they would have earned our heartfelt gratitude.

There was recently invented a new system of musical notation. How many more? you will ask. Well, this was perhaps one of the best efforts made in that direction, but that doesn't signify an atom. It has no more chance of superseding the existing system than Volapük has of supplanting the English language. Inventors are so funny; they get hold of an ingenious idea and forthwith spend their time, money, and energy in endeavouring to force it upon the world, regardless of whether it is acceptable or not. Is it likely that the enormous capital lying locked up in the stacks of printed music under which the earth staggers in her orbit can be rendered null by any new invention whatever? But this is not the point we are aiming at. The inventor naturally sent an account of his scheme to all the musical papers, and the curious thing is that in criticising it most of them declared not only that our present system of notation was the best possible—which would argue an exhaustive knowledge of the matter on their part—but that it really presents few serious difficulties to the learner. Now this is an assertion often made, and is so absurdly untrue that it only proves two things: firstly, that the person making it is a good and quick-witted musician, who, having mastered a difficult art,

ceases to appreciate its difficulties; and secondly, that he is not a good or observant teacher. Anyone who has spent a few years teaching ordinary young people the pianoforte must be grossly lacking in the necessary gifts if he fails to foresee exactly what mistakes his pupils will, one and all, make in reading a new piece. The musical intelligence being, more or less, undeveloped, learners naturally read with their eyes only, and are perpetually finding their eyes lead them into error, because each written note is only a *conditional* and not a *constant* sign. Yes, you will say, but this fact teaches them to use their brains and to remember key-signatures and so forth. Alas! experience shows that this is not the way it works. The finger-nerves are acted upon either by the brain or by the eye, but rarely by the eye and brain in conjunction; there is not time for this complex operation. If you trust your eye you will be liable to play F natural instead of F sharp if the finger happens to be over the former note, but if you can hold in mind that you are in the key of G while you are playing you may play F sharps even when naturals are intended. And why should the mere act of reading require such severe brain-labour? If it could be simplified, pupils might spare a little thought for the æsthetic side of their work, instead of toiling as they do with the mind so bewildered by the intricacy of its task that they often fail to hear a note they play. Much has been done in this direction by slow degrees, but much remains to be done. Think of the time when they used to put semibreves in the middle instead of at the beginning of a bar. The engraver's eye for symmetry was permitted to cause a world of blunders to students. Even now he will do this—

instead of this—

if you let him, entrapping the student into playing the notes separately instead of together. And how few are the editors who will take the trouble to look after such details! Good readers themselves, they quite ignore such simple points as that tailing notes together across the beat, as Schumann is so fond of doing, needlessly confuses the tyro as to the time. The necessary difficulties of our notation are bad enough in all conscience, but the unnecessary ones, in which Schumann was the most prone to indulge, should be done away with as quickly as possible, since music gets every day more chromatic and complicated.

Another point. Is it not about time that we decided upon a definite character to stand for a unit of time, or *beat?* On hearing a piece of music in four-time, for instance, it is impossible to say whether the composer has written four minims or four semiquavers in the bar, but why should he ever write anything else than four crotchets? A crotchet then might have a definite value, instead of which we have, even in the present day, the anomaly that crotchet-beats of any given metronome time may represent either quick or slow time. Thus in Verdi's "Requiem" the first movement is in common time, *Andante* ♩ = 80. The "Tuba mirum" is also in common time, but though the beat is nearly the same, ♩ = 88, it is marked *Allegro sostenuto*. In the "Rex tremendæ" the time is a shade slower, and the ♩ = 72 is *Adagio maestoso*. In the "Lux æterna" it is ♩ = 88, marked *Molto moderato*, so here we have the entire range of terms applied to what is practically the same *tempo*.

The opinion of a great singer on the merits of contemporary operatic composers, though it may not carry conviction, is at least entitled to respect. In a recent number of *Black and White* an interview with M. Jean de Reszke is published which makes it plain that the famous tenor takes anything but an optimistic view of the latest utterances of the lyric Muse. M. de Reszke disclaims all intention of indulging in any forecast as to the future of opera, but confines himself to a survey of its present condition, which he has no hesitation in pronouncing to be one of decadence. Leaving out of consideration Verdi's "Falstaff", and Puccini's "Manon Lescaut" — the latter because he has not heard it — M. de Reszke looks in vain for any manifestation of real genius. This will prove anything but good hearing for those who pin their faith to the young Italian school. The condensed realism of the up-to-date one-act opera evidently has little attractions for M. Jean de Reszke. He has never assumed, and apparently has no ambition to assume, such *rôles* as those of *Turiddu* and *Canio*. And it is hardly necessary to add that his failure to recognise the merits of contemporary French composers has already been keenly resented by our sensitive Gallic neighbours, all the more as he has been so indiscreet as to declare that his favourite parts are *Siegfried* and *Tristan*. On the other hand, it is worthy of note that Madame Patti by no means shares these pessimistic views, having decided to produce and appear in an opera by one of the young lions of the peninsula. Let us hope that it will prove worthier of her talents than the previous operas with the first production of which she has been associated. For it is a curious fact that, throughout her long and brilliant career, Madame Patti has never "created" a *rôle* of any importance.

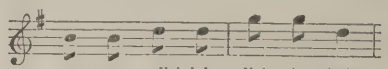
We notice that a writer in *Truth* alludes to the falling off in attendance and offertories at the Worcester Festival as likely to give the *coup de grâce* to the "lazy plan" of producing no novelties. Now, to begin with, the published list of the collections, so far from showing a falling off, indicates an advance on 1890. As to the attendance, there was undoubtedly a falling off of several hundreds, though this might very fairly be accounted for by the inclusion in the programme of a work which was practically a novelty to West Country audiences—Bach's great Mass in B minor, the performance of which drew an audience nearly 1,000 short of the average. As to the advisability of crowding a programme with novelties, we refrain from expressing an opinion at the moment; but we may be allowed to utter a protest against the injustice of charging the Worcester authorities with laziness. Laziness indeed! Why, look at the list of works produced, including no fewer than four of the most exacting choral compositions in existence: Bach's Mass in B minor, Handel's "Israel in Egypt," Brahms's "Requiem," and Parry's "Job"! It is sufficiently evident that whoever wrote the paragraph to which we have referred cannot have attended the Festival. Attendance on the day of the first rehearsal (Monday, the 11th ult.) would have speedily convinced him that no charge of laziness could be preferred against the committee. On the contrary, the very general impression was that the programme was, if anything, of too arduous and ambitious a character, and imposed upon the rank and file of the executants rather more

of a strain than they were capable of bearing. Two at least of the works produced, and those the most difficult of all—we mean the Bach and the Brahms—were practically novelties to more than half the choir.

Àpropos of the Worcester Festival, it is amusing, though not always edifying, to note the spirit in which the representatives of some of our miscellaneous weekly contemporaries address themselves to the task of commenting on the events of the week. In some cases the dresses of the principal performers or of the most aristocratic of the visitors, in others the hospitality dispensed by the local magnates, constitute the chief feature of these notices. Where any criticism or display of knowledge is attempted the results are too often disastrous. For example, we gather from one excellent lady's journal that Mrs. Hutchinson created a very favourable impression by her rendering of an entire chorus, while the same writer is responsible for the interesting statement that Bach was in the habit of conducting daily performances of his B minor Mass in the "Thomanes Kirche" [*sic*]. Of the Miscellaneous Concert we read: "It was a *bonne bouche*, light in its constitutional [*sic*] elements, and came as a relief after the heavy classical strains of the Mass." In the account of the performance of what the writer calls the "Lobegesang" occurs the statement so thoroughly typical and characteristic of the musical Philistine: "Madame Albani electrified her hearers by her production of the B flat on the word 'Praise' in her first solo." This sort of thing is depressing, but at least it is preferable to the performances of other writers who have nothing to say about the music, but prefer to dilate on the inferior quality of the Mayor's sandwiches or the delights of the Dean's mayonnaise.

Mr. James Payn, in a recent issue of the *Illustrated London News*, has some sympathetic remarks on organists, *àpropos* of the mention, in a religious journal, of the presentation to an Organist in a Congregational Chapel of the modest sum of £10 on the completion of the twenty-fifth year of his services. The same journal, it appears, in commenting on the incident, remarks that "organists have feelings, and it is well that they should be recognised." And then Mr. Payn goes on to improve the occasion by misquoting a famous anecdote: "It seems but a negative patronage that is extended to him all the world over. 'Please do not shoot at the organist, he does his best,' is, we know, the sort of encouragement he meets with across the Atlantic, and here at home matters are but little better." Now, curiously enough, on the same day on which Mr. James Payn was maltreating this anecdote in the *Illustrated London News*, the Rev. H. R. Haweis was guilty of precisely similar conduct in the columns of the *Daily Chronicle*. In the next day's issue Mr. Walter Wren gave what we believe to be the correct version, and may be quoted here: "In the Wild West a 'saloon' often joins the bar. There the miners dance to the music of a pianoforte. An English traveller saw a placard on the wall, just behind the pianoforte player's head, 'Don't shoot at the *orchestra*. He does his best.'"

In the *Allgemeine Musik Zeitung*, of the 15th ult., Dr. Heinrich Reimann has an article in which he makes the somewhat startling announcement that the well known humorous Serenade for three men's voices, "Liebes Mädchen hör mir zu" ("Maiden fair, O deign to tell"), which has for years been attributed to Haydn, is *not* by the "Father of the Symphony," but *in all probability* by Mozart. We cannot reproduce all his arguments to support his assertion, but they seem to us convincing enough. The one thing which he is at a loss to explain is how the little piece came to be attributed to Haydn. There is no trace of it in any Haydn biographies nor in the various catalogues of his works, and no *old* edition bearing his name as author is known. Dr. Reimann thinks that the following two bars, near the end of the first verse—



which resemble the opening of the *Andante* in Haydn's "Surprise" Symphony, have done all the mischief. This could only be by Haydn! On the other hand, there are in existence three or four editions, dating respectively from about 1790, 1810, 1840, 1868, which all name Mozart as the composer. If this shows that for over half-a-century he was considered the author of the amusing trifle, it does not necessarily prove that we have to do with a *genuine* Mozart. But Dr. Reimann considers that internal proofs of this are not wanting. He refers, amongst other things, to the rollicking, somewhat uncouth text, which would be more likely to appeal to Mozart than Haydn; but more especially to the original and wonderfully dramatic music given to the third voice, which certainly seems to have the name of the author of "Figaro" writ large upon it. Perhaps some of our readers can throw some additional light on this matter?

Whence shall spring the English composer who is to write greater symphonies than those of Beethoven, and operas which shall reduce Wagner's music-dramas to the comparative position of the music of primeval man, we know not; but, judging from the past, it is not improbable that his early years will be passed as a choirboy at St. George's, Windsor. Be this as it may, the number of famous musicians who have received their early musical education at the Chapel Royal makes the new arrangements for the choirboys of considerable musical importance. Accommodation is now provided for thirty boarders, twenty-four of whom are choristers, and for whom are provided twelve scholarships, each of the value of £40 per annum, which reduce the fees of the fortunate holders to £10 a year. The six non-choristers are to pay annual fees to the amount of £70. The musical education of all will be entrusted to Sir Walter Parratt, and Mr. Ashley Bickersteth has been appointed Head Master of the school, with Mr. Gerald Harries as assistant. Other details of the scheme show that much attention has been bestowed to secure the general welfare and progress of the boys. The school is intended for the sons of the clergy and professional men, and the next examination for entrance is fixed for the 10th inst. May the best boys win, and may England's future great musician be amongst them.

A young Portuguese composer, Alfredo Keil, who is "chiefest among ten thousand" of his *confrères* in that he is a millionaire as well as a writer of operas, returned recently to his native country, laden with twenty-eight laurel wreaths, fifty-one bouquets, and a number of other floral trophies. They were tokens of the admiration felt by the good folk of Turin for his genius, when he dwelt amongst them to produce his opera "Irene." The happy

composer was naturally anxious to show these precious visible proofs of his Turin triumphs to his Lisbon friends, and was received by them at the railway station with all the pomp and enthusiasm usual under such circumstances—especially when the composer is a millionaire. Next day Mr. Keil appeared at the Custom House to take his laurels home. Imagine his disgust when the officials demanded duty according to the new Portuguese tariff—viz., eighty francs in gold for each kilogramme of the "trophies," or about 2,000 francs in all. The irate composer-millionaire protested, but in vain; public and press took his part, but the officers of the Customs refused to budge. Thus it came even to pass that Mr. Keil's wreaths, bouquets, &c., had to be publicly sold to the highest bidder, and now the Portuguese Exchequer is the richer by 3,000 reis —say, 13s. sterling. *Sic transit*, &c.

Mr. Charles Santley's singing in Durban during his recent trip to Africa has been the theme of much eulogistic comment in the local press. How much it was appreciated may be seen by the following remarks, made in the *Natal Advertiser*, from which our young vocalists may derive valuable hints:—"The wonderful preservation of Mr. Santley's voice is unquestionably due to faultless training in his early days, and careful self-culture during his long and busy career. The greatest beauty of Mr. Santley's singing, however, has been his marvellous power of expression. He has all along, and now probably in a greater degree than ever, possessed the rare art of reproducing the exact sentiment of the music he undertakes. It is one thing to perceive the sentiment of a song, and another thing to convey it to an audience; but in this respect Mr. Santley is unequalled."

FACTS, RUMOURS, AND REMARKS.

The present month will be unusually active with Festivals. Beginning on the 3rd to the 6th inst. with Norwich (particulars of which have already been fully detailed in these columns), interest will, a fortnight later—the 16th to the 20th inst.—be transferred to Cheltenham, where "The Golden Legend," "Stabat Mater," "Hymn of Praise," "The Messiah," and a selection from "Lohengrin" will be the chief features, novelty being imparted by the production of a Festival Ode by Berthold Tours, and a choral song, "Sweet Echo," by Dr. F. Iliffe. Conductor, Mr. J. A. Matthews. On the 17th and 18th inst. a two-days' Festival will be given at Hovingham, Yorks, when Sullivan's "The Golden Legend," "Hymn of Praise," Spohr's "God, Thou art great," and a new cantata, "The Rock-Buoy Bell," written for the occasion by Dr. Alan Gray, will be performed. On the 19th and 20th inst. the North Staffordshire Triennial Festival will be held, and will include Berlioz's "Faust," Smart's "Bride of Dunkerron," "Elijah," Mackenzie's "Pibroch," and Beethoven's C minor Symphony. Conductor, Dr. Swinnerton Heap. The Bristol Triennial Festival, under the direction of Sir Charles Hallé, will, from the 25th to the 28th inst., form a fitting conclusion to a notable Festival month.

Taking as his text an assertion by the *Daily Telegraph's* "Holiday Correspondent" that Whitby is "musically inclined, and, what is more, backs up its inclination," Mr. Henry Hallgate, Conductor of the local Choral Society, discourses in the *Whitby Gazette:* "In 1879, the present Whitby Choral Society was formed, 'to advance the culture of music in Whitby by affording *all* the musical elements of the town opportunities of studying and performing the works of good composers.' For thirteen years this Society has held weekly rehearsals from September till April each season, and has given concerts, whose programmes have included oratorios, cantatas, masses, symphonies, part-songs, and solos, all of which have been regularly, if not always adequately, rehearsed and prepared for public performance. Thus *the opportunity* has been afforded to the whole town. Many have availed themselves of it, and not a few can testify to the benefits and the pleasure they have found in the work. . . . In 1882, the verdict was that 'the singing was an improvement on former melancholy efforts.' In 1885, 'the choruses were magnificently given.' In 1893, 'The chorus singing was almost perfection, the parts being admirably balanced.' Surely this good work is worth supporting. There is more musical material than ever in our town at the present time." Not all remarks by holiday correspondents are so well justified.

Mr. Louis Honig has sent us a genial letter with reference to our comments upon the programme of one of his Concerts in East London. Unfortunately we have not space for the whole epistle, but here is a part thereof: "I do assure you, I am quite delighted that the editor of such a first-class and highly esteemed journal should have thought it worth while to report my little doings, for you gave it out in such a charming style that I have derived more pleasure from your article than teaching a dozen Lasses of Richmond Hill, and some of them are such dear girls." With regard to the direction for refreshments, Mr. Honig writes: "The Bow and Bromley Institute, where I hold my Concerts, is a considerable distance from some towns in Surrey, where I teach, and my patrons are good and kind enough to come all the way to Bow, and the people of Surrey are thirsty (at least I am), and classic music without a drink after travelling twenty miles is really too dry." Mr. Honig is not quite pleased with the correspondent who sent us his programme, but, he adds: "If I can afford you any further amusement, I shall be proud to do so." For ourselves we shall be glad to hear of, or from, Mr. Honig again. He is a sensible man, and knows how to take banter in which there is not a spark of malice.

This is the season for Concert prospectuses, and a number of them are before us. We can only summarise the contents of each, with hearty good wishes for the success of all.

Crystal Palace.—Saturday Concerts begin on the 14th inst. New works to be produced before Christmas: Mr. F. H. Cowen's romantic legend "The Water Lily," and Mr. Edward German's new Symphony, both composed for the Norwich Festival. Also an orchestral prelude, "The Eumenides of Æschylus," by Mr. W. Wallace; an orchestral ballad, "Durand," by Mr. Godfrey Pringle; concert-overture, "Youth," by Dr. Henry Hiles; overture, "The Fire Worshippers," by Mr. Granville Bantock; and a Cradle Song for orchestra, by Mr. C. H. Couldery. M. Paderewski will play for the first time at the Crystal Palace his new Polish Fantasia for pianoforte and orchestra, and Herr Julius Klengel will introduce his new Violoncello Concerto. Artists engaged: Miss Esther Palliser, Madame Ada Patterson, Mr. Edward Lloyd, Mr. Ben Davies, Mr. William Ludwig,

Mr. Andrew Black, Mr. Norman Salmond, Mr. Bantock Pierpoint, and Signor Foli; Frau Moran-Olden, Miss Emma Juch, Miss Meisslinger, Mdlle. Otta Brony, and Mr. David Bispham. The admission to the Palace on Saturdays will be reduced to one shilling.

Royal Choral Society.—The season of ten Concerts begins on November 2. Works to be performed: Berlioz's "Faust," "Israel," "Jephtha," "Messiah," "Golden Legend," "Redemption," Requiem from "Mors et Vita" and Rossini's "Stabat," Mackenzie's "Bethlehem," and "Elijah." Concerts to take place on Thursdays instead of Wednesdays. "Jephtha" (with Sir Arthur Sullivan's additional accompaniments), and, of course, "Bethlehem," are additions to the repertory. Sir Joseph Barnby will conduct as heretofore.

St. James's Hall.—Three Sarasate Concerts will be given, under the direction of Mr. Vert—on the afternoons of the 14th inst., November 13, and December 4. At the first Concert the eminent Spanish *virtuoso* will have the assistance of Madame Berthe Marx as solo pianist.

The London Symphony Concerts will consist of a series of eight Concerts, extending from November 8 to April 5. The programmes are of the highest possible interest, Beethoven and Wagner figuring, of course, most prominently among the composers represented. Two programmes—those of February 8 and April 5—will be indeed of notable importance, that on the first-named date being "In memoriam, Richard Wagner," when the Prelude and Good Friday Music from "Parsifal," the Prelude and *Isolde's* death from "Tristan," and the "Walkürenritt" will be given, and, as a fitting tribute, Beethoven's "Eroica" Symphony will occupy the central position. On the last date the programme will be devoted to Beethoven, and will comprise the Overture "Coriolanus," Pianoforte Concerto in G (No. 4), and the Choral Symphony. The solo artists at present announced are Mdlle. Frida Scotta, Miss Beatrice Langley, M. Paderewski, M. César Thomson, Miss Ilona Eibenschütz, M. Emile Sauret, and Mr. Leonard Borwick. The choir organised by Mr. Henschel will assist when necessary, and, needless to add, that artist, eminent in so many capacities, will conduct the Concerts.

The Popular Concerts will be resumed on the 16th inst., and the London Ballad Concerts on November 29.

Concerts are also announced at St. James's Hall by Mr. Percy Notcutt on the 7th inst., Mr. Paderewski on the 31st inst., Mr. Ambrose Austin (Scotch Ballad Concert) on November 30, and Madame Patey's Farewell Concert will take place on December 12.

Mr. Basil Tree's useful Panel List just issued will, as usual, be found a reliable guide to all the important London Concerts at present announced.

South Place Sunday Popular Concerts.—The eighth series begins on the 1st inst., admission being free on all occasions. A collection is made to defray expenses. Some idea of the fare thus liberally provided may be gathered from the opening programme, which contains, among other things, Schumann's Quintet, Ballade and Polonaise by Vieuxtemps, Characteristic Piece (Mendelssohn), and Gerald Walenn's String Quartet in F minor. The songs include Schumann's "Belshazzar" and Gounod's "Valley." Artists: Mrs. Frances Ralph and Miss Walenn; Messrs. Franklin Clive, Gerald, Arthur, and Herbert Walenn. Accompanist, Mr. Smith Webster. Here, truly, is a deserving enterprise, which we cordially recommend for support.

Paterson and Sons' Orchestral Concerts.—The enterprising caterers to whom Edinburgh is so much indebted announce a series of ten Concerts, beginning November 6, ending March 26. The band will be that of the Scottish Orchestral Society, conducted by Mr. Henschel. Works announced include Berlioz's "Faust" (first time in Edinburgh); Dr. Mackenzie's "Story of Sayid"; Symphonies by Brahms, Haydn, and Beethoven; Overtures to "King Lear," "Ossian," "Egmont," "Les Abencerages," and "Euryanthe"; various orchestral selections, and Concertos by F. Hiller, Rubinstein, and Max Bruch. Numerous artists of eminence are engaged, and the season, thus equipped, should run a triumphant course.

Mr. Edward German's charming Dances from his "Henry VIII." music were some weeks ago performed by the Bruxelles Harmonie Communale, conducted by M. Fritz Sennewald. The programme announced them in these terms: (*a*) "Danse mauresque," (*b*) "Danse des Bergers," (*c*) "Danse aux Flambeaux, *de l'opèra Henry VIII. de Saint-Saëns, arr. par Edward German.*" This mixing up of Shakespeare's play, M. Saint-Saëns's opera, and our clever young composer's music is good, but the translation of "Morris Dance" into "Danse mauresque" is almost better. For although it is correct enough according to the dictionaries (the dance deriving its name from the Moors, among whom it probably originated), those in the audience who, being unacquainted with our old English dance, expected something Oriental, must have been surprised at "Saint-Saëns's" failure to impart the requisite local colour to the piece, unless, perchance, Mr. German's typically English strains actually suggested Eastern music to them.

"A Visitor" writes to the *Times* declaring that the Festival of the Three Choirs should no longer be so called, because, at Worcester recently, a hundred singers from Leeds were imported to make up the tale of 250 chorus people. He asks: "Do the authorities mean to assert that, in the combined counties of Worcester, Hereford, and Gloucester, 200 competent singers cannot be found," &c. "A Visitor" then mentions the towns in the three counties, adding: "Have they not all musical societies, or are they all musically asleep? Surely there must be something wrong in these counties if they cannot," &c. Seeing that the *Times* correspondent wrote from the Gloucester Club, he ought to have known, and might have known by enquiry of anybody around him, that at the Gloucester Festival last year the chorus—and a good chorus too—was drawn entirely from the three counties. The action of the Worcester committee in engaging Yorkshiremen was wholly unnecessary.

According to the *Daily Telegraph*, a writer in the *City Press* found a company of the City Glee Singers "warbling sweetly" in the side streets of Ramsgate. It was after dark, and the performers wore masks and wigs. We see no necessity for masks and wigs, and no reason for indulging in pity. City Glee

Singers, or any other, are no more disgraced by exercising their art in a pleasure town than are the capital players upon wind instruments often to be found there. "Has high-class music come to this!" exclaims the *Telegraph*. We answer that "this" is just what high-class music ought to come to. The more we can send into the homes and haunts of the millions the better for art and the people. One thing is certain—glee singers are much more profitably engaged in the side streets of Ramsgate than in wasting their strains upon regardless ears at City banquets.

The following is given by a daily paper as the plot of the forthcoming Gilbert-Sullivan opera. We reproduce it under all reserves: "The scene is laid on a tropical island. *King Paramount*, bitten with Anglomania, sends his daughter, the *Princess Zara*, to Girton. When the young lady returns she brings certain 'Imported Flowers of Progress,' by the help of whom the island is to be re-organised upon an English basis. Included in the party are a captain of Life Guards and a naval officer, a Q.C., a Lord Chamberlain, a County Councillor named *Blushington*, and a Company Promoter. The *Princess* finds the country in a state of chaos, owing to the conduct of the King's two Ministers, and in the endeavour to reconstitute the nation upon an English basis Gilbert finds plenty of opportunities for whimsical satire at the expense of our manners and customs."

A ruri-decanal conference had a nice question to settle the other day. The lay secretary of a Sabbatarian organisation happens to be Town Clerk of Bournemouth, and, as such, a prominent official of a Corporation which sanctions Sunday Concerts in the Winter Gardens. How could the same man occupy positions so contrary? This question the ruri-decanal conference took gravely into consideration. Several clergymen expressed their abhorrence of the Sunday Concerts and it seemed that the only way out of the mess was for the lay secretary or the Town Clerk to lay down his office. When, however, the lay secretary explained that his conscience was clear because, as Town Clerk, he admitted none but season-ticket holders to the Gardens and took no money at the doors, the conference gave absolution. Would they have done so had the Town Clerk made a collection?

Mr. F. Parkinson, F.S.S., M.P.S., writes: "Will you kindly state in an early number, if you will be so good as to favour me by so doing, that the 'Bibliography of Wagner's Leitmotives,' &c., reviewed by you in your August number was the work of the undersigned, for the *nom de plume* will disappear when the second thousand are issued; moreover, it is not my intention to adopt it with regard to the second musical book I am just finishing, entitled 'Classical Music and how to understand it,' which incident, together with my determination to write a combined commentary upon 'The Nibelung's Ring' very shortly, you might like to note as a piece of news under Facts, Rumours, and Remarks. Copies will be forwarded for review in due course."

Concerning the story of the South Carolina farmer, quoted in our last and credited to the *Toronto Saturday Night*, Mr. A. C. Roberts, of New York, writes: "It is of small moment, but you will find the story first told in my own article in the *Boston Musical Herald* on "American Music at the Exposition." I doubt whether the Editor of the *Toronto Saturday Night* ever heard of the "South Carolina farmer" until he read about him in my screed. He is a tradition of my youth, and as every gentleman has a right to his own song, so I suppose he ought to have a right in his own story." Certainly, Mr. Roberts.

The *American Art Journal* says: "The story is told of a young woman, a member of a church choir in St. Louis, who went to the Prosecuting Attorney one day last week and demanded a warrant for all its other members, because they had asserted that her voice was not good, and that she spoiled the harmony of every effort made by the choir. She wept when the Prosecuting Attorney told her the others had a right to criticise her voice. Later she dried her tears for awhile and with renewed courage and determination went for a Police Court summons, only to be disappointed again."

The numerous friends and admirers of Signor Piatti will be pleased to hear that King Umberto has conferred on the illustrious violoncellist the distinguished honour of the Order of Commendatore of the Crown of Italy. The occasion was a Concert given at Bergamo on the 18th ult., the proceeds of which are to be given towards the erection of a monument to Donizetti, the composer, who was a native of that town, as is Signor Piatti himself. Additional interest was lent to the event by the fact that Signor Piatti, who met with a most enthusiastic reception, had not played in his own country for upwards of eighteen years.

The *Musical Courier's* German correspondent writes that Richard Wagner's son "has inherited so little of his father's musical gifts that Anton Seidl, who at one time tried to give Siegfried some rudimentary pianoforte lessons, had to give up the task in despair, and by the advice of Wagner himself, who disgustedly told Seidl that there was no music in his son's soul. Such, at least, is the story I have from Seidl's own lips." The young gentleman himself tells a different tale, and has entered upon the career of a *chef d'orchestre*, hoping, in course of time, to be able to conduct all his father's works.

Apropos of the enormous number of new one-act operas *à la* "Cavalleria" which are everywhere being announced, a German contemporary, the Munich *Kunst und Theater Anzeiger*, waxes funny in a German fashion as follows: "Only one-act operas seem to be considered the essence of true music now. They continue to grow and increase in ever greater—shortness. It will not be long before half-act operas become the fashion, and then quarter-acts will follow, till at last composers will come to the conclusion that it will be best not to compose at all. That would, perhaps, be the best music."

Mr. Walter, by whom the Albert Palace organ was bought at the recent auction, states that he had no idea of the feeling in Battersea for the retention of the instrument. Enlightened on this point he wrote: "I am willing . . . to make void the contract between the Office of Works and me for the purchase of the organ, and on their returning to me the deposit of the £50 which I paid, I will give £100 towards the funds for the acquisition of the Palace for public purposes." Nothing could be more handsome than this behaviour.

We all admire the musical service at St. Paul's, and are glad to hear, through Archdeacon Sinclair,

that, "in the opinion of undoubted judges," it is the best in Europe. The Archdeacon estimates that 10,000 persons attend the metropolitan Cathedral each Sunday. He does not say that they are attracted by the music, but we note this sentence: "In the evenings the Cathedral is quite full, even though, as frequently happens, the preacher may be a young, unknown curate."

The Middlesbrough Musical Union announces three Subscription Concerts, beginning on December 13, when Mr. R. H. Walthew's "Pied Piper of Hamelin" (produced last season by the Highbury Philharmonic Society) will be given. Mr. Kilburn will, as usual, be the Conductor. The Society deserves every encouragement for its efforts in performing works by native composers.

We understand that the production of Mr. F. H. Cowen's opera "Signa" at the Dal Verme Theatre, Milan, is definitely fixed for the last week of this month.

News comes from Exeter that the Oratorio Society has, after a time of depression, got its head above water. "After providing for all liabilities," writes a correspondent, "there is a balance at the bank." This goes to encourage hope of a triennial festival in the far South-West.

A part of the machinery—a steam pipe, to be precise—used for working "Die Walküre" at the Grand Opéra, gave way the other evening, and was followed by a deafening hiss of escaping vapour. The gods of Walhalla did not comport themselves with dignity under the new circumstances. *All-Father Wotan* jumped into the orchestra among the musicians, while stately *Brünnhilde* rushed off the stage for dear life. Nobody, however, was a penny the worse.

Hove is first and Brighton relatively "nowhere" in the matter of open-air music. Both these near neighbours have kept bands a-foot during the summer, and while the Brighton enterprise is described as an absolute failure, the Hove account shows a surplus of £150. There must be a reason for the difference. Let the larger community find it out and amend.

"An Old Man" complains in print because "Robert le Diable" is sometimes called "Roberto il Diavolo." He must be very hard up for a musical grievance.

WORCESTER MUSICAL FESTIVAL.

The managers of the 170th meeting of the Three Choirs cannot be charged with erring in the direction of exaggerated enterprise. For that matter, indeed, they showed no enterprise at all, either in the production of new works or in following the lead of Gloucester last year and trusting the choral music to local singers. It may be that the committee perceived good reasons for extreme caution. Times are bad, especially in agricultural districts, where squires and yeomen have little money to spend on amusements, and the policy of putting forward known and tried attractions was, possibly, recognised as more than ever imperative. Be this as it may, the programme of the Festival contained but one new work—an Overture by Dr. Parry—and but one other composition not before heard in this country—a pretentious and unduly favoured symphonic piece, "Gretchen im Dom," for orchestra and organ, the work of Fischer, a Dresden organist, who departed this life about Christmas last. The second was given "by request" of an influential local gentleman, who heard the piece in Germany and wished that his neighbours might also have a pleasant recollection concerning it. Both these novelties were performed at the solitary secular Concert which now remains to these Festivals, and is, at Worcester, given in the Public Hall on Wednesday evening. There was a large audience on the occasion, and Dr. Parry's Overture had a sympathetic hearing, as anything by a man personally so esteemed is sure to have. The work bears no name, and no clue to its "poetic basis" has, to our knowledge, been given. It happens, however, that neither name nor clue is needed for the enjoyment of music which, like Schubert's "Unfinished" Symphony, clearly suggests a conflict as between light and darkness. The nature of the contending elements each hearer can judge for himself, but they are plainly to be felt in the strenuous, agitated leading subject, with its strong treatment, and the melodious, graceful, and tender second theme. The Overture is worked out with full command of necessary means, and gives the impression of a masterly composition which will become more esteemed the better it is known. With regard to "Gretchen im Dom," we must pronounce it an apt example of the forcible-feeble in music. The composer puts in motion a great deal of machinery, and sets up a huge clatter of wheels and cranks, but nothing worth speaking of is ground out. A mountain labours and, when all is over, we say "A mouse has come forth." The organ part is curiously ineffective considering that an organist wrote it. Enough of "Gretchen im Dom," and good-bye!

Six performances were given in the Cathedral, the first being, according to unvarying rule, devoted to "Elijah," and, also according to unvarying rule, the attendance was large—the second largest of the week, in point of fact; first honours being taken by "The Messiah" on Friday. It would be idle to consume time and space with details, especially as the chief solos were in the tried and capable hands of Madame Albani, Miss Anna Williams, Mr. Lloyd, and Mr. Watkin Mills, whose rendering of the *Prophet's* music was very favourably regarded. The contralto solos (save one) were entrusted to Madame Belle Cole, that lady's somewhat uncultivated style having a foil in the very refined and sympathetic singing of "Woe unto them," by Miss Jessie King, a young beginner with, apparently, a future. The choruses were given fairly well under the conditions set up by the control of an inexperienced Conductor. Mr. Hugh Blair, the Organist of Worcester Cathedral, is a capable man, but, like every other, needs practice in the difficult craft of a *chef d'orchestre*. He will arrive in time, but at present he is not there, and consciousness of this seemed to lessen the spirit with which the chorus (including 100 singers from Leeds) attacked their work. Tuesday evening was devoted to Beethoven's Symphony in A and Handel's "Israel in Egypt." The performance of the Symphony, or rather its effect, was marred by the Conductor's slow *tempi*, and otherwise had weak points. It is, however, something to have such great orchestral works recognised as fit for use in a sacred place. Created by Heaven's inspiration, they are certainly fit for the house in which the Lord of Heaven is worshipped, and there is not the least need to slow down the *tempi* lest they should give offence. Perpend, Mr. Blair. Handel's Oratorio of the great Deliverance, with its massive double choruses, had a better effect than was anticipated in view of comparatively small means. The performance was, of course, helped by the resonant qualities of the Cathedral. Every chorus-singer in such a building is equal to two in a concert-room, and three or four at the Crystal Palace. Hence the *ensemble* did not so much lack the requisite power and majesty as the numerical force engaged seemed to suggest. The solos were entrusted to Miss Williams, Madame Cole, Mr. Lloyd, Mr. Ineson, and Mr. Brereton. Of these artists Mr. Lloyd took chief honours with a superb rendering of "The enemy said."

Wednesday's proceedings opened with Bach's Mass in B minor—performed according to the Leeds version of 1886 and 1892. The choice of this work was bold and somewhat risky, but, although the Conductor's *tempi* were again

too slow in not a few movements, no case of failure resulted, while it will readily be understood that the music derived immense advantage from the place of performance. Bach's ungrateful solos—we speak in the popular sense—were conscientiously sung by Miss Williams, Miss Hilda Wilson, Mr. Houghton, and Mr. Watkin Mills, the artist last-named acting as substitute for Mr. Plunket Greene. We fear the efforts of these singers met with little appreciation, all of which, such as it was, went out to the more lively and exultant choruses. Mr. Sinclair, of Hereford, did capital work at the organ. We have already mentioned the novelties given at the Secular Concert in the evening. There only remains to add that Schubert's Symphony in B minor, a selection from Sullivan's "Tempest" music, some of Dvorák's Sclavonic Dances, and the Overture to "Figaro" filled a conspicuous place in the programme. The chorus-singers were, very wisely, given a rest that evening, but Mrs. Hutchinson, Mr. Lloyd, and Mr. Plunket Greene contributed solos amid general satisfaction.

Dr. Parry's "Job" and Spohr's "Last Judgment" were performed on Thursday morning, the soloists in the first of these works being Master Perkins, of the Worcester Cathedral Choir, Mr. Houghton, Mr. Brereton, and Mr. Plunket Greene; in the second, Madame Albani, Miss Jessie King, Mr. Houghton, and Mr. Greene. This was a strong programme. Dr. Parry's Oratorio made such an impression at Gloucester in 1892 that its performance at Worcester was anticipated with much interest; and the "Last Judgment" always draws. Hence a very large audience assembled—the third in numbers of the week. Under the composer's firm guidance "Job" had an excellent rendering—perhaps the best in its short career. A new life and spirit seemed to animate all concerned and the greatest success of the Festival resulted. The last two numbers—namely, the Lamentations and the chorus in which the Patriarch is answered—made the best effect, as well they might, seeing that Mr. Plunket Greene delivered the solo magnificently, and the *Finale* received almost equal justice. That the audience were deeply touched by what they heard their profound attention went to show. Spohr's Oratorio, conducted by Mr. Blair, made its customary Cathedral effect. Heard under the conditions ruling at Worcester, there is no more impressive and touching music than that of the "Last Judgment." In the evening Brahms's "German Requiem" and Mendelssohn's "Hymn of Praise" constituted the programme, and were successful in drawing a good second muster of amateurs. The "Requiem" was a safe selection. It enlisted the sympathies of the performers, while its lofty and solemn strains, in association with the most tremendous of all subjects, and heard in such a place, inspired a feeling almost of awe among the congregation. Brahms's music was, on the whole, well rendered, the choruses especially. As for the solos, they were in the hands of Madame Albani, who wholly mistook the character of "Ye now are sorrowful," and of Mr. Watkin Mills, who did his work in dignified and appropriate style. The "Hymn of Praise" was, of course, a success; Madame Albani, Miss Williams, and Mr. Lloyd taking the solo music. Mr. Lee Williams presided at the organ.

"The Messiah," on Friday morning, drew more than 3,000 people. Of its performance nothing need be said.

The Festival included two grand special services, one taking place on Sunday, the 10th ult., the other on the Friday evening following. At the first the Dean preached an eloquent sermon regarding the duty and function of praise; and in the music chosen were settings of the Te Deum and Jubilate composed by Mr. Hugh Blair for the occasion, which, let us add, they worthily honoured. This is excellent Church music, and an admirable blend of traditional art with the more free treatment of the present day. The anthems were Mendelssohn's "When Israel" and Mozart's Motet "Glory, honour." Dr. Mackenzie's beautiful "Benedictus," played during the Offertory, made a great effect. At the closing service by the Three Choirs, Mrs. Hutchinson sang "Let the bright Seraphim." The festival organ was specially built by Nicholson and Co., of Worcester. It consisted chiefly of 16-ft. and 8-ft. stops, with a 32-ft. effect in the pedals.

COVENT GARDEN THEATRE.

The excellence which characterised the initial performances of Mr. Farley Sinkins's Promenade Concerts has been well sustained during the past month. The programmes have presented an admirably varied selection of music, for the most part of artistic value, and their execution has been of great merit. Among the important works performed have been Beethoven's First, Sixth, and Seventh Symphonies, Mendelssohn's "Italian" and "Scotch" Symphonies, the *Andante* and *Finale* from Mr. Cowen's "Welsh" Symphony, Haydn's "Military" Symphony, Schumann's Fourth Symphony, the Overtures to the "Magic Flute," Berlioz's "Carneval Romain," Bennett's "The Naiads," Sullivan's "Ouvertura di Ballo," Schubert's "Rosamunde," Beethoven's "Prometheus" and third "Leonora," Cliffe's "Cloud and Sunshine," Cherubini's "Anacreon," Mendelssohn's "Midsummer Night's Dream" and "Ruy Blas," Weber's "Euryanthe," Auber's "Fra Diavolo," Wallace's "Lurline," and C. Ould's "Robert Macaire." Many other orchestral works of interest have been heard, including Dr. A. C. Mackenzie's first Scotch Rhapsody, Brahms's Hungarian Dances, Mr. William Wallace's clever but over-elaborated Symphonic Poem "The Passing of Beatrice," Dr. Hubert Parry's incidental music to "Hypatia," a graceful "Serenade Espagnole" by Mr. G. R. Betjemann, Mr. E. German's Dances from his incidental music to "Henry VIII.," a characteristic Gavotte in E minor and a piquant Minuet in G by M. De Nevers, and a "Danza Esotica," very French in style, by Mascagni, the last-named being played for the first time in England on the 12th ult. In addition to these performances three more Wagner Concerts have been given, when the usual excerpts from the master's works were excellently interpreted. The solo instrumentalists have been Messrs. Slivinski, F. Dawson, M. Wolff, and P. M. Cathie, the last-named a promising young violinist from the Royal Academy of Music. Foremost among the vocalists must of course be placed Mr. Sims Reeves, who, in spite of oft-repeated farewells, fresh in the memories of most people, made his re-appearance at these Concerts on the 11th ult., and at this and subsequent Concerts was received with the utmost enthusiasm. He sang "Tom Bowling," and other songs with which his name will long be associated, with the same beauty of phrasing and artistic finish that has so greatly contributed to his reputation; but his voice, to those who remember him in his prime, is but as the echo of its former richness and power. Other vocalists who have repeatedly appeared have been Mesdames Marie Roze, Palliser, Valleria, Giulia Valda, Ella Russell, Belle Cole, Marian McKenzie; and Messrs. Philip Newbury, Braxton Smith, Thorndike, Oudin, Bispham, Pierpoint, the Meister Glee Singers, and Master Cyril Tyler.

Mr. F. H. Cowen's selection of the music and the many fine performances he and Mr. Betjemann have secured must be spoken of with high approval, and the success of the Concerts should be welcomed as the sign of a growing appreciation for high-class orchestral music.

SAINT-SAËNS'S "SAMSON ET DALILA."

A Biblical opera does not seem exactly the thing to lay before a Promenade Concert audience, but these are days of experiments which often meet with success in proportion to their apparent risk, public taste being capricious and public procedure erratic. Mr. Farley Sinkins distinctly speculated on the 25th ult. with Saint-Saëns's "Samson et Dalila," and we are very much afraid that he lost by the venture, inasmuch as the audience, though favourable enough in their reception of the work, was comparatively small. Mr. Sinkins must be credited with having resolved upon giving a good performance. He has an orchestra which can do anything, and the chorus-singers were gathered, at an unfavourable time of year, it is true, from the best available quarters. For the three important *rôles* in the opera—*Dalila*, *Samson*, and the *High Priest*—the manager engaged two French artists well known abroad in connection with the work, and Mr. Eugene Oudin, while the general control of the production was arranged to be taken by the composer himself. But, alas, "the best laid schemes of mice and men" are subject to disturbing

influences, and in this case neither the Gallic singers nor the Gallic composer had anything to do with the performance. They came to London, and went back again—at any rate, the two gentlemen did—while the lady, who remained at her post, eventually declined to sing with a new tenor. We shall not discuss the reasons for this state of things. Those assigned take colour from the quarter whence they come, and it is none of our business to reconcile them. We can only regret the *fiasco*.

Mr. Sinkins would have been quite justified, under the circumstances, in postponing the performance until other artists had learned the music, and this, we think, would have been the better course. He was, however, anxious to keep faith with the public, and, therefore, engaged the services of an unknown soprano, Miss Edith Miller—a former student of the R.A.M., we hear—and of Mr. Bernard Lane. These singers were an indifferent choice, because wanting in physical means, but they may have been Hobson's choice. Not every soprano or tenor would undertake to get up an opera between Saturday and Monday. Much to the credit of their courage and resources, Miss Miller and Mr. Lane essayed the formidable task, and, although their efforts were necessarily inadequate, they filled the gap sufficiently well to make the performance possible. Of course the presentation of an opera with the two leading parts feebly represented had a depressing effect, and only the circumstances we have detailed justified the forbearance of the audience, who remained throughout the evening in kindly mood and gave the work a favourable reception. Mr. Oudin, we need hardly say, sang the music of the *High Priest* very finely. Whenever he rose the aspect of things brightened, and there was much to enjoy. Mr. Magrath, as the *Old Hebrew*, was likewise efficient, while service more or less acceptable was rendered by Mr. Barlow, Mr. Gawthrop, and Mr. H. Lewis Thomas. The orchestra has much to do in "Samson et Dalila," and that under Mr. Cowen's direction played up with spirit, if not with the *finesse* demanded by a composer who delights as much in delicate touches as in broad and sonorous effects. As for the chorus, its position at the back and nearly up in the "flies" was most unfavourable, the singers never having a fair chance of showing their powers. Altogether, the performance had many drawbacks, and cannot be referred to as having given the public a fair opportunity of judging the French master's opera. For the reason just stated we refrain from criticism of the work—a task which should only be entered upon when the performance is an adequate representation. General impressions are another matter, and enough was heard at Covent Garden to prove that the music of "Samson" makes a serious claim, on behalf of its composer, to very high honours. The impressiveness and charm of the opening and closing acts, in which religious feeling predominates, are remarkable, while the second, dealing with *Samson's* fall and betrayal, shows dramatic strength and works up to an exciting climax. It must not be supposed that the opera, though only of late it has attracted attention in this country, is a recent work. It was first produced at Weimar in 1877, and is said to have been written several years earlier.

MR. GERMAN'S MUSIC TO "THE TEMPTER."

The recognition by actors of the assistance their art can derive from music is a striking feature of our time. An example of how effectively the musician can help to realise the intentions of the dramatist is furnished by Mr. Edward German's incidental music to Mr. H. A. Jones's new drama "The Tempter," produced on the 20th ult., at the Haymarket Theatre. Mr. German has furnished an appropriate Prelude to each act, and much incidental music that happily enforces the dramatic significance of the play. In the Introduction the two principal themes are severally representative of *The Tempter* and *Lady Avis*, and the energetic termination of the movement effectively prepares the audience for the storm at sea which occupies the opening scene. The music continues throughout the whole of this scene, and in the next scene a good deal is heard from the orchestra, including a theme which subsequently recurs when *Prince Leon* and the *Lady Isobel* are together. A stirring Bacchanalian Dance forms the Prelude to the second act, in which subsequently occurs a kind of "Gregorian" Hymn and an original and characteristic song for *The Tempter;* a charming Berceuse ushers in the third act, and a Dramatic Interlude, in which the principal themes are effectively recapitulated, forms an appropriate introduction to the fourth. The music is admirably played by an excellent orchestra, under the experienced conductorship of Mr. Armbruster; but its effectiveness is much impaired by the position of the players under the stage.

OBITUARY.

The sudden death of Sir William George Cusins, on August 31, at Remonchamps, in the Ardennes, was one of the startling incidents of the month. It appears that Sir William left England for his holiday abroad in good health, but was soon struck down by influenza. From this he seemed to recover, but the treacherous disease, as is so often the case, left the seeds of death behind it. "On the last day of his life," we read, "he partook of a hearty meal in the presence of the doctor, and afterwards went off into a sound sleep. From that sleep he never awoke. The cause of death was certified to be acute inflammation of the lungs." The remains were buried at Spa—a place to which the deceased musician is said to have been much attached. The leading events in Sir William Cusins's life may be thus succinctly stated. Born in London, October 14, 1833; he entered the Chapel Royal in his tenth year; studied at Brussels, 1844; gained a King's Scholarship at the Royal Academy of Music, 1847; first appeared in public as a pianist, 1849; Organist of Queen's Private Chapel, and entered the Orchestra of the Royal Italian Opera, 1849; made Assistant-Professor at the Academy, 1851; appointed Conductor of the Philharmonic Society, 1867; nominated Master of the Queen's Music, 1870. Sir William resigned his Court appointment, and was Knighted, only a short time before his death. If not a prolific composer, his works show ambition. The chief of them are "Gideon," an Oratorio produced in 1871; two Concert-Overtures, one of which, "Les Travailleurs de la Mer," had a hearing at a Philharmonic Concert not long ago and made a lively impression, and a Pianoforte Concerto in A minor, which has been publicly performed on various occasions. Sir William was a man of strong opinions, which he knew how to express with energy and clearness; but his honesty was never doubted, even by those who most differed from him. In the department of musical literature his monograph on the MS. of "The Messiah" will always be regarded as a valuable contribution.

The death, at Adelaide, of Mr. John McKinlay, husband of Madame Antoinette Sterling, is much regretted in London artistic circles. Himself a musician of taste and acquirements, his marriage, in 1875, to the well-known American contralto was an auspicious union, which proved to be one of no ordinary happiness. The circumstances of Mr. McKinlay's death were peculiarly sad. In the absence of his wife, who had gone from Adelaide to New Zealand, an illness from which he suffered took a fatal turn. The situation of the widow, so far from home and friends, needs no description in words. It appears that some unfavourable remarks were made in the Australian press because Madame Sterling prosecuted her tour during her husband's illness, but she has since stated that this was done in obedience to his request. It appears, moreover, that on landing in New Zealand she found a telegram stating that Mr. McKinlay was convalescent. She further said: "I wanted to keep faith with the public, and with the syndicate who had engaged me." Madame Sterling has the unqualified sympathy of the English public in her bereavement.

We regret to have to announce the death of Mr. John Bridge, the father of Professor J. F. Bridge, of Westminster Abbey, and Dr. J. C. Bridge, of Chester Cathedral. He was for many years a lay clerk in the choir of Rochester Cathedral, and greatly esteemed both as a musician and as a man. He was one of the original members of the Choir Benevolent Fund, and was for years a well known figure at the Handel Festivals. He died on the 1st ult., aged seventy-three, at the North Gate, Chester, the residence of his youngest son, and was buried in Rochester Cathedral.

We have also to announce the following deaths:—

On the 15th ult., at 14, Stonor Road, West Kensington, Isabel Susannah, aged twenty-one, the wife of Mr. H. C. Tonking, the well known organist.

Antoine Jean Baptiste Dubrucq, excellent oboe player, formerly at the Paris Opéra Comique, afterwards principal oboe of the Crystal Palace orchestra, the Royal Italian Opera, Sir Charles Hallé's and the Richter Concerts. For many years he was also a member of the Queen's Private Band. He died at Hastings on the 19th ult., aged 53.

Ferdinand Brissler, on August 6, at Berlin, aged seventy-five; pianist and teacher, and well known through his numerous pianoforte arrangements of orchestral works.

Abraham Adam Herion, on August 12, at Dresden, aged eighty-six. Formerly a well known pianist, teacher, and composer. He was a pupil of Moritz Hauptmann, but his compositions have been all but forgotten. At his own request the news of his death was not published till some days after his funeral.

Bertha Sieberg-Johannsen, on August 13, at Reichenthal. An opera singer of considerable distinction, greatly appreciated in Germany and the United States. She was the sister of the present Director of the St. Petersburg Conservatoire of Music.

Alexis W. A. Heyblom, conductor, author of some singing methods and numerous male-voice choruses much sung in Holland, on August 13, at Rotterdam, aged sixty-one.

Paul Ehrke, an excellent opera singer, at Hamburg, on the 9th ult., aged fifty-three. In 1882 he was in London as a member of the German Opera at Drury Lane Theatre. His performance of the difficult part of *Beckmesser* in Wagner's "Meistersinger" was wonderfully fine; in fact, one of the most perfect creations ever seen on the lyric stage. It has never been approached by any other artist who has essayed the part in this country.

Wilhelm Kalliwoda, pianist, teacher, and composer, formerly Court Capellmeister at Carlsruhe, on the 8th ult., aged sixty-six. He was a pupil of Mendelssohn and a son of Johannes W. Kalliwoda, whose symphonies, overtures, &c., are still sometimes performed in England.

Maurice Dengremont, violin virtuoso, formerly a travelling prodigy. As such he appeared in London in 1879, when he created the greatest enthusiasm. This paper referred to him after his first appearance at the Crystal Palace, on October 4, as "a remarkable musical genius, having a great future before him," and expressed a hope that his powers might not be unduly forced, lest he should share the fate of so many youthful prodigies, and develop into a very ordinary man. Our fears have, alas! been more than justified, for poor Dengremont died at Buenos Ayres a complete wreck, both physically and mentally. A terrible warning to the parents and agents of the many prodigies now before the public. He was only twenty-seven.

Paul Beck, Conductor of the Ballet at the Hanover Court Theatre, composer of many marches, dances, songs, &c., at Hanover, on August 9.

MUSIC IN BELFAST.

(From our own Correspondent.)

The musical season here opened on the 11th ult. with a most successful week's performances by the Royal Carl Rosa Opera Company. Of the eight operas given by this justly celebrated troupe, six were new to this city—namely, "Pagliacci," "L'Amico Fritz," Gluck's "Orpheus and Eurydice," A. Goring Thomas's "Golden Web" (one act only of which was given), Adolphe Adams's "Postillion of Longjumeau," and Verdi's "Otello," all of which were attended with crowded houses.

Following the Carl Rosa troupe we have had a week of D'Oyly Carte's *répertoire* Company. The operas performed were "The Mikado," "Iolanthe," "Patience," "The Gondoliers," and "The Yeomen of the Guard."

For the forthcoming season the Philharmonic Society has made important engagements among the foremost British and foreign artists. The first Concert will be given on the 13th inst., with Miss Ella Russell, Madame Belle Cole, Mr. Ben Davies, Signor Foli, Mr. Frederick Dawson (pianist), Mons. Elkan Kosman (solo violin), Mr. Sydney Brooks (violoncellist), and Mr. Spencer Lorraine (accompanist). For the second Concert, on November 28, Dr. A. C. Mackenzie's "Dream of Jubal" and Stanford's "Battle of the Baltic" will be given. The Christmas "Messiah" (extra Concert), which of late years has been so popular here, promises this year to be more than usually attractive, the engagements for it being Madame Fanny Moody, Miss Lily Moody, Mr. Hirwen Jones, and Mr. Charles Manners. The third Concert will be a miscellaneous one; for it the following artists are announced: Madame Marian McKenzie, Mons. Eugène Oudin, Mr. Edwin Houghton, Mons. Slivinski, and possibly Mdlle. Duma. And for the last Subscription Concert, Mendelssohn's "St. Paul" will be performed. The Saturday Popular Concerts are attracting crowded audiences to the Ulster Hall weekly, while the Organ and Pianoforte Recital in the same building, by Mr. W. G. Price and Mr. Lawrence Walker, has been well attended.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The musical schemes at present issued for the forthcoming season offer much of solid interest, if not of a very novel kind. It would, however, be rather uncharitable to complain of this lack of novelty, seeing that productions of new or unaccustomed musical works have, of late years, generally resulted here in disappointment and monetary loss. In the face of so many discouraging experiences, it would be a very loyal or enthusiastic musical citizen that could defend the public of Birmingham against a charge of indifference to, or distaste for, new experiments in art.

The Festival Choral Society will not, in a single instance, venture outside its present *répertoire*. At the same time, a commendable list of works is put forward, comprising one or two interesting revivals—viz., Dr. Parry's "Judith," Max Bruch's "Lay of the Bell," Gade's "Crusaders" (first heard here at the Festival of 1876), and Rossini's "Stabat Mater." The first Concert, on the 12th inst., will, however, be devoted to a performance of the "Elijah," perhaps the very "safest" work of its class that could be produced here. "When in doubt, play the 'Elijah,'" might be given as sound advice to a Birmingham choral society manager or conductor. Dr. Stanford's "The Revenge" serves to fill out the spare time left by Max Bruch's work at one of these Concerts.

Mr. Stockley, whose Orchestral Concerts appeal to cultivated tastes as perhaps the highest musical treats of the season, does not yet give full details as to the orchestral works to be produced at the four Concerts of his subscription series. We learn, however, at the time of going to press, that among the more important orchestral selections Mr. Stockley proposes to introduce Professor Villiers Stanford's "Irish" Symphony, Dr. Hubert Parry's "Hypatia" music, written for the production of that play at the Haymarket Theatre (both works to be conducted by their respective composers), Wagner's "Walkürenritt" and "Tannhäuser" Overture. Interesting and here practically novel productions of the older "classic" school will be the "Rhenish" Symphony of Schumann and the "Reformation" Symphony of Mendelssohn. Beethoven will be represented by his Fifth Symphony; so far, a very attractive list.

Messrs. Harrison, whose Concerts number among the very important social events of the year, offer their usual imposing annual list of artists. As the names are those of artists, with little exception, of renown or established repute, it is not thought necessary to give any particulars as to what music these artists will perform; nor is it necessary in one respect, since the only difficulty these enterprising managers seem to meet with is that of finding sufficient seating accommodation for their fashionable *clientèle*. Last year, we believe, applications at the first ballot greatly exceeded the number of allotable seats in the hall. Madame Melba, whose Concert here last season gave peculiar proof of the lack of interest towards what is novel on the part of the public, returns to satisfy the hungry curiosity of all that missed her wonderful display on that

occasion, along with Madame Albani, Miss Ella Russell, Miss Palliser, Mesdames Sterling, Gomez, Cole, Hope Glen, and Miss Alice Hill; the latter, one of our Birmingham *protegées*. The vocalists of the sterner sex are Messrs. Edward Lloyd, B. Davies, Durward Lely, Andrew Black (the two latter gentlemen new to us), Foli, and N. Salmond. We shall also hear the Meister Glee Singers again, who have amused us so much on more than one previous occasion. The pianists of the hour will be represented by Miss Adelina de Lara (another "Birmingham young lady," and sure of a good reception on that account alone, although her talents have already here been made sufficiently manifest), Mr. Frederick Dawson, and "Little Frida Simonson, the wonderful child pianist, only eight years old." ("The cry is still they come!") Sir Charles and Lady Hallé will, almost as a matter of course, renew their acquaintance with us, since, destitute of a "Hallé" Concert, the Harrison series would appear indeed lacking. Among violinists we also are led to expect Mesdames Nettie Carpenter, Marianne Eissler, and M. Elkan Kosman. Mr. W. L. Barrett will appear as flautist; Miss Clara Eissler as *harpiste*—would it not be wrong nowadays to speak of a lady as a "harper"? that very clever boy violoncellist, Master Jean Gérardy; and a new performer upon that instrument (the violoncello), Mr. Sydney Brooks, who also seeks, as a *débutant*, the applause of his fellow townspeople. But is not this sufficient to form an idea of the goodly array of talent which Messrs. Harrison offer to their patrons? The first Concert takes place on the 9th inst., with a "full, overflowing house" to be depended upon.

The Birmingham Orchestral Association (under the conductorship of Mr. Halford) promises a performance of the "Bohemian Girl," a work which has not before been produced in this way—that is, as a Concert Cantata—but which is certain to "take" with our Birmingham public.

The Society of Artists (picture exhibition) offers a Concert every Saturday afternoon, starting the 14th inst., throughout its present season. It bespeaks the deplorable, crowded state of the "profession" when—as we are given upon authority to understand—a lengthy series of concerts may be organised without much, if any, expense to the promoters in the matter of fees, &c. At these *Matinées* it is the "idea" that the music shall accompany the contemplation of the pictorial works; but the audience is generally found to be a stationary one while the Concert is going on. Lining the wall of the Society's large round room in rows they stand, with performers in or about the centre, an arrangement which, when the press becomes great, must be very trying to singer or player. Mr. O. Pollack is Conductor of these Concerts, and doubtless his present series will be found equally attractive to that of last season.

Mr. F. W. Beard has already given the first Concert of the season. On Saturday evening, the 16th ult., this enterprising young musician gave a very pleasant entertainment at popular prices in the Town Hall. Signor Gennaro Volpe, announced (with name in extra large type) as "Mandolinist to the Court of Norway and Sweden," was vastly successful. He brought out some surprisingly good effects from his instrument, though the selection of such pieces as Raff's Cavatina, written originally for violin, requiring long reiteration of melodic notes, we do not think quite suited to the genius of the mandoline. Mr. Beard was assisted by Misses Nelly Brown and F. Loveless; Messrs. Philip Yorke and Taunton. The Lichfield Quartet sang some glees in highly pleasing style.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Public activity in musical matters in Bristol has scarcely commenced, a few minor Concerts only having yet been given. Among the various musical societies, however, preparations are being made for the work of the season so near upon us. The members of the Festival Choir are exceedingly busy putting the final touches to the works to be performed at the Triennial Festival this month. Sir Charles Hallé again visited Bristol on the 18th ult. to direct a rehearsal of the Wagner selections to be brought forward.

The season promises to be a busy one, but there are two regrettable things to which attention may here be drawn. Owing to the proprietor of a diorama having engaged, for nearly three months from Christmas, Colston Hall, the only large public building in Bristol available for Concert purposes, music will suffer considerably during that period. Inconvenience of this kind has long been experienced in this city, and for years there has been much talk of remedying it, but there seems little likelihood of active measures being taken. The other regrettable fact is that the Orchestral Concerts, which are of a first-class order, are not supported as they should be. Although some will be given, the necessary cutting of the coat according to the cloth must lead to an undesirable curtailment of forces. It is a reproach to our city that, whereas miscellaneous concerts organised from a distance are generally well attended, the public fail to adequately support choral and instrumental performances of the highest class given by local societies. This seems almost incredible in a place noted for the excellence of its music, where hundreds of young people every year pass examinations in musical subjects, and where between 2,000 and 3,000 singers and players are engaged in the practice of the tonal art in the central, district, and parochial choral and orchestral societies.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The local musical season was inaugurated on the 18th ult., when Sir Augustus Harris's Italian Opera Company began a week's engagement at the Theatre Royal. Nothing in its way could have been more auspicious, inasmuch as five years have passed since an Italian Operatic Corps has found its way to the banks of the Clyde. The Company, which included the Sisters Ravogli, Messrs. Dufriche, Bispham, Giannini, and other equally well-known artists, was a particularly strong one, and the *répertoire* comprised "Pagliacci," "Lohengrin," "Orfeo," "Les Huguenots," and the inevitable "Cavalleria Rusticana."

The liveliest interest still centres in our couple of rival orchestral schemes, leading particulars of which have already appeared in The Musical Times. It is, therefore, only now needful to add that the Scottish Orchestra Company's arrangements include the production of several novelties, and more particularly works from the pens of Professor Villiers Stanford, Dr. Hubert Parry, and Mr. Arthur Somervell. Each of these gentlemen will, moreover, conduct his own compositions. The management also announce that it has been arranged to keep every performance within a couple of hours, a consideration for which many folks will be devoutly thankful. A similar consideration also marks the arrangements of the Glasgow Choral Union, and it will be noted with much pleasure that Mr. Joseph Bradley will again conduct the choral concerts in connection with the old scheme. These have, indeed, been made specially attractive, and they will now include Mr. Hamish MacCunn's setting of "Lord Ullin's Daughter," and, as regards the production of the second and third acts of Wagner's "The Flying Dutchman," the services of Miss Esther Palliser, Mr. E. C. Hedmondt, and Mr. Andrew Black ought to invest the performance with features of unusual interest. More, Mr. August Manns has certainly not overlooked the important question of novelty in his own special domain—that of the orchestral department.

But the couple of schemes just glanced at do not by any means exhaust the records pertaining to the season's work. Next month the welcome visit of the Royal Carl Rosa Opera Company is due, the Messrs. Harrison, of Birmingham, have again arranged for a series of Concerts (with Madame Adelina Patti and Madame Albani as the bright particular stars), and the enthusiastic band of Helensburgh amateurs is once more to the front with a prospectus full of all sorts of good things. The Eastern Choral Society takes up Gadsby's "The Lord of the Isles," the Dumbarton Choral Union has placed in rehearsal "The Bride of Dunkerron" and Stanford's "The Revenge," and down Renfrew way the local choral society is understood to be studying Haydn's the "Creation." Other societies in the neighbourhood are busy formulating their plans, and on the 6th inst. (as will be seen from our advertising columns)

Mr. H. A. L. Seligmann gives a Concert in the Athenæum Hall, for which a popular programme has been prepared.

Mr. J. More Smieton has been unanimously awarded the prize offered by the Glasgow Select Choir for the best original setting of Burns's "The Jolly Beggars." The adjudicators were Mr. Ebenezer Prout, Professor Niecks, and Mr. Allan Macbeth.

A deputation from the Incorporated Society of Musicians, consisting of Mr. W. H. Cummings and Dr. W. H. Hunt (Birkenhead), Mr. Liddle (Newcastle), and Mr. Edward Chadfield, the general Secretary, visited Glasgow on the 16th ult., for the purpose of explaining to the local professional musicians the objects of the Society. Mr. Julius Seligmann, the Chairman of the Glasgow Society of Musicians, presided at the meeting; and after some interesting discussion, Mr. Allan Macbeth moved the following resolution: "That the Incorporated Society of Musicians has by its action done much to promote the art of music, and to improve the position of its professors, and is therefore worthy of the active support and sympathy of the professors of music residing in Glasgow and its vicinity." The resolution was unanimously carried, and towards the end of the meeting twenty-five gentlemen signified their desire to join the Society. In the evening the deputation was entertained to dinner by the members of the Committee of the Glasgow Society of Musicians.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Although the opening of the regular winter season is so near at hand, only a limited amount of definite information as to the doings of local societies has been forthcoming up to the period of writing. The resident members of the Philharmonic Society are at work with Mr. Branscombe as chorus-master, the first compositions laid under contribution being Dr. Hubert Parry's "Blest Pair of Sirens" and Rubinstein's "Tower of Babel." The Post Office Choral Society, under Mr. W. I. Argent, has commenced the rehearsal of MacCunn's "Bonny Kilmeny" and some miscellaneous choruses. The Liscard Society, under the same Conductor, is practising Mendelssohn's "Hymn of Praise" and Gounod's "St. Cecilia" Mass. The Rock Ferry Musical Society, of which Mr. W. R. Pemberton is the chief, purpose giving Schumann's "Pilgrimage of the Rose" and Mendelssohn's "Elijah," with orchestra, the latter embracing a new departure, dating only from last season. The Liverpool Musical Society has adopted Mr. D. O. Parry as Conductor, and the same gentleman retains the *bâton* of the Birkenhead Cambrian Choral Society, the work to be first given by the one being Handel's "Judas" and by the other Mendelssohn's "Elijah."

From farther afield the news comes that at Runcorn Handel's "Samson" is being taken in hand by the Musical Society, under Mr. Crossley; and by a strange, and it must be admitted an unfortunate, coincidence, this Oratorio is also to be rehearsed by the Tonic Sol-fa Choir of the same town. At Warrington the old-established Musical Society is at once to prepare the same work, and at Southport the local Philharmonic Society propose giving Dr. Hubert Parry's "L'Allegro," Sullivan's "Te Deum," Handel's "Messiah" and "Jephtha." At the last-named town Messrs. Bartle and Hudson announce a series of four Concerts, at two of which a large orchestra will assist.

The Liverpool Orchestral Society, under Mr. Rodewald, is again to the front with an important programme, and the Societa Armonica, with Mr. W. Cafferata as Conductor, is contemplating a Jubilee commemoration. The orchestra of the Sunday Society is to be heard at seven of the coming ten performances in St. George's Hall undertaken by this Association, and on the alternate Sunday afternoons Organ Recitals will be given by Mr. Best or an approved deputy during the winter.

Messrs. Harrison, of Birmingham, intend to resume the Concerts they inaugurated last season, and announce four of these, with a large array of famous vocal and instrumental soloists. The most important departure in a kindred direction is a series, comprising the same number of performances, of Orchestral Concerts, directed by Mr. E. Goossens, with a band of seventy players. In view of the acknowledged failure of the Hallé Concerts here, through the unaccountable apathy of a section of the public, the outcome of this new and deserving enterprise will be looked forward to with interest.

The action of the City Corporation, in making a grant to the Music School out of the funds at the disposal of the public for technical education, has been followed to some extent by the local board of the important adjoining township of Garston, where singing classes are being established and paid for out of a similar grant.

A brief series of performances by Sir Augustus Harris's Italian Opera Company commenced at the Royal Court Theatre on the 25th ult., too late for present notice. The orchestra was announced to comprise over fifty players, and the whole company is a strong one. It is some years since we were so favoured in Liverpool.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The season now commencing promises to be an unusually active one. It is, indeed, true that fewer announcements than ordinary have as yet been made with regard to Saturday evening rivalries; but if this merely means that our musical attractions will be less hurtfully concentrated, and that some provision will be made for other nights, the avoidance of the keen competition of the last few winters will be very wise. Such a change has repeatedly been advocated, and it is difficult to understand the object of crowding so many performances, appealing to one class of amateurs, into one night, and leaving bare of like entertainment all the rest of the week. Resolute perseverance in an attempt to establish, upon a firm basis, good and cheap Concerts in the earlier part of each week would certainly succeed.

Sir Charles Hallé's prospectus, of course, claims first attention; and like the promises of other Concert-givers, it shows a sense of the necessity for moving on. The solo engagements will bring down our established favourites—Lady Hallé, Messrs. Joachim, Sarasate, Hess, Siloti, F. Dawson, and Borwick; Misses Palliser, Landi, Anna Williams, and Madame Albani; and at the first Concert (November 2) Miss Emma Juch will doubtless vindicate her claim to so honourable a position. More important, however, is it that just two, only two, British works are to be submitted—viz., Sullivan's "Macbeth" Overture and Stanford's "Irish" Symphony. Perhaps the time may come when greater research into our national library may be deemed prudent. But a Symphony by Sgambati, some characteristic pieces by Smetana, and many lighter orchestral novelties are promised; and the choral efforts will include Beethoven's Choral Symphony and Handel's "Israel in Egypt," works which will delight both choirmaster (Mr. R. H. Wilson) and choir. The first part of Liszt's "St. Elizabeth" has repeatedly been given at the Athenæum by the finished choir over which Dr. Hiles formerly presided, and a great desire was excited to hear the complete work written in so serious and thoughtful a strain. "The Flying Dutchman" will be revived, and Rubinstein's "Tower of Babel" may possibly prove of higher calibre than the "Paradise lost" which we had some years ago.

In addition to his arduous work in connection with the Thursday Evening Choir, Mr. Wilson undertakes the direction of the Openshaw Choral Union, which is rehearsing Cowen's "Rose Maiden" and, as usual, "The Messiah" for Christmas; and a smaller association at Cheadle, which will essay "Carmen," the "Esmeralda" of Goring Thomas, and Dvorák's "Spectre's Bride."

Dr. Watson's Associations will be vigorous as heretofore. The Vocal Society will, in conjunction with many well known cantatas, bring forward several almost forgotten selections from among the masterpieces of the Italian schools of choral writing. Durante's Magnificat will be included in the first programme of the twenty-seventh session. The Stretford Society boldly undertakes the "Hymn of Praise," the Cheetham Glee and Choral Union will give Gaul's "Joan of Arc" and Mendelssohn's "Athalie," and

the Athenæum Musical Society is rehearsing the last-named work, together with Bennett's "May Queen."

On Saturday evenings Mr. Barrett's gatherings at St. James's Hall and Mr. Cross's entertainments at the Young Men's Christian Association will still compete for public favour.

Outside the city, but within easy reach, Mr. Blacow's Choral Union at Pendleton (now in its twenty-third season); and, at Oldham, Mr. Clafton's Philharmonic Society for large choral works, and Vocal Society for lighter pieces, serve to keep alive a taste for good music.

In conjunction with Messrs. Hime and Addison, of this city, Messrs. Harrison announce four Star Concerts at pretty wide apart dates, with Mesdames Patti and Albani, Miss Palliser, and other attractions.

The School Board will continue the violin classes started some two years ago, under the guarantee of Dr. Hiles, and afterwards subsidised by the Technical Committee of the Corporation; and additional interest will attach to this effort to bring the orchestral instruments within the grip of poor children by the fact that the next stage in systematic instruction is now organised, and, on the 2nd inst., the new Royal Manchester College of Music, under Sir Charles Hallé's direction, will be opened, with a fairly complete staff of professors and a considerable number of pupils. The aid of the Owens College has been liberally given, and the composition classes of the University course, carried on there by Dr. Hiles, will be rendered available for the more advanced students.

Preluding the full work of the season, we are enjoying the autumn visit of the Royal Carl Rosa Company, and on the 19th ult., at the Town Hall, Mr. J. Kendrick Pyne re-opened the organ, which M. Cavaillé-Coll has materially enlarged. The instrument now contains fifty-one sounding stops, with coupling powers almost rivalling those of an electric action, and is, in all respects, extremely satisfactory, whether as regards power, balance, or varied quality of tone.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The concert season here has set in unusually early owing to the visit of the British Association. On the 16th ult. the Sacred Harmonic Society contributed a handsome item to the entertainment of the distinguished visitors in inviting them to a "Mendelssohn" Night in the Albert Hall. The principal singers were Madame Fanny Moody, Mr. Houghton, and Mr. Charles Manners. The programme included the 95th Psalm, "Hear my Prayer," the "Loreley" *Finale*, the Pianoforte Concerto in G minor, &c. The latter was very finely played by Miss Cantelo, who received quite an ovation for her performance and was well supported by the orchestra. Madame Fanny Moody and the band and chorus gave an admirable rendering of the "Loreley" *Finale*, and Mr. Charles Manners was recalled for his characteristic performance of "I'm a roamer." Mr. John Adcock conducted and must be commended for his most important share in the success of the evening.

At the Conversazione given by the Mayor in the Castle Museum, on the 14th ult., a small choir of select voices from the Philharmonic Choir sang part-songs in the Textile Gallery, under the direction of Mr. F. Marshall-Ward. In balance, tone, and finish the combination was unusually good, and their singing evoked unmistakable admiration from the visitors present.

Mr. F. Marshall-Ward has been appointed Conductor of the Mansfield Harmonic Society, which will commence rehearsals in October with Spohr's "Last Judgment."

Mr. William Allen announces important engagements for his coming series of Classical Concerts, in which chamber music for wind instruments will predominate, Beethoven's Septet and Quintet being the chief pieces. Herr Ellenberger continues his Chamber Concerts, which are now well fixed in public favour, owing to the judgment and care displayed in the performance and selection of music. The coming season will indeed be a busy one, and choral music will be again increasingly before our public.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The coming season promises to be an exceedingly busy one. In addition to an exceptionally large number of Ballad and Orchestral Concerts, the numerous local Choral and Instrumental Societies are putting forward important programmes, and it is to be hoped that the plethora of good things will not, in the present state of trade, result in any serious financial losses.

The Amateur Musical Society have re-commenced rehearsals, under Mr. Schollhammer, the work in preparation being "Elijah." For the second Concert the Committee will, as on previous occasions, select a successful Festival novelty.

The Musical Union (Mr. H. Coward, Conductor) is rehearsing Stainer's "St. Mary Magdalen" for the first Concert. At Christmas "The Messiah" will be given, and in the early spring Mr. H. Coward's Oxford "Exercise," a short Oratorio, entitled "The King's Error," will be performed for the first time. At an informal social Concert Mr. Coward's new Cantata "The Fairy Mirror" will also be produced by this excellent Society.

The Choral Union (Mr. S. Suckley, Conductor) opens the season with a Concert performance of Wallace's Opera "Maritana," to be followed by "The Messiah" and Haydn's "Seasons."

The St. Cecilia Musical Society (Mr. William Brown, Conductor) announces an attractive list of works, among them being "Cavalleria Rusticana" (Concert performance), "The Messiah," "Judas Maccabæus," and "St. Paul." The enterprise of Mr. Brown introduced "The Redemption" and the "Rose of Sharon" to Sheffield, and possibly in a less busy season he may be disposed to essay a repetition of one of these works.

The Upperthorpe Musical Society announces "St. Paul," under Mr. J. Beaumont. The Pitsmoor Musical Society (Mr. J. W. Renshaw, Conductor) is rehearsing Barnett's "Ancient Mariner."

Among other district and suburban societies which have already re-commenced the season's rehearsals are the Ranmoor Vocal and Brincliffe Musical Societies.

The Sheffield Amateur Instrumental Society (Mr. H. Coward, Conductor) has issued a list of works to be performed, among them being "Lenore" Symphony (Raff), Symphony (Hermann Goetz), and works by Edward German and other English composers. Messrs. Harrison, of Birmingham, have announced a series of four Ballad Concerts, at the first of which Madame Patti will sing. When to these are added Mr. Charles Harvey's Subscription Concerts (a series of five Orchestral Concerts), visits by Mr. Sarasate, Dr. Joachim, and Sir Charles Hallé, it will be seen that the season bids fair to be eventful and interesting.

The Barnsley St. Cecilia Society (Mr. Alfred Benton, of Leeds, Conductor) announces "Elijah" to be given in December. For the second Concert the work proposed is Dvorák's "Spectre's Bride."

MUSIC IN WILTS AND HANTS.

(From our own Correspondent.)

In this district signs of musical activity are already perceptible, and the various choral and orchestral societies are making preparations for the forthcoming season.

The report of the Sarum Choral Society shows that good progress has been made during the past year, and the future, in spite of the necessity for economy, appears to be bright and hopeful. The members, with Mr. C. F. South as Conductor, re-assemble for practice this month, and the first Concert will take place near Christmas.

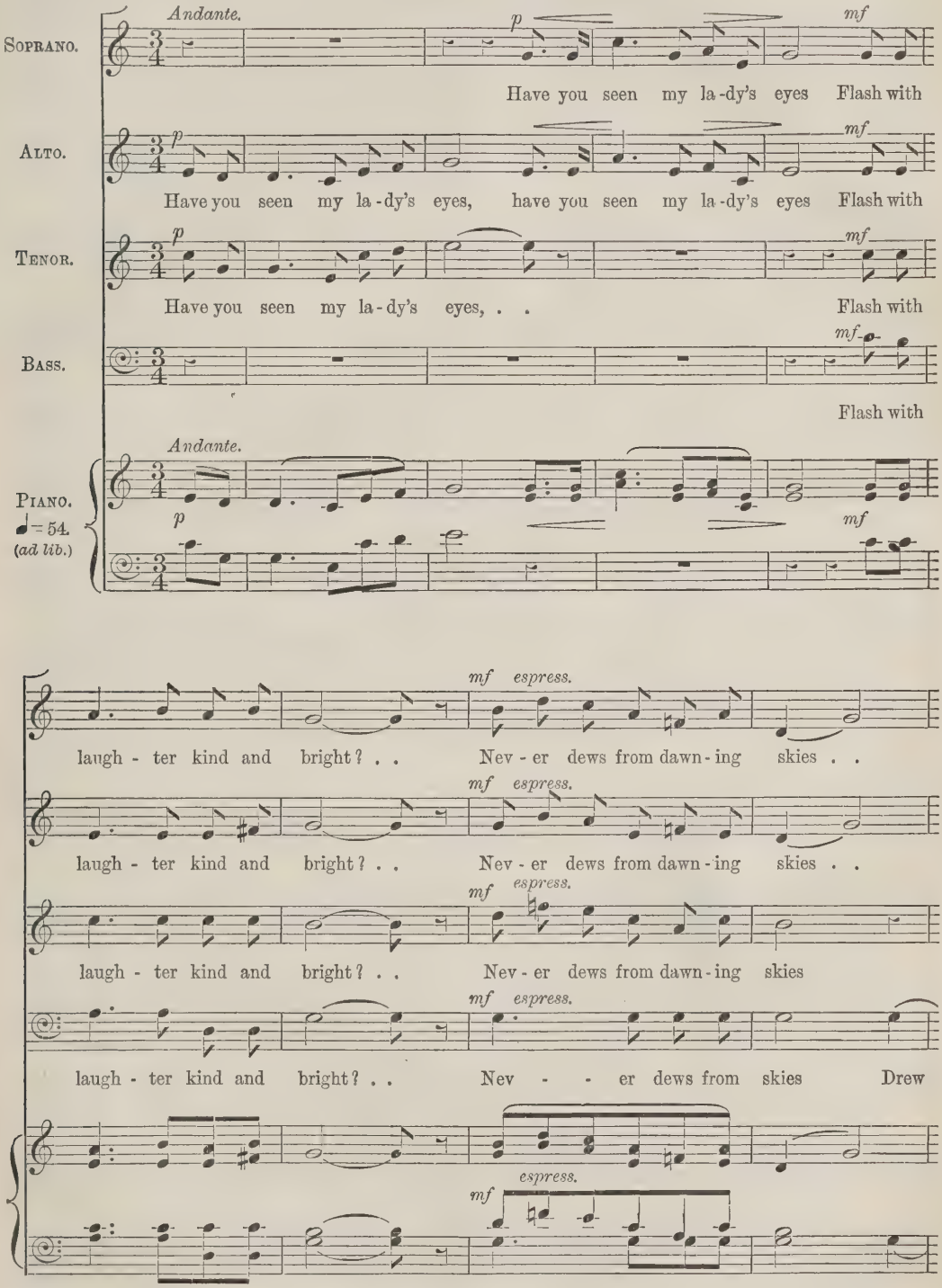
At Westbury the Philharmonic Society, under the conductorship of Mr. Alfred Foley, has commenced operations, and will give a Concert on November 28. The works to be performed include Sir G. A. Macfarren's "May Day," the first movement of Mozart's G minor Symphony, Schubert's Ballet Music in "Rosamunde," Mendelssohn's "War March of the Priests," and the *Intermezzo* from "Cavalleria Rusticana."

A Lover's Counsel.

A FOUR-PART SONG.

Words by F. Wyville Home. Composed by Frederic H. Cowen.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Andante.
p
mf
Soprano.
Have you seen my la-dy's eyes Flash with
Alto.
Have you seen my la-dy's eyes, have you seen my la-dy's eyes Flash with
Tenor.
Have you seen my la-dy's eyes, . . Flash with
Bass.
Flash with
Andante.
Piano.
♩= 54.
(ad lib.)
mf espress.
laugh-ter kind and bright? . . Nev-er dews from dawn-ing skies . .
laugh-ter kind and bright? . . Nev-er dews from dawn-ing skies . .
laugh-ter kind and bright? . . Nev-er dews from dawn-ing skies
laugh-ter kind and bright? . . Nev - - er dews from skies Drew
espress.

This Part-Song may also be had for Male Voices (T.T.B.B.), No. 252, The Orpheus, price 3*d*.

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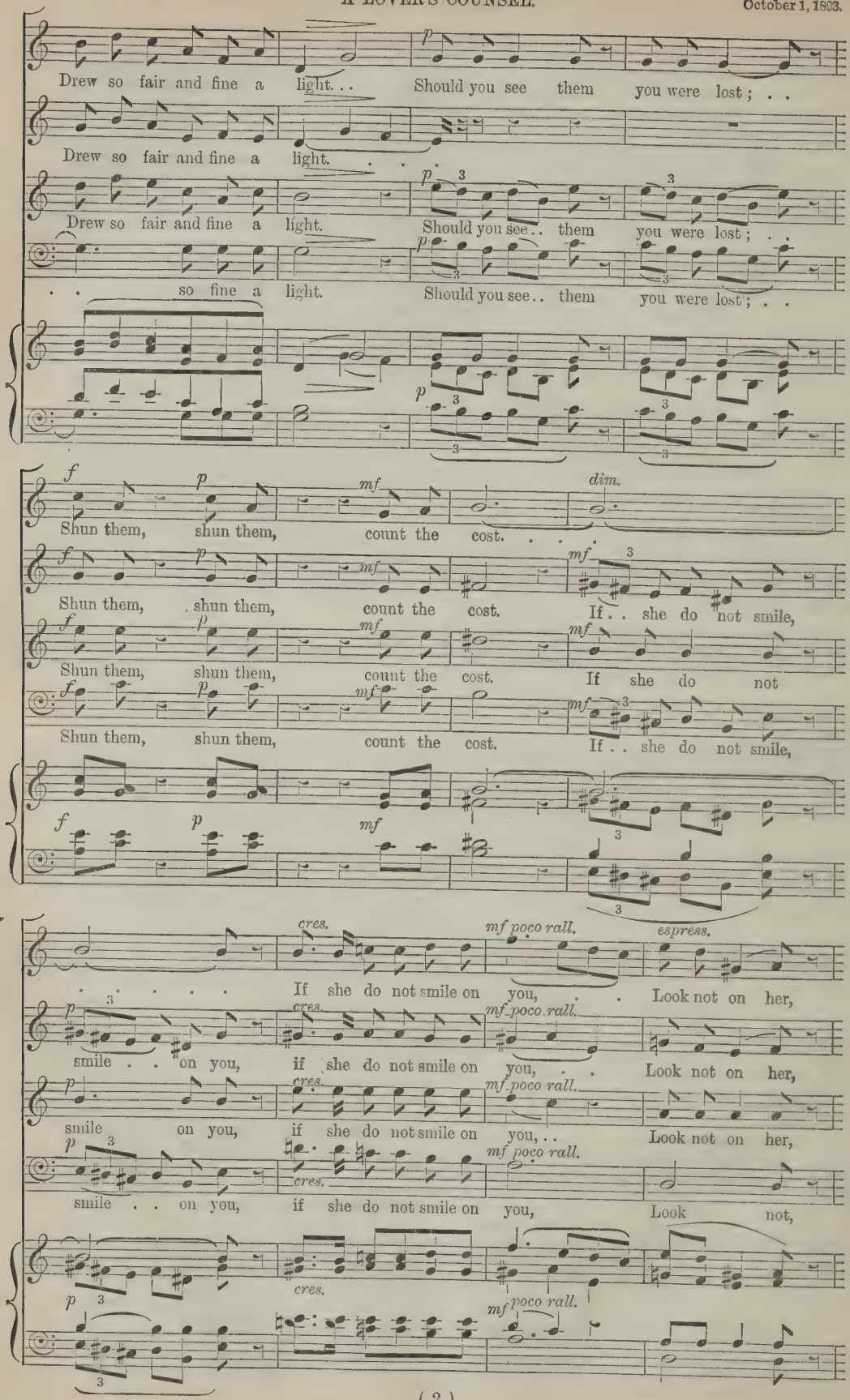
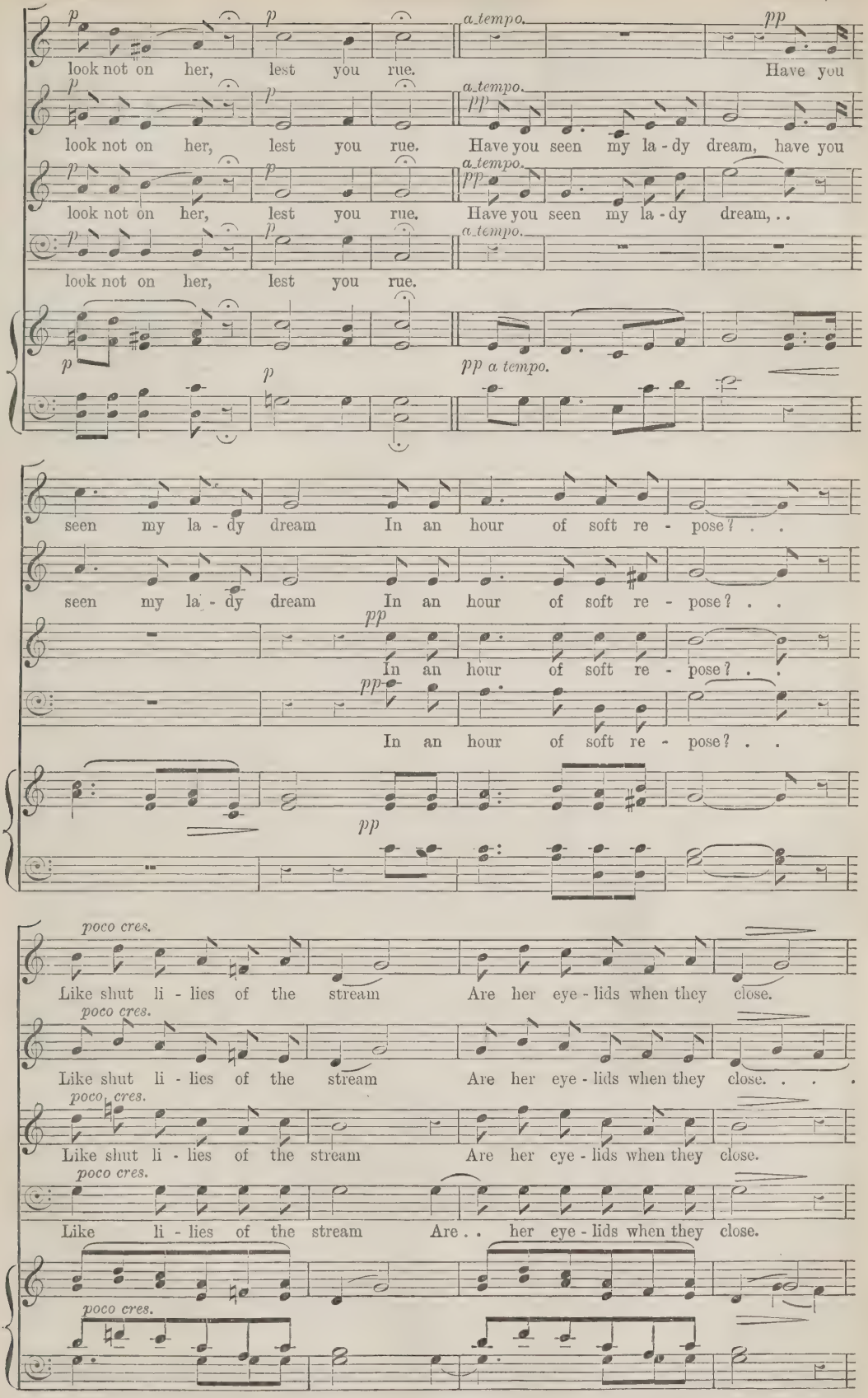
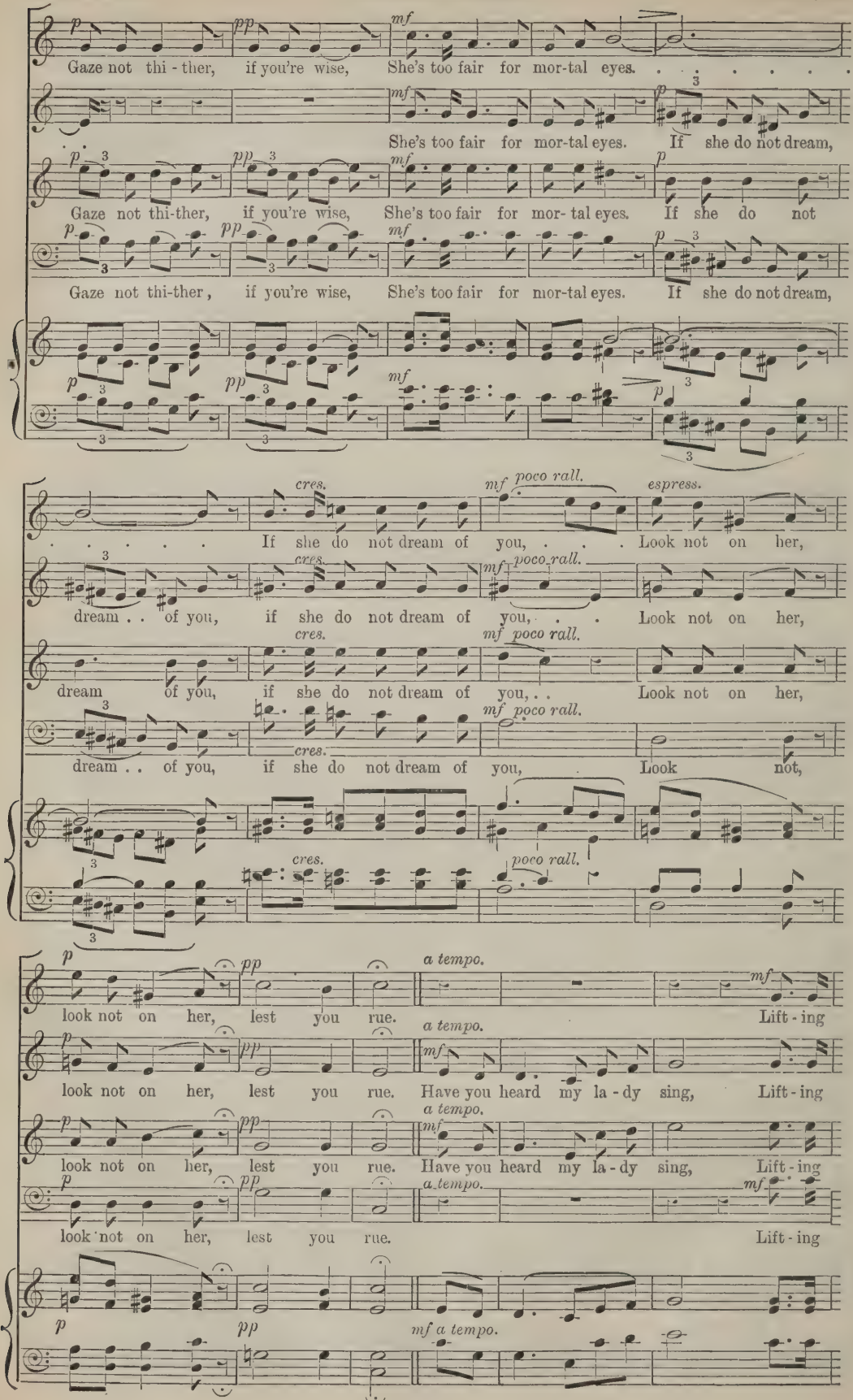
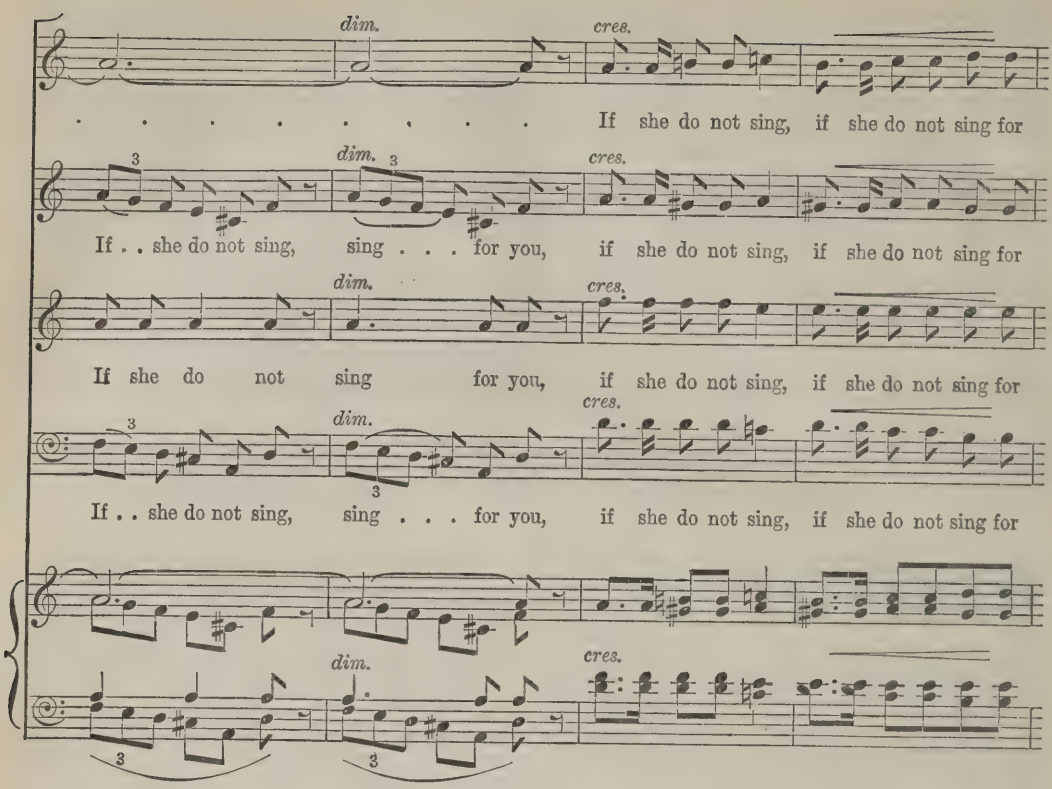
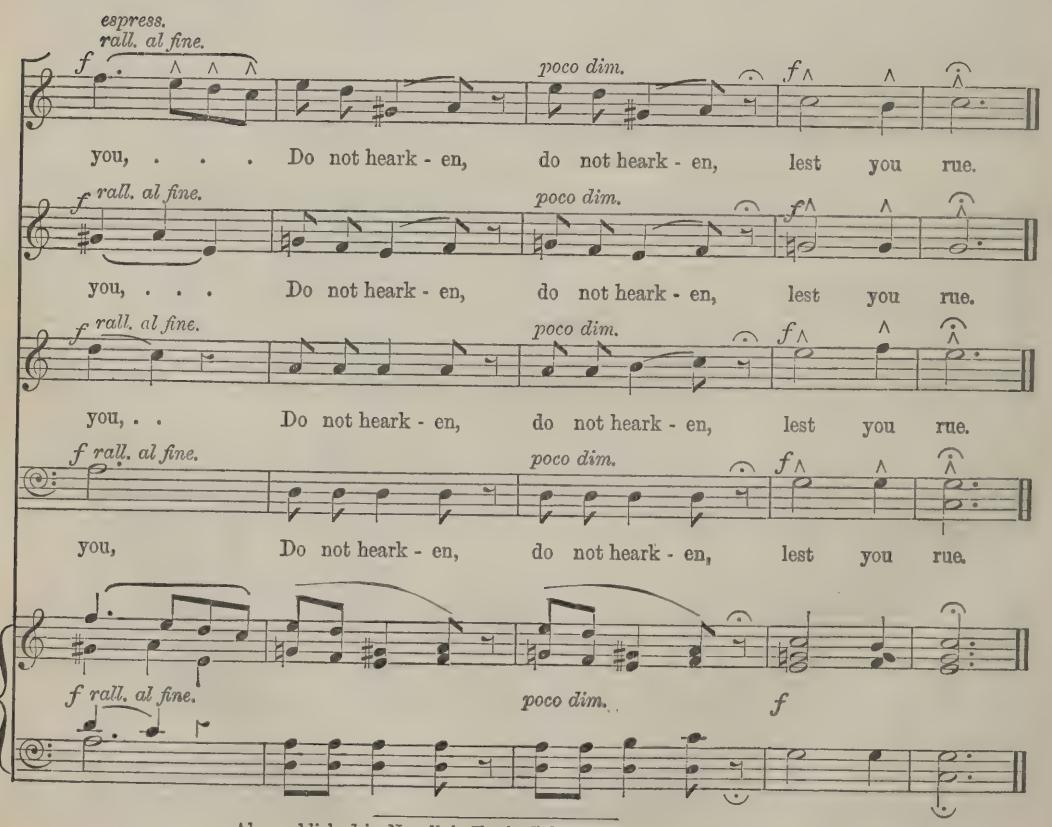

Drew so fair and fine a light. . . Should you see them you were lost; . .
Drew so fair and fine a light. . . .
Drew so fair and fine a light. Should you see . . them you were lost; . .
. . so fine a light. Should you see . . them you were lost; . .
Shun them, shun them, count the cost. . . .
Shun them, shun them, count the cost. If . . she do not smile,
Shun them, shun them, count the cost. If she do not
Shun them, shun them, count the cost. If . . she do not smile,
If she do not smile on you, . . Look not on her,
smile . . on you, if she do not smile on you, . . Look not on her,
smile on you, if she do not smile on you, . . Look not on her,
smile . . on you, if she do not smile on you, Look not,
cres.
mf poco rall.
espress.
dim.


look not on her, lest you rue. Have you
look not on her, lest you rue. Have you seen my la - dy dream, have you
look not on her, lest you rue. Have you seen my la - dy dream, . .
look not on her, lest you rue.
seen my la - dy dream In an hour of soft re - pose? . .
seen my la - dy dream In an hour of soft re - pose? . .
In an hour of soft re - pose? . .
In an hour of soft re - pose? . .
Like shut li - lies of the stream Are her eye - lids when they close.
Like shut li - lies of the stream Are her eye - lids when they close. . . .
Like shut li - lies of the stream Are her eye - lids when they close.
Like li - lies of the stream Are . . her eye - lids when they close.


Gaze not thi-ther, if you're wise, She's too fair for mor-tal eyes.
She's too fair for mor-tal eyes. If she do not dream,
Gaze not thi-ther, if you're wise, She's too fair for mor- tal eyes. If she do not
Gaze not thi-ther, if you're wise, She's too fair for mor-tal eyes. If she do not dream,
If she do not dream of you, Look not on her,
dream of you, if she do not dream of you, Look not on her,
dream of you, if she do not dream of you, Look not on her,
dream of you, if she do not dream of you, Look not,
look not on her, lest you rue. Lift-ing
look not on her, lest you rue. Have you heard my la-dy sing, Lift-ing
look not on her, lest you rue. Have you heard my la-dy sing, Lift-ing
look not on her, lest you rue. Lift-ing

mf espress.
up her pret - ty throat? Nev - er wood- land bird of Spring, . .
mf
up her pret - ty throat? . . Nev - er wood- land bird of Spring,
mf
up her pret - ty throat? . . Nev - - er bird of Spring, Shook
mf
up her pret - ty throat? . . Nev - - er bird of Spring, Shook
p
Shook night's heart with such a note, . . . with such a note.
p
Shook night's heart with such a note, . . . with such a note.
p
. . night with such a note, with . . such a note.
p p
. . night with such a note, such a note. Come not near; . .
p
dim.
Come not near; . . 'Tis too sweet for mor - tal ear. . . .
p dim.
List not to . . her, come not near; . . 'Tis too sweet for mor - tal ear. . .
p dim.
List not to . . her, come not near; . . 'Tis too sweet for mor - tal ear. . .
dim.
. . . . . 'Tis too sweet for mor - tal ear. . .
p dim.


dim.
cres.
. . . . . If she do not sing, if she do not sing for
If . . she do not sing, sing . . . for you, if she do not sing, if she do not sing for
If she do not sing for you, if she do not sing, if she do not sing for
If . . she do not sing, sing . . . for you, if she do not sing, if she do not sing for


espress.
rall. al fine.
f
poco dim.
you, . . . Do not heark - en, do not heark - en, lest you rue.
you, . . . Do not heark - en, do not heark - en, lest you rue.
you, . . Do not heark - en, do not heark - en, lest you rue.
you, Do not heark - en, do not heark - en, lest you rue.
f rall. al fine.
poco dim.
f

Also published in Novello's Tonic Sol-fa Series, No. 815, price 1*d*.

The Test Valley Musical Society, of which the Rev. E. H. Moberly is Conductor, has decided to give Concerts at Winchester and Portsmouth in January next. The vocal portions of the programme will consist of songs and madrigals, but the instrumental selections will include several works of some importance, among which may be mentioned "Serenade," Op. 9 (Fuchs); Ballade in A minor, Op. 1 (Greef); Minuet (Schubert); Tema and Variations, from Suite for strings, Op. 35 (Alexandre Glazounow).

Mr. Moberly's orchestra of ladies, which, it was expected, would appear again this side of Christmas, will, in all probability, not do so until next year, when they will give a Concert in London, at St. James's Hall. The programme will include two novelties—Serenade for string orchestra by Julius Klengel and Serenade (Op. 44) by Ferdinand Thierot, besides Handel's Concerto Grosso, No. 7.

Dr. Lemare will resume his Oratorio Concerts at Bournemouth later on in the season. A suitable room for these Concerts has yet to be provided, and it is a matter for regret that the stage of the Pavilion in the Winter Gardens is not sufficiently large to accommodate Dr. Lemare's forces.

The Southampton Philharmonic Society will shortly resume work, under the direction of Mr. H. M. Pike; but up to the time of writing no definite programme has been arranged.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, September 11, 1893.

We are now in the intermediate time between the summer Concert and the oratorio, opera, and orchestral Concerts of the fashionable period, hence there is little of musical interest to chronicle except prospectively. A tour among the New York Conductors revealed the fact that plans are still *in nubibus*, many having not yet returned from their summer outing.

The total collapse of the Bureau of Music in Chicago, as noted before, has led to serious disappointments, and will doubtless be followed by grave complications, of a more or less unpleasant character. The orchestra, which for a time continued a hopeless experiment under Mr. Max Bendix, has finally dissolved, while the artists and chorus are maintaining tentative relations with the authorities rom which nothing of artistic worth can result.

The one feature of special interest is the forthcoming Worcester Festival, on the 25th to the 29th inst., which is the annual feast of good things musical for a large part of New England. The artists include Madame Nordica, Miss Carl Alves, Mr. Reiger, Dr. Carl E. Dufft, De Pachmann, and Henri Marteau, with others of equal merit. The large forces are the usual chorus of 500 voices and an orchestra selected from the Boston Symphony, the whole under the direction of Mr. Carl Zerrahn, who for many years has been at the head of this enterprise. For the present season he has the efficient aid of Mr. Franz Kneisel. Among other attractions are offered Smart's "Bride of Dunkerron," Schubert's "Miriam's Song," Saint-Saëns's "Samson et Dalila," and parts of "Judas Maccabæus." These, with symphony and solo numbers, constitute a programme of more than ordinary interest, and will doubtless result in a large attendance, despite the financial troubles from which we are just beginning to emerge.

The season promises well in respect of the visits of *virtuosi* of many sorts and many grades of excellence. Of course, in the forefront of probable success stands Mr. Henri Marteau, the young violinist, who has leaped into fame by legitimate means and genuine artistic worth. Vladimir de Pachmann is with us once again under the Chickering auspices, and will doubtless, as heretofore, delight us with his playing.

Another change in respect of Chicago music is to be noted. The Directors of the Italian Opera have decided, for reasons which seem to them "good and sufficient," to postpone the opening of the season there, and to begin their tour in New York City—practically to inaugurate the Metropolitan Opera House, renewed and improved. Many changes have been made in the matter of seating, decorations, &c., so that artistically, and especially in the matter of acoustics, it is a vast improvement upon its ill-omened predecessor. With the De Reszkes, Lassalle, Madame Nordica, Madame Calvé, Madame Melba, and a company in every way correspondent, the season will doubtless be one of great benefit musically; the directors, however, are very naturally not so sure of the financial side, and have wisely resolved to wait until matters are more settled, and then, as is fit, open in New York.

The arrival of M. Alex. Guilmant in Chicago gave a dignity and importance to the Organ Recitals in Festival Hall. Unfortunately his stay was very limited and his Recitals few in number. Festival Hall was fairly well filled and the audience mildly enthusiastic. It has been arranged that M. Guilmant shall give one or more Recitals in a representative hall or church in each of the great cities. Here in New York he is to give one Recital at the Old South Church, where Dr. Gerril Smith presides; and Mr. William C. Carl, himself a former pupil of Guilmant, is making loyal efforts to secure another at the United Presbyterian, it is to be hoped successfully.

The successful series of Concerts given annually by the Hann family, at Brixton Hall, have now become a regular institution, and the eighth season will commence on Monday, the 30th inst., the other dates being November 20 and December 11. It is intended to perform the following works during the season: Quartet, E flat (Op. 38), Rheinberger; Quartet, E flat (Op. 87), Dvorák; Trio in F, B. Godard; Sonata for pianoforte and violin, in D minor, Schumann; Sonata for pianoforte and violoncello, in D major, Mendelssohn; Sonata for pianoforte (Op. 81A), Beethoven; Quartet in D minor (Op. 76), Haydn; Quartet in A minor (Op. 41), Schumann; Quartet in A major (Op. 18), Beethoven.

Mr. Hermann Smith, who for many years past has devoted much time and study to the practical side of musical acoustics, is about to publish a short treatise on "The art of tuning the Pianoforte." Judging by the advance sheets of the index forwarded us, the professional and amateur tuner will find in the pages of this work all the knowledge that is necessary to make the household instrument as harmonious as its nature will permit; save the knowledge alone derivable from experience, which we would advise the amateur to gain from the school room, or someone else's pianoforte.

For the twentieth annual Festival of the London Church Choir Association, which is to take place at St. Paul's Cathedral on Thursday, November 16 next, an unusually attractive Service-book has been prepared, nearly everything having been composed specially for the occasion. The Magnificat and Nunc dimittis is by Dr. Creser, the anthem by Dr. G. M. Garrett, and the Psalm-chants by Dr. Keeton. The service opens with a Processional Hymn-tune by Mr. C. E. Miller, followed by one composed by Dr. Martin, the Conductor of the Festival.

Musical competitions will be held on December 2 and 18 at the Bristol Industrial and Fine Art Exhibition. On the first date there will be brass band contests, senior and junior, open to all amateur bands; and solo pianoforte competitions, senior and junior, likewise open to amateurs. On the 18th there will be competitions for female choirs, male choirs, and mixed choirs. Prizes value over £250 will be given altogether, and entries and entrance fees are to be sent to Mr. H. J. Spear, the Corresponding Secretary, not later than the 23rd inst.

Mr. Frederick W. Davis, the Conductor of the Broadwood Band, has quite recovered from his recent severe illness. During his enforced absence his duties were most satisfactorily discharged by Mr. Charles Appleford, who has sent in to the committee of management a very encouraging report of the abilities and progress of the players entrusted for the time being to his tuition.

Mr. E. H. Thorne gave an interesting Organ Recital on the 15th ult., at St. Anne's Church, Soho. The programme included two Preludes and Fugues by Bach,

Handel's Concerto in B flat, a Toccata and Fugue in C minor and an Allegretto in F sharp minor by the recitalist, and an Interludium in D by Mr. Algernon Ashton. Miss Ada Scrivener was the vocalist.

Mr. Robert Grice was presented by the Gentlemen of St. Paul's Cathedral Choir, on the 24th ult., with a handsome black marble dining-room clock on his retirement from the Choir at Michaelmas. The presentation was made by Mr. R. de Lacy (in the unavoidable absence through illness of the Senior Vicar-Choral, Mr. Fred. Walker).

The Sunday Organ Recitals at the People's Palace were resumed on the 3rd ult., by Mr. B. Jackson. The programme included Mendelssohn's Fourth Sonata, Bach's Prelude and Fugue in D major, and other works by Salomè, Guilmant, Saint-Saëns, Smart, Sullivan, Klein, Grison, and Handel.

We regret that by an oversight in the article on Welsh Choral Singing in our last issue we stated that Dr. Mackenzie was the first English composer who had been created a Welsh Bard. We learn that there are others who claim to have been admitted to that ancient order.

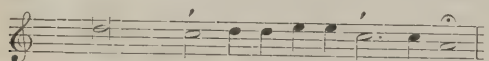
"Peterkin," a comic opera in three acts, written by Mr. L. W. Ladislaw, and composed by Signor L. Camerana, was produced, on the 4th ult., at the Royalty Theatre. A weak libretto, commonplace music, and an inexperienced company resulted in the work being speedily withdrawn.

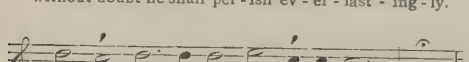
The Emperor of Germany has been pleased to accept copies of "The Queen's March Past," by Mr. Algernon Rose.

REVIEWS.

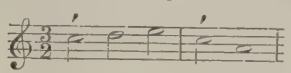
The Art of Chanting: History, Principles, Practice. John Heywood. [Clowes and Son.]

We have here a very thoughtful treatise from the pen of a practical musician who combines knowledge with zeal. Before entering on the main question which has given rise to this *brochure*, we must point out that the author has unwittingly wronged Marbecke. He quotes two passages thus:—

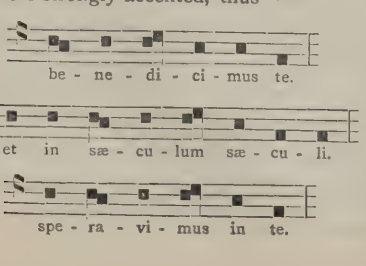




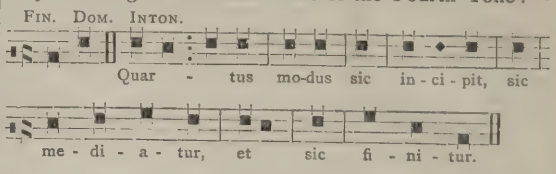
But we should be glad to hear where all the *accents* in the above quotation are to be found. Quite lately we have had two original copies of Marbecke in our hands and we cannot recall any such marks; nor are they in the Pickering or Rimbault reprints. A most casual glance at Marbecke's *Quicunque vult* would have shown Mr. Heywood that Marbecke's version of the Fourth Tone was not the modern use, which is made to end in triple measure—



but the version used by Glareanus, in which, almost without exception, the first note of the above is non-accented and the second note strongly accented, thus—

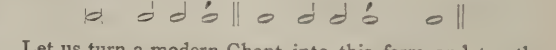


Viewed from this point Marbecke cannot certainly be charged with giving "wildly eccentric settings." Has Mr. Heywood forgotten his mnemonic of the Fourth Tone?—

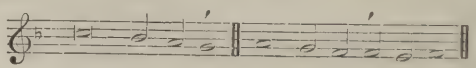


There is certainly nothing in this to justify our author in supplementing Marbecke with accents placed where Marbecke never dreamed of them.

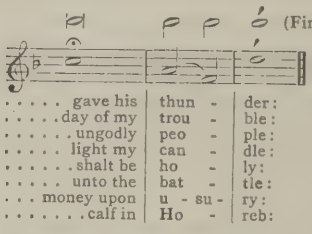
But now let us go at once to the true pith of our author's book. It is an effort to prove that the true form of an Anglican Chant is this—



Let us turn a modern Chant into this form and try the effect—

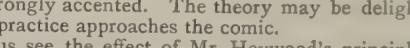


Of course it follows that the words should be pointed to match this form. We open the "Anglican Psalter" in which Mr. Heywood has, we suppose, carried out his principles and we find—

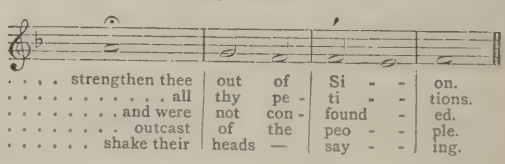

(First half of Chant.)
&c.
. . . . . gave his | thun - | der:
. . . . . day of my | trou - | ble:
. . . . . ungodly | peo - | ple:
. . . . . light my | can - | dle:
. . . . . shalt be | ho - | ly:
. . . . . unto the | bat - | tle:
. . . money upon | u - su - | ry:
. . . . . calf in | Ho - | reb:

We cannot see why these unimportant final syllables should be placed in a position which Mr. Heywood himself considers strongly accented. The theory may be delightful, but the practice approaches the comic.

Now let us see the effect of Mr. Heywood's principles when applied to the second portion of a chant—



Thus affecting an ordinary chant—



Before leaving the question of pointing, we ought to allude to the oft-made remark, that a pointing is good in proportion as it approaches good reading. There is some truth in this, but if pushed too far it leads to the most disastrous results. But, on the other hand, setting aside such exceptions and difficulties as the very short verses in the Te Deum and elsewhere, it may be safely urged that any pointing which wilfully upsets the complicated unwritten laws of good reading cannot be considered the best of its kind. Mr. Heywood writes: "The Lord is King for ever and | e — | -ver." In this example the "ever" and "| e — | -ver" are two distinct statements of the same thing; both cannot be right; but the ordinary Cathedral pointing *is* right: "The Lord is King for | ever and | ever."

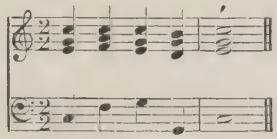
Then, again, did the first syllable of the word "doings" ever get drawled out thus?—"They are corrupt and become abominable in their | do — | -ings." The word "abominable" in the above quotation being a portion of the recitation will, of course, receive its customary pronunciation; but a few verses later Mr. Heywood says: "They are all gone out of the way, they are altogether

become abomi- | na — | -ble ||." Here again are two distinct treatments of the same word. Of course our author would suggest that bars containing such unimportant syllables should not be sung in strict time; that rigidity of rhythm is the bane of Anglican chants no one can gainsay, but granted any amount of licence and elasticity, and train a choir (if you can) to tread gently on all the natural positions of musical stress, yet, after all, we maintain that this system is neither satisfactory in music nor reading.

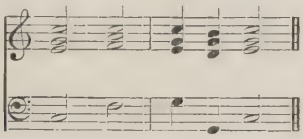
Examples could, of course, be multiplied to any extent, for be it said, to our author's credit, he is remarkably consistent. He is, in fact, far more consistent than some of his followers—Baker and Monk, for instance, who in the "Ancient and Modern Psalter" write: "Praise him upon the well | tu - ned | cymbals: praise him upon the | loud — | cym — | -bals."

Now, if in the above the words "well-tuned cymbals" are recited as in good reading, why should the other class of instruments suddenly become | lou-houd | cy-him- | -bals? Heaven only knows!

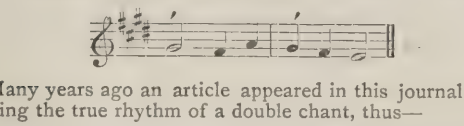
We are fully aware that this system of pointing has a large number of adherents, and we warmly recommend them to use the Anglican Psalter forthwith. But we do not like it, and we think we can give good reasons for our likes and dislikes in this matter. The fact is, the strong accent of an Anglican chant *is* on the final bar of both clauses, and *not* on the first note of the last bar but one. The cause of this is easily traced and quite unmistakable. As soon as composers began to use a 4 to 3, or the more modern $\frac{6}{4}\,\frac{5}{3}$ immediately before the final chord, the strong accent was necessarily *thrown on to the final chord*. Every school child knows that in this—



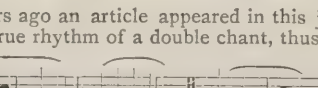
an accent on the last chord is inevitable. Also that the following is not so natural—



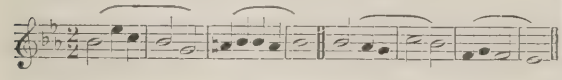
Mr. Heywood has, we think, proved historically that the accent *ought*, perhaps, to have developed at the penultimate bar, but the naughty chant has chosen to evolute otherwise, and we must face the fact. The rhythm of Barnby's chant is—



No arguments, no theory, can succeed in making it end—



Many years ago an article appeared in this journal describing the true rhythm of a double chant, thus—



The strongest argument urged against it was that the last note of the first half is never held so long in actual practice, but many approved of it, both amongst musicians and clergy. We entirely sympathise with our author in his attack on the ultra-development of the Cathedral system of pointing, by which a large number of important words were ousted from the Recitation in order that they might have the benefit of the succeeding musical phrase; but surely this style of pointing is nearly obsolete, and certainly is not likely to be resuscitated. Mr. Heywood is rather severe, too, on the careless and unintelligent manner in which the Psalms are sung; but here again we take a more optimistic view; throughout the whole country the Psalms are far better treated than they used to be; we have a much more plentiful supply of well-trained, zealous choirmasters, and our clergy day by day are more thoroughly realising the true position of music in worship.

In conclusion, we can only compliment Mr. Heywood on the learning he displays and on the ingenuity of his special pleading. As our Anglican chant grew out of a particular form of the Latin chant, it certainly ought to have had a penultimate stress, as we have already admitted; and it is without doubt rather startling to find how rapidly the modern form of cadence destroyed the promised penultimate stress. But it is absurd to point our Psalms to suit a penultimate accent because the Anglican chant *ought* to have "developed a tail" of this form. We know that some persons consider the whole thing a matter of taste, not to be argued about. It may be so. Mr. Heywood's principles have led to a system of pointing which does not suit our particular taste.

Concerto en Fa ♯. Pour Piano et Orchestre. Par Sigismond Stojowski. Op. 3.

[Stanley Lucas, Weber and Co.]

A glance at the pages shows at once that the music is of the "higher development"; but then the composer is a *virtuoso*, and, moreover, the work is dedicated to Antoine Rubinstein. Difficulties written for mere show, for the sake of astonishing the groundlings, must be condemned; but it should not be forgotten that players having perfect command of the keyboard cannot be expected to write as ordinary folk. The only question is, how far such difficulties are a means to an end? Of the Concerto under notice it is impossible to form a definite opinion, inasmuch as the orchestra is only represented by a second pianoforte part. The work opens with a mysterious theme given out without harmony by the orchestra—(was the composer thinking of a certain slow movement of Beethoven's in one of his quartets?)—it constitutes the principal theme of the movement, and is treated with great skill and variety. The second theme, in the orthodox relative major, which is evolved from it, forms an admirable contrast. The second movement, *Romanza*, is in D flat—*i.e.*, enharmonic change for C sharp. The opening *cantabile* theme, of Chopinesque character, has much charm; it is first given out by the orchestra. After a middle section, *più mosso*, of some power, a return is made, *vià* a short but showy *Cadenza*, to the opening theme, which is now presented in ornamented fashion. The closing movement is an *Allegro con fuoco*, full of storm and stress; except in the hands of a great pianist it would stand but a poor chance. It is to be hoped that Sigismond Stojowski will soon have an opportunity of presenting his work before an English audience.

Sonate (*No.* 2, *G dur*). Für Pianoforte und Violoncello. Von Algernon Ashton. Op. 75.

Cavatine. Für Violine. Von A. Ashton. Op. 61.

Immortellen. Drei Charakteristische Clavierstücke. Von A. Ashton. Op. 65. [N. Simrock.]

The opening movement of the Sonata for pianoforte and violoncello—an *Allegro moderato* in G major—is one of great, one might almost say sombre earnestness. The composer, while at work on it, must have been in serious mood. The opening theme, propounded by the violoncello, is of sad, enquiring tone; it is developed at some length, and leads to a second and characteristic theme in the orthodox dominant key. The first part closes with a quiet reminiscence of the first theme. The development section is not long; both themes are worked, and there is great variety of rhythm. The *Adagio* commences with a quaint and plaintive theme; the opening bars, indeed, have a *Volkslied* character, but the rest of the long drawn out phrase savours of art rather than nature. The theme in the relative major is of lighter character. The principal theme, on its return, is presented in new and more imposing dress. The *Finale* (*Allegro animato*) is extremely vigorous. The whole work is full of sound thought and clever workmanship; but to those who know Mr. Ashton's music these qualities will not come as a surprise. The composer's subjection to the school of

Schumann and Brahms is very evident, and it probably proves a bar to the full manifestation of his individuality. The Cavatine for violin is a short effective piece, remarkable for its quiet character; in seven pages there are only four *forte* bars. The pianoforte pieces are short, clear in form, and interesting to the player; the third is most to our liking.

The One Shilling Classical Album. Henselt.
Tarantelle. By W. Arthur Blakeley.
[J. & J. Hopkinson.]

Pianists have much to be thankful for: they possess a musical literature of never failing interest and of extraordinary variety. Among modern composers, Chopin naturally holds an exalted place, yet, whatever the passion of pianists for the Polish composer, Henselt is not neglected. Chopin may have surpassed him in depth of feeling, but scarcely in technical skill or grace of expression. Both can be enjoyed, and it is only when directly opposed to each other that poetry is felt to be the prevailing feature of Chopin's music and pianism that of Henselt's. The Album under notice contains no less than eight pieces, among which are the lively "Repos d'Amour," the ever delightful "Si oiseau j'étais," and the sparkling "Petite Valse." Players unaccustomed to Henselt's wide arpeggio chords and melodising with both hands would have been thankful for a little more help in the way of fingering.

The Tarantelle, by W. A. Blakeley, is a spirited little piece, but Saltarelle would surely have been a better title for it. The introduction of the principal key in the F major section takes away from its freshness when the first theme returns.

Mozart's Songs. [Novello, Ewer and Co.]

Some great composers of the past distinguished themselves in many branches of their art; others in only a few. In a comprehensive study of the art-work of any one composer it is possible, while pointing out the direction in which he displayed his greatest strength, to notice much that is of interest in works, relatively speaking, of inferior value. But for ordinary purposes only the highest summits are noted, and we speak of Mozart's great operas, Beethoven's immortal symphonies, and Schubert's divine songs. And for this reason, and also because musical literature is ever on the increase, it has come to pass that Mozart's songs, so full of tender pathos and delicate charm, do not receive their proper share of attention. In the album under notice we have, among other gems, "The Violet," which has justly been described as "the crown of all the songs"; the popular "To Chloe," with its smooth flowing melody (how, by the way, the cadence—p. 28, line 1—recalls Gluck!); the neat, melodious "The little Spinner," written at the close of 1787, that year so fruitful in great works; and "When evening falls," belonging also to the same year, an expressive song, which, in its delicate word-painting accompaniment, seems to prefigure Schubert.

Suite for Pianoforte. By Edward German.
[Edwin Ashdown.]

The old Gavotte form is frequently met with, but Suites are no longer written with *Allemandes*, *Courantes*, &c., and without change of key. Mr. German has, it is true, a *Bourrée*, but the other movements are in modern style, and, apparently, not even intended to be played in succession. The *Impromptu* opens with a quiet, plaintive phrase; the *Cantabile* on page 5 was evidently inspired by Schubert; the movement appears to us a trifle long. The *Valse-Caprice* is graceful; the opening on the dominant chord of minor thirteenth is curious. Of the remaining four movements, the crisp little *Bourrée* and the plaintive *Elegy* are the most attractive.

Kinderfest (Children's Frolics). By S. Jadassohn. Op. 112. [Leipzig: Carl Merseburger.]

These six "easy and instructive" duets for pianoforte are admirable little pieces. Within moderate compass, and with modest means, the composer has produced very attractive tone-pictures. They are all good, but our favourites are No. 2, "Ruhe am Bach" ("A rest by the rivulet"), and No. 3, "Ringelreihn" ("Ringa, ringa, rosie").

Original Compositions for the Organ. Nos. 183, 184, and 185. [Novello, Ewer and Co.]

The Postlude in C, which forms the contents of the first of these numbers, is the composition of Mr. Edward Cutler, Q.C., an eminent Chancery barrister, one of an enthusiastic and happily increasing number of amateurs who are endeavouring to prove that music in this country is not the sole prerogative of those who practise it for professional purposes. Its style generally is broad, cheerful, and diatonic, but the chromatic close is novel and almost startling. No. 184 is a Minuet in G by Hamilton Clarke, melodious, but stately and dignified, and therefore by no means unsuitable as a church voluntary. The last of the three is a more elaborate piece, consisting of a series of variations by John E. West on the ancient Easter Hymn "O Filii et Filiæ." The writing is masterly and extremely effective without being too difficult or pretentious.

The Burlington Music Books, Nos. 26 and 28.
[Robert Cocks and Co.]

To those gifted with a fine voice, or to those who have frequent opportunities of hearing vocal music, such collections as No. 26 may not appear of great interest, but to many they are the only means of becoming acquainted with the masterpieces of sacred song. No. 26 contains twelve pieces, including Spohr's "Blest are the departed" (transposed, probably for convenience, from the key of G flat to that of G major) and Mendelssohn's "But the Lord." There is one transcription of an instrumental movement—or, rather, of the opening—the *Adagio* from the "Hymn of Praise." No. 28 contains songs by Silcher, Gumbert, and Abt, and a not very satisfactory excerpt from Mendelssohn's G minor Concerto.

Romance en Ré and *Mélodie.* For Violin. By Johannes Wolff. [Robert Cocks and Co.]

The Romance opens with a smooth, soft melody, which, after a full cadence, is followed by a broad phrase in the key of the dominant; the progression from the chord on the dominant to that on the flattened submediant may offend rigid theorists, but it is decidedly effective. After a short middle section, the principal theme is resumed. The second piece is an excellent transcription of a graceful melody by G. Pfeiffer; the pianoforte accompaniment is light and pleasing.

Six Easy Pieces. For Violin and Pianoforte. By H. Grossheim. Op. 24. [Novello, Ewer and Co.]

These are very interesting little pieces. To make short and easy pieces attractive is a task of no little difficulty. The first number, "Allegretto," is bright, though not specially characteristic. But the innocent little "Melody" which follows has great charm. No. 3, "Song," is quiet and plaintive; the harmonies of the accompaniment are well selected, and the closing *Coda* bars with the minor chord on the dominant (the key of the piece is D minor) are quaint. No. 4, "A la Gavotte," is light and taking, though one or two of the bars of the accompaniment are somewhat out of keeping with the rest. No. 5, "Breaking up," is a lively movement; one can picture to one's self the happy, smiling faces of boys about to exchange a comfortless schoolroom for the cosy fireside at home.

Bagatelles for the Pianoforte. Op. 13. By Max Mayer.
[Novello, Ewer and Co.]

These are short pieces with titles after the manner of Schumann's Album. The influence of that composer may be traced here and there, but only in a general way. The music has both character and charm. It is impossible to notice in detail all the twelve numbers, which all contain something of interest, so we must pick out the gems. "Granny's Tale" is a bright little piece, and not lacking in humour; "Poor Cinderella" is full of quaint melancholy; and "Cuckoo" is both real and ideal.

Elégie et Rondo. For Violin. By Emile Sauret. Op. 48.
[Novello, Ewer and Co.]

The Elégie opens with a quiet, plaintive phrase in the key of E minor, which is developed at some length. The middle modulating section, though for the most part

soft, is in excellent contrast. After an *animato*, a long drawn-out phrase leads back to the principal key and principal theme. The piece finishes *pianissimo* in E major. The Rondo is in the key of A minor, and the leading theme lacks neither grace nor spirit, while the whole of the movement is both clever and brilliant. It is scarcely necessary to say that the solo writing is effective, for everyone knows that M. Sauret is master of his instrument.

Five Miniatures. By S. B. Schlesinger. Op. 18. [Novello, Ewer and Co.]

This is a collection of short graceful pieces. "Pleasant Dreams" is both flowing and melodious; an agreeable change comes o'er the spirit of the dreams with the short *Allegretto* section, which effectively breaks the undulating accompaniment to the principal theme. "Good Morning" is a cheery little piece, somewhat *à la* Schumann. A "Melody" is of charming simplicity. "Meditation" again recalls Schumann, but the music is most expressive. "Flirtation" is light and lively.

FOREIGN NOTES.

The Wagner cycle at Munich has been a great success, both artistically and financially. The performances have been witnessed by crowded and most enthusiastic audiences, amongst whom great numbers of Frenchmen and Italians were conspicuous, while the English and Americans were also, as a matter of course, present in their hundreds. If the performances were not in every respect equal to those at Bayreuth—none at an ordinary theatre ever can be—several, notably those of "Tristan" and "Siegfried," were nearly perfect. Frau Rosa Sucher—greatest of *Isoldes*—Fräulein Malten, Fräulein Ternina, Herren Vogl, Alvary, Lieban, Gura, and Scheidemantel seem to have excelled above the rest of the artists, whereas some veteran members of the Munich Opera were hardly equal to the parts entrusted to them. Next year there will be another cycle, during which all those works of the Meister are to be performed which will not be given at Bayreuth, so that visitors to Bavaria will have an opportunity of hearing the whole of the dramas, from "Die Feen" to "Parsifal"! In view of the enormous success of this year's cycle, a Munich paper suggests that the time has now come for the erection of the magnificent German National Festival Theatre which the famous architect, Gottfried Semper, designed in 1865, at the request of King Ludwig II. This, which may be regarded as the realisation of Wagner's ideal theatre (the Bayreuth Festspielhaus being only a temporary structure), was to be built on a height (the "Gasteighöhen") on the banks of the river Isar, some distance away from the town, and was to be devoted to model performances of the "Ring of the Nibelung." Unfortunately, the project had to be abandoned, whereupon the Bayreuth theatre was decided upon.

It is officially announced that the chorus and orchestra of the Munich Opera will be considerably increased, so that even more and better performances can be given in future than hitherto. Amongst the novelties for the new season will be Mascagni's "Rantzau," Brüll's "Check to the King," E. Humperdinck's "Hänsel and Gretel," Smetana's "Sold Bride," Verdi's "Falstaff," Cyrill Kistler's "Kunihild," and last, not least, the anxiously-awaited "Guntram," by that fiery young genius, Richard Strauss. This list of novelties is almost worthy of Covent Garden.

The Berlin Royal Opera will produce the first three of its novelties for the coming season on one and the same evening. They are Ignaz Brüll's "Gringoire"; a one-act opera, "Mara," by Ferdinand Hummel; and Mendelssohn's "First Walpurgis Night," which will then doubtless for the first time be performed on the stage. The splendid music of this finest of all cantatas will assuredly lose none of its effect through having to accompany and illustrate dramatic action. In any case, the experiment will be a very interesting one.

Verdi's "Falstaff" was given for the first time in German at Stuttgart, on the 10th ult., and had but a lukewarm reception. This is, perhaps, hardly to be wondered at, if we imagine to ourselves the effect of Verdi's brilliant music sung by German singers to a German translation of Boito's libretto.

The novelties for the next season of the Cologne Theatre will be Verdi's "Falstaff," Puccini's "Manon," Mascagni's "Rantzau," Umlauft's "Evanthia," Kaskel's "Hochzeitsmorgen," and Rubinstein's "Kinder der Haide." There will also be a complete Wagner cycle.

Major Max Maria von Weber, a grandson of the composer of "Der Freischütz," will shortly publish a history of that opera, for which he will use a considerable amount of hitherto unknown material.

Apropos of the twenty-fifth anniversary of the first performance of Wagner's "Meistersinger" (at Munich in 1868), Messrs. Schott, of Mayence, will shortly publish the autograph of the libretto in fac-simile. It will contain the dream song "Fern meiner Jugend gold'nen Tagen," which the master afterwards decided not to set to music.

Professor Rheinthaler has retired from the post of organist and director of the choir of Bremen Cathedral. His successor is Herr Eduard Nössler.

The Theater Unter den Linden, Berlin, opened its autumn season on August 30 with Sir Arthur Sullivan's opera "The Gondoliers," which was very successful.

Herr Generalmusikdirektor Ernst Schuch, of the Dresden Opera, celebrated, on the 9th ult., the twenty-fifth anniversary of his *début* as a conductor. Herr Schuch, who is one of the best conductors of the present day, has been mainly instrumental in making the Dresden Opera what it is—a model of its kind. The first work which he conducted, in 1868, at Breslau, was a musical farce having the absurd title of "1733 Thaler 22½ Silbergroschen"; for his "jubilee" performance he selected Beethoven's "Fidelio."

Eugen d'Albert has completed a new choral work entitled "Der Mensch und das Leben" ("Man and Life"). The text is by Otto Ludwig.

The Berlin Philharmonic Choir (Conductor, Herr Siegfried Ochs) will, on the 16th inst., give its third performance of E. Tinel's Oratorio "St. Franciscus," which seems to be steadily growing in the estimation of German music-lovers and critics.

Sir Arthur Sullivan's opera "The Mikado" was some time since played for the hundredth time at the Theater am Gärtnerplatz in Munich—an exceptional run for a town like Munich!

The Hamburg Stadt-Theater will, during next season, produce, *inter alia*, Verdi's "Falstaff," Franchetti's "Christoforo Colombo," Smetana's "Sold Bride," Smareglia's "Cornelius Schutt," Mozart's "La finta giardiniera," and "Francesca da Rimini" by Hermann Goetz.

From the prospectus issued by the "Internationale Schule für Musik" in Berlin we see that pianoforte lessons are given there on the much discussed Jankó keyboard as well as on the old one, which has so far sufficed for the interpretation of even the most difficult compositions.

Cyrill Kistler's music-drama "Kunihild" has been accepted for performance at the Augsburg and Halle Theatres. When it was lately given at the Würzburg Festspiele, a local paper denounced it in the strongest terms, because it contained what the irate scribe considered an insult to the clergy, or rather to the society of monks. At one local church the opera is said to have even been condemned from the pulpit. In spite of these capital gratis advertisements the Festspiele were an utter financial failure, the unfortunate guarantors having to pay as much as from 60 to 70 per cent. of their subscriptions to the guarantee fund.

Dr. Hans von Bülow is not yet sufficiently recovered from his illness to justify the hope that he may be able to conduct all the Concerts of the Berlin Philharmonic Society next season. In consequence Herren Felix Mottl and Hermann Levi have been engaged as conductors of the first four Concerts.

The Berlin Joachim Quartet will, in November next, give concerts in Belgium and Holland, and, at Easter next year, in Paris. Dr. Joachim and Eugen d'Albert (a decidedly strong "combination") will tour through Germany towards the end of this year.

Frau Amalie Joachim, the famous German Lieder singer, has opened a school of singing at Munich.

Eugen d'Albert's two-act opera "Der Rubin" will be definitely produced at the Carlsruhe Hof-Theater during the first week in October. Herr Felix Mottl will conduct it.

It is reported that the famous old Gewandhaus at Leipzig, in which J. A. Hiller, Mendelssohn, Schumann, Ferdinand Hiller, Gade, Rietz, Reinecke, and others have conducted countless concerts, will be turned into a commercial exhibition room, after having been for over a century devoted to music.

Professor C. Halir, of Weimar, one of the most distinguished German violinists, has just completed a Violin Concerto which he will play in public next month. He will shortly give two Concerts at Leipzig, at which he will play no less than six Concertos. Beethoven, Brahms, Paganini, Spohr, Tschaikowsky, and Lalo are the composers selected by him.

Anton Rubinstein, who has been staying in Italy tending his sick son, has just delivered the full score of his sacred opera "Christus" to his Leipzig publisher.

The Choral Society "Frohsinn," in St. Gallen, whose choir is one of the finest in Switzerland, will shortly celebrate the sixtieth anniversary of its foundation. The principal work to be performed at the Festival which will be held in connection with the event will be G. Vierling's secular Oratorio "The Rape of the Sabines."

Paul Umlauft's Prize Opera "Evanthia" was performed for the first time at the Dresden Court Theatre on August 22, and seems to have met with great success.

The Imperial Court Opera, Vienna, will, during the coming season, add the following works to its *répertoire*—viz., Tasca's "A santa Lucia," with Signor Stagno and Signora Bellincioni in the principal characters; Leoncavallo's "Pagliacci"; Heuberger's "Miriam," or "The May Festival"; Smetana's "The Kiss"; and Smareglia's "Cornelius Schutt." There will also be the almost inevitable Wagner Cycle, "with excellent casts," as the official announcement states—and with the usual cuts, we suppose, for Vienna does not enjoy Wagner's works in their entirety. It is stated that "a special feature will be made of Marschner's masterworks," which means no doubt that three or four of the best of this composer's fourteen operas will be given, presumably "Hans Heiling," "Der Vampir," and "Der Templer und die Jüdin." A new ballet by Baron Erlanger, bearing the charming title of "The Devil in the ladies' school," will also be given, as well as a similar work, "The five senses," by J. Hellmesberger.

A German music publisher offered a prize lately for the best male-voice quartet, and now the judges in the competition are enjoying the rare and precious privilege of wading through no less than three thousand "new and original" compositions.

A certain Herr C. Hagel, director of the Conservatoire of Music at Bamberg, has written a new "Heroic" Symphony, which was recently performed with success at the Sondershausen Loh Concerts. We suppose there is not much fear of this composition superseding another work with the same title, as has now and then been the case with operas—*e.g.*, Gounod's "Romeo et Juliette" and "Faust," which have driven Bellini's and Spohr's operas of the same names completely out of the field.

A grand international Song Tournament will shortly take place at Düsseldorf, to which over 400 German, Belgian, and Dutch Choral Societies have been invited, many of which have already signified their acceptance of the invitation. A grand choral work, "The Triumph of Liberty," has been composed specially for the occasion by Herr Willemsen, a local celebrity, and will be produced by some of the Düsseldorf choirs in the splendid Tonhalle of the charming "Gartenstadt" on the Rhine.

The Union of North German Liedertafeln (male-voice choirs) some time ago offered a prize for the best musical setting of its motto: "Haltet Frau Musika in Ehren" The judges in the competition, Professors Kretzschmar in Leipzig, Josef Rheinberger in Munich, and Edwin Schulz in Tempelhof, selected two compositions as being worthy of the prize; but at a meeting of the choirs it was decided to refuse both, because it was argued that the music to such a motto should be short, striking, and easy, qualities which the pieces recommended by these gentlemen were considered to lack. During the meeting another simpler setting by Herr Ehrhard, of Wernigerode, was submitted. This met with general approval and was immediately accepted by all the choirs. We wonder how the judges took the snub?

Herr Arthur Nikisch, late Conductor of the Boston Symphony orchestra, has entered upon his duties as first conductor of the Buda Pesth Royal Opera. He is preparing Smetana's "Sold Bride" for his first novelty.

Madame Essipoff-Leschetizki will shortly leave Vienna for St. Petersburg, where she has accepted a post of pianoforte teacher at the Conservatoire of Music.

The monument erected to Liszt at Oedenburg, Hungary, was unveiled on the 3rd ult., with solemn ceremony. It consists of a large bronze bust of the deceased master, and is the work of Professor Victor Tilger. A new "Liszt March," specially composed for the occasion by Count Geza Zichy, was performed during the unveiling, and speeches in German and Hungarian, a Festival Concert and Banquet were included in the programme of the day's festivities. It was at Raiding, a village near Oedenburg, that Liszt was born, and at the age of nine he gave his first public concert at Oedenburg. In later years he frequently visited the town, never without giving a concert in aid of some charity.

It is stated that Herr J. N. Fuchs, one of the Conductors at the Vienna Imperial Opera, will be appointed Principal of the Conservatoire of Music in the Kaiserstadt, in place of Herr Joseph Hellmesberger, who will retire both from this post and from that of first Conductor at the Opera. Dr. Hans Richter, at present second Conductor, will become first, and a namesake of his, Herr Pius Richter, second "Hofkapellmeister."

Señor Felipe Pedrell, the author of two operas, "The last Abencerage" and "Quasimodo," and a symphonic poem, "Los Cantos de la Montagna," has completed a new music-drama which is likely to become epoch-making in the history of Spanish music, because it is an attempt to create a truly national Spanish art-work. It is called "Los Pirineos" and deals with the legends and history of the Pyrenees. The author of the libretto is Dr. Victor Balaguer, a poet of considerable note in his own country, and, like the composer, an enthusiast in the cause of a Spanish national art. In a pamphlet, "Por nuestra musica," which Señor Pedrell published last year, he declared himself a staunch champion of Richard Wagner whose "Ring of the Nibelung" has no doubt served him as a model for his trilogy, for such, it seems, "The Pyrenees" will be. By making liberal use of ancient Moorish and Spanish melodies, of which he has made a special study, he hopes to impart to his music the necessary national colour. Whether these melodies can be successfully pressed into the service of a composer who will, in other respects, follow Wagner's methods as perfected in his third style, remains to be proved. So does the important question whether the Spaniards will take kindly to their new "National music-drama."

Moszkowski's "Boabdil" met with an enthusiastic reception at the German Theatre, Prague.

The Royal Bohemian National Theatre, Prague, gave last month a cycle of Smetana's operas. There were eight in all—viz., "The Branderburgers in Bohemia," "The Sold Bride," "Dalibor," "Libussa," "Two Widows," "The Kiss," "The Secret," and "The Devil's Wall." These performances were followed by a grand Concert of Smetana's compositions, the programme of which included the String Quartet "Aus meinem Leben," the Cantata "Das böhmische Lied," and the cycle of Symphonic poems for orchestra, "Mein Vaterland," consisting of six pieces called respectively "Vysehrad," "Vltava," "Sárka," "Aus Böhmen's Fluren und Hainen," "Tábor," and "Blanik." Little did the unfortunate, modest composer of all these works dream that after his death such honour would be paid to his genius.

The impresario of the Madrid Theatre Royal having been anxious to engage the tenor, Signor Tamagno, for his next opera season, that gentleman was asked for his terms; they were as follows: 1. 2,000 francs for travelling expenses; 2. 6,000 francs in gold for each appearance, to be paid in advance, three hours before the commencement of the performance; 3. To sing only in Verdi's "Otello," Meyerbeer's "Prophet," and Verdi's "Forza del destino," and on no account in "William Tell," because the people of Madrid know him already in that part; 4. Signor Tamagno to be received by the Queen Regent and His Majesty the young King Alfonso! He was *not* engaged.

More prodigies! A little girl pianist of eight, Berthe Balthasar, has been playing at several concerts at Spa, Belgium. That she created the usual "enthusiasm" goes without saying. At Berlin a boy of nine, Arthur Argiewicz, from Warsaw, has been performing such trifles as Mendelssohn's Violin Concerto, Wieniawski's "Legende," and Bach's Chaconne! Prodigious!

The concerts given by Señor Sarasate in his native town of Pampeluna for the benefit of its poor realised the respectable sum of 10,000 francs.

Signora Gemma Bellincioni and her husband, Signor Roberto Stagno, have commissioned Signor Nicola Massa to write an opera, "Eros," specially for them, which they will produce at the Pagliacci Theatre, Florence.

Signor Verga, the Italian novelist on whose tale, "Cavalleria Rusticana," Mascagni's work of the same title is founded, has got over his objection to being set to music. No doubt the 200,000 lire paid to him in royalties since he won the action against Mascagni's publisher has something to do with this result. At present he is said to be engaged on three new librettos at once!

A new comic opera, "Clara di Belleville," by Signor Barbabietolo, was recently performed at Catania with great success.

Rubinstein's opera "Die Maccabäer" will be produced shortly at Milan, Rome, and Turin, under the personal direction of the great pianist.

At Trieste a new illustrated musical paper, *Rivista musicale illustrata*, has made its appearance.

Professor Ed. Caudella, director of the Conservatoire of Music, Jassy, Roumania, has just finished a new three-act opera. It is his sixth work of the kind, and the title is "Petro Koresho."

The visit of the Russian fleet to Toulon will be the means of making the Parisians and Frenchmen generally somewhat better acquainted with Russian music than is at present the case. At the Grand Opéra works by Glinka, Rubinstein, and Tschaikowsky will be performed, though not a complete opera of either of these masters. M. Carvalho, the director of the Opéra Comique, is pushing forward the rehearsals of César Cui's "Flibustier" with feverish activity, so as to have the work ready for performance by the time the Russian guests arrive in Paris. Finally, the Rouen Theatre is preparing Rubinstein's "Nero."

M. Véronge de la Nux, the composer of an opera, "Zaïre," which has been performed at the Paris Grand Opéra, is about to complete a trilogy entitled "Les Labdacides," the three portions of which are respectively called "Œdipe roi," "Œdipe à Colone," and "Antigone." The libretto, by the composer, is written in prose.

M. Saint-Saëns has undertaken to complete an opera, "Brunehaut," which was left in an unfinished state by the late M. Guiraud.

M. Colonne has been engaged to conduct a series of Orchestral Concerts in Russia, as well as some performances of Massenet's "Werther" and Reyer's "Sigurd."

Wagner's "Flying Dutchman," M. Saint-Saëns's "Phryné," and a comic opera, as yet unnamed, by M. Jacques Dalcroze, will be the novelties at the Geneva Theatre. The director, M. Dauphin, will also produce four new operettas.

M. Henri Maréchal's opera "Déïdamie" was produced at the Paris Grand Opéra on the 15th ult., but without any remarkable success. It appears to be a very creditable, musicianly work, but devoid of any striking features.

M. Paul Taffanel, one of the new Conductors at the Paris Grand Opéra, was sent to Munich last month to be present at the Wagner Cycle. He was instructed to pay particular attention to the performances of "Tristan," which, it seems, will be the next work of Wagner to be produced at the Opéra. Thus the "Wagner Eclipse" predicted by one of our weekly contemporaries goes merrily on! During M. Taffanel's absence things have not gone altogether smoothly at the Opéra. M. Paul Viardot, the third Conductor, having been asked to conduct the "Walküre," that young gentleman proceeded forthwith to stop the performance several times during the first act because he "could not follow the singers"! The audience naturally resented this way of interpreting Wagner, and expressed as much in unmistakable terms, whereupon it was considered wise to entrust the *bâton* for the remaining two acts to the experienced hands of M. Edouard Mangin, the principal *chef de chant*. M. Viardot's excuses are a bad ear-ache and insufficient time for rehearsals. During his convalescence M. Viardot might improve the shining hour by perusing "Wagner on Conducting."

August Enna, the composer of the successful opera "The Witch," which enjoyed the distinction of being prohibited in Russia, has completed a new three-act opera, "Cleopatra," the book of which is founded on Mr. Rider Haggard's tale. Messrs. Breitkopf and Härtel are the publishers of the new work, and from a communication which they have been sending to our German musical contemporaries it appears that a Danish publisher has forestalled them in issuing a vocal score of this same "Cleopatra," which is, however, declared to be spurious, and to have been produced without the knowledge of the composer. It is supposed to have been concocted from an early pianoforte sketch score, but how this got into the hands of the publisher in question we are left to conjecture. The sale of this spurious edition has been prohibited in Germany.

A monument to Niels W. Gade has just been completed in Copenhagen and will shortly be erected in the Church at which the deceased master was Organist for thirty-two years. Besides a portrait medallion, wreaths, and the usual biographical data, it bears a poetic inscription which, translated, reads somewhat as follows: "Out of tones he built a Jacob's ladder—from the darkness of this Earth to the realm of Light—in them his dream received life, his thoughts wings—and through them his fame resounds."

The famous "Tivoli" at Copenhagen, one of the largest places of amusement on the Continent, has just celebrated the fiftieth anniversary of its foundation. It is one of the sights of the town, and has received within its vast halls all the most renowned artists who have visited the Danish capital. It was here that the composer Hans Christian Lumbye, "the Scandinavian Strauss," produced the many dances, marches, &c., which made his name known throughout the whole of Europe.

Frau Materna, the famous Wagner singer, the original *Brünnhilde* in "Siegfried" and "Götterdämmerung," and *Kundry* in "Parsifal," is going to America to sing at a number of Concerts. Her first appearance will be at the New York Philharmonic Society.

A great festive gathering took place last month at the old University town of Upsala, in Sweden, to celebrate the 300th anniversary of the great religious revolt in the sixteenth century which resulted in the establishment of the Protestant faith in Sweden. The musical arrangements included a performance of a Jubilee Cantata, for soli, chorus, and orchestra, composed for the occasion by Mr. Ivar Hedenblad, the Musical Director of the University; and also a vocal Concert, given by the Upsala Students' Chorus, one of the finest male choirs in Europe.

Mr. Christian Danning, a young Danish musician who has studied at the Leipzig Conservatoire, has written a symphony entitled "Dante," which was recently performed in Germany with success.

The Landgrave of Hesse-Cassel, who has been travelling in Norway, went, on the 4th ult., expressly to Bergen in order to pay a visit to Edvard Grieg and his talented wife, who have, during the summer months, been residing at their villa, "Troldhang," near Bergen.

CORRESPONDENCE.

THE WRONG BAR IN BEETHOVEN'S SEVENTH SYMPHONY.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Allow me to assure Mr. Silas that I have no desire to deprive him of the slightest honour or glory in connection with his discovery. That I discovered it twelve years ago is perfectly true, but when I mentioned the fact I was met with the same rejoinder which so vexes the present discoverer—namely, that it was well-known already.

Sir George Grove, I believe, claims freedom from all errors for Beethoven's published works, but were all existing editions compared I am sure more discrepancies could be

found (printers' errors mostly) than would fill one volume of the "Dictionary of Music and Musicians."

Perhaps the proposed *fac-simile* reproductions of Beethoven's MSS. will throw light on some of the discrepancies alluded to in my last letter, but here is another, of which I have vainly sought an explanation. Towards the end of the Ninth Symphony, in the 6-4 movement, if anyone will take the trouble to compare the first edition with any later one he will find that the second bassoon and double bassoon had not originally the extravagantly difficult quaver runs along with the violoncellos and basses, nor had the second flute anything like its present part. Whether rightly or wrongly I know not, but they were much easier at first. *Who altered them?*—Faithfully yours,

F. Corder.

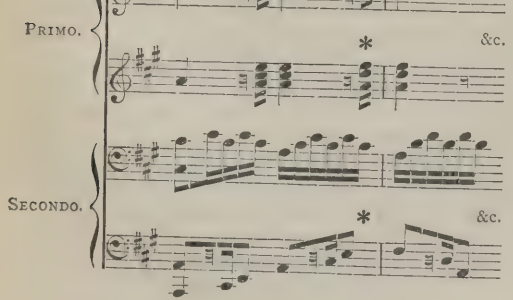
TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I am exceedingly interested in the subject raised by Mr. Silas *re* Beethoven's Seventh Symphony. I remember, when a student, conducting a local orchestra at a rehearsal of this work, and wondering at the undoubted discord produced by playing the bar in question according to the score and parts, and commented upon it to some of the players.

One feels that one is "treading upon sacred ground" when playing the music of Beethoven, and I am sure that this feeling of awe is the cause why acknowledged great professors of the art have been willing to accept as correct, and no doubt explain satisfactorily to themselves, a passage which from no modern composer would they allow to go unchallenged. Whether such slavery to tradition is wise seems a question. When studying with the late Thomas Wingham I once mentioned this subject, and he said to me he thought that most likely it was a *mistake* by the *engraver*.

Mr. Silas is undoubtedly correct in inferring that the bar has generated grave doubts as to the composer *really* meaning it in the minds of the many musicians who have had the arranging of it from score for pianoforte, &c., as I have before me an old copy of an arrangement for pianoforte duet by W. Watts, published by Chappell & Co. In it I see that although the "Chord of D" is not omitted *entirely*, as by Hummel and Kalkbrenner, yet the suggestion that the bar in score must be a mistake evidently occurred to him, as the "A" chord is continued up to the last semiquaver of the bar.

It stands thus in this copy:—



I hope, Sir, that you will kindly allow this subject space as long as it is possible, so as to get several opinions, feeling sure that musicians must agree that any trouble is worth taking to get the most reasonably correct version of a bar from so monumental a work as Beethoven's Seventh Symphony.—Yours truly,

H. Wilcox Lawrance.

Heathlands, Lewisham Road.

MUSIC IN FRENCH CATHEDRALS AND CHURCHES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—An article on the above subject in The Musical Times for July has just been brought to my notice, in which comparisons are drawn between the music in French and English Cathedrals, very much to the disadvantage of the latter. The writer only mentions Reims and Cologne by name, but he distinctly draws his comparisons between "any one of our provincial Cathedrals and the provincial Cathedral of Reims." In passing, I would note that he purposely leaves out of the question "the well known choirs of the capitals of both countries, which enjoy exceptional advantages." This looks as if he knew very little of such choirs as those of York Minster or Durham, to say nothing of King's or Trinity College Chapels at Cambridge, which, though not in size, can certainly be compared very favourably in other respects with any church or cathedral choir in London.

But it is not of English Cathedral Services I wish to write. My object is to correct the impression conveyed by the article of your correspondent, W. E. D., that English Cathedral services are inferior to French. I do not know Reims, but I have lately, during a tour in France, heard services of one kind or another in the two Abbeys at Caen, and one church, St. Pierre; in the Cathedral of Bayeux, in the church (formerly a Cathedral) at Lisieux, in the Cathedrals of Rouen, Chartres (Funeral Service), and Tours, besides other smaller churches. The services were high mass, low mass, service for the dead performed by priests alone (at Bayeux), penitential service (at the Abbaye aux Dames, Caen), services of Psalms and of hymns alone; so there was no lack of variety from which to draw conclusions. Some of these were specially grand services during the month of May. It is not too much to say we did not hear a service, or even a portion of one, which could be called beautiful or interesting, or even tolerable from a musical point of view. We had high mass seven times, and possibly W. E. D. will not credit it, but there was not a note of harmony in any one of them. This is a state of things alone sufficient to put comparisons out of the question. At Tours the organ, whose tone was grand, was horribly out of tune, and this was the case in one or two other instances. The voices were egregiously out of tune times without number; on one occasion the solo performer, whoever he was, seemed unable ever to hit the right note. At Tours we followed an announcement in the newspaper that at the Church of St. Julien there would be music after vespers. This consisted of a fine baritone, a soprano, and a flautist giving two solos each. They would have been good, or at least fairly good, if the organist had been as equal to his work as those one commonly meets in English country parish churches; but he was not. At Bayeux and Chartres the voices were obviously unequal to singing right without assistance; they were therefore led and dominated by the strains—in unison, of course—of a contra-bass. W. E. D. speaks much of "hymns with endless variety of treatment," of music by Palestrina, Mozart, and Haydn, which he has heard at Reims. These appeared to be totally unknown elsewhere in my painful, but varied experience. Finally, let me emphasise my object in writing, which is to dispel any notion that in the ordinary run of provincial Cathedrals in France anything worthy of the name of music is to be heard.—Yours faithfully,

John Mason.

Windermere, September 10, 1893.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have just seen the letter of "H. A. W." in your issue for August, in which he expresses his doubts whether the plain-chant of Rouen, with its accompaniments, is in print. As far as the Mass is concerned, there was published by Fleury, of Rouen, in 1868, a set of "Messes pour les fêtes solennelles," which consists of the plain-chant in modern notation with organ accompaniment. The Masses are variously arranged for three or four voices, with the plain-chant in soprano or tenor. A note states that they were harmonised in 1847 by M. Ch. Vervoitte, the Chapelmaster of the Cathedral. Fleury also publishes the "Paroissien Romain, noté," of which the most recent edition is that of 1890. His address at Rouen is 23, Place de l'Hôtel-de-Ville. While I am writing on the subject I may say that a comparison of the plain-chant books of various dioceses in France reveals considerable lack of uniformity in the

music. A Holy Week book (Paris, 1828) has music which I cannot find anywhere else, and in a Gradual (Metz, 1805) and a Vesperal (Avignon, 1819) the plain-chant is utterly different from that of Mechlin. The former has frequently not only time-signatures, but also sharps before many notes in the hymns.

Two years ago, in Rouen, at the Feast of the Assumption, I heard a very fine Credo, in the fifth mode, sung in unison by the whole congregation. It is quite unlike any given in the Mechlin edition, but the Digne Gradual (1855) has it, with, however, an intonation different to Dumont's. In the Municipal Library of Rouen there is said to be a MS. plain-chant book which is maintained to be pure, and I was told of a monastery in the neighbourhood where the Gregorian music is said to be uncorrupted.

A study of the various French Graduals and Vesperals leads me to conclude that each diocese went its own way in arranging the plain-chant. I read somewhere that a Commission had been appointed to decide on a single system. Many hymns seem to be peculiar to a particular locality, and one instinctively feels the influence of local popular tunes. In some this is quite undeniable, but the subject is too enormous to go into here.—Yours faithfully,

September 21, 1893. W. W.

DUKE ERNEST'S OPERA "SANTA CHIARA."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the last issue of your periodical (p. 534) I see a most astounding statement regarding "Santa Chiara" opera, by the Duke Ernest.

In his book "Aus meinem Leben und aus meiner Zeit," he states that his "opera was performed more than sixty times" in Paris.

Enclosed please find extract from the "Bibliothèque Musicale du Théâtre de l'Opéra," by Théodore de Lajarte, a copy of which you will find at the British Museum, from which *official document* it appears that "Santa Chiara" had only nine performances at the time.

DLIII.
Sainte Claire (Santa Chiara).
Opéra en 3 actes.
Musique de S. A. R. Ernest, duc de S. Cobourg-Gotha. Paroles de Mme. Birch-Pfeiffer. Traduites par G. Oppelt.
Représenté pour la 1re fois le lundi, 27 Sept., 1855.
A.—Partition d'orch. Trois cahiers in-fol., man.
B.—Partition vocale (souffleur). Quatre cahiers.
C.—Répétiteur de Ballet.
D.—Vingt-six rôles.
E.—Quatre-vingt-dix parties de chœurs.
F.—Conducteur d'orch—Trois cahiers.
G.—Cinquante parties d'orch.
9 représentations.

Respectfully yours,
Albert Zollinger.

Théâtre National de l'Opéra,
34, Rue Dauphine, Paris, September 12, 1893.

[We are not, of course, responsible for the late Duke's statements, and have no means of explaining the discrepancy between his account and M. Zollinger's. We feel inclined to believe, however, that the Duke referred to the *total* number of performances, in Paris *and elsewhere*, although the passage in the book reads as if sixty performances *in Paris* were meant.—Ed. *M. T.*]

A MUSICAL BLACKBIRD.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The Blackbird mentioned by your correspondent F. R. C. in his letter concerning the song of the Yellow-Hammer, must have been in the habit of frequenting some Cathedral close, or have escaped from the home of a Cathedral chorister, as his *Leitmotif* proves to be identical with the opening phrase of Thomas Attwood Walmisley's Anthem "Father of Heaven," save that the bird trilled a minor third and Walmisley uses the major.

Yours faithfully,
Henry Knight.

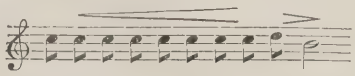
4, Umfreville Road, Harringay, N.,
September 13, 1893.

THE SONG OF THE YELLOW-HAMMER.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I see there has been a good deal of discussion on the song of the yellow-hammer.

Will you kindly insert the following, which I have found to be correct in Cornwall?—



This is quite correct as regards the notation, but the yellow-hammer has a tendency to sharpen slightly the D, and instead of B, a note a quarter-tone between B and B flat, thereby flattening the B. This is, of course, very unmusical.—Yours, &c.,

Cornwall, September 10, 1893. H. T. B.

P.S.—To render the proper effect of the bird the notes will have to be played in the uppermost octave of the pianoforte.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Blackpool.—Dr. Horton Allison's Concerto for pianoforte and orchestra, originally produced at the London Westminster Orchestral Society's Concert on December 9, 1891, received a favourable reception here on August 29, when it was performed at Mr. de Jong's Concert.

Bolton.—A Musical Service was held on the 18th ult. in the Wesleyan Chapel. Mr. A. E. Jones, the Organist, played a varied selection of organ music, Mr. G. W. Nelson contributed two violoncello solos, and Miss Marjorie Eaton's singing of "On mighty pens" was much admired.

Cape Town.—The Dean of Cape Town, on the 4th ult., presented Mr. Barrow-Dowling with a handsomely mounted *bâton* in recognition of his services as Organist and Choirmaster of the Cathedral.

Christchurch, New Zealand.—Mr. Wallace, on July 20 last, commenced a series of classical Chamber Concerts which promises to prove highly successful. Schumann's Pianoforte and Violin Sonata in D minor, Beethoven's Sonata "Pathétique," Tartini's "Devil's Trill" Sonata, and Haydn's "Emperor" Quartet were included in the first programme, which was excellently rendered. The following week, on July 27, Mr. Wallace introduced to a Christchurch audience, assembled in the Oddfellows' Hall, Mr. F. H. Cowen's cantata *St. John's Eve*, the melodious and graceful character of which greatly pleased. The soloists were Miss Bonnington, Mrs. Jennings, Mr. F. Woodhouse, and Mr. Day.

Dublin.—Sir Robert Stewart, on the 13th ult., received in the Examination Hall, Trinity College, a deputation of distinguished musicians from London to explain the objects of the Incorporated Society of Musicians. Mr. Chadfield stated that the Society now included 136 Doctors of Music, 53 Bachelors of Music, 33 Fellows, Members, and Associates of the Royal Academy, 32 Licentiates of the Royal Academy, 6 Professors of the Royal College, 95 Fellows of the College of Organists, 30 Licentiates of Trinity College, London, 10 Professors of the Guildhall School, 19 with degrees from foreign conservatoires, and 306 holding appointments as Organists. The approval of the scheme by Sir Robert Stewart will doubtless secure the co-operation of many Irish members.

Halesworth.—Through the liberality of Mrs. Warwick, of Halesworth, the organ in the Parish Church, built by Messrs. Norman Bros. and Beard in 1889, has now been completed. The instrument was opened on the 10th ult.

Hanley.—The fifth season of the Meakin Popular Concerts was opened on the 18th ult. in the Town Hall, before an audience of 3,000. Dr. C. S. Heap was heard in Mendelssohn's Pianoforte Concerto in D minor and in Weber's Concertstück (Op. 79), and Mr. F. Ward,

the leader of the orchestra, played the solo part in Hans Sitt's Concertstück for violin (Op. 46). The vocalists were Miss Margaret Hoare and Mr. Magrath, and the orchestral pieces were Dr. Mackenzie's Benedictus, four numbers from Mr. F. H. Cowen's Suite "The Language of Flowers," and the Overtures to *The Merry Wives of Windsor* and *William Tell*. The Concerts derive their name from their having been originally subsidised by the late Mr. George Meakin.

Hobart.—On the occasion of the jubilee of the Diocese of Tasmania a Festival Service was held in the Cathedral, which included a performance of Mendelssohn's "Come let us sing." The soloists were Mrs. Lovett, Miss Gill, and Mr. Dudley Allport. The accompaniments were played by Mr. Bradshaw Major, and Mr. Stanley Chipperfield conducted.

Keighley.—In connection with the Keighley Exhibition a Choral Contest was held on the 2nd ult., at which Mr. M. B. Foster, formerly Organist at the Foundling Hospital, acted as judge. The successful competitors were the Eastbrook Choir (Bradford), Wesley Place Wesleyan Choir (Ingrow), Saltaire Prize Choir, Leeds Blenheim Choir, Leeds Musical Union, and Halifax West End Glee Union. In his adjudication Mr. Foster said he felt unable to express the pleasure he had enjoyed in listening to such really fine singing.

Loughton.—A Festival Service was held, on the 6th ult., in the Parish Church, by the Epping Forest Church Choir Association. The music, which included a setting of the Canticles by Walter Clinch and Wesley's "Blessed be the God and Father," was well rendered, under the *bâton* of Mr. J. W. Ullyett, Mr. Henry Riding presiding at the organ.

Malvern.—Mr. Charles H. Moody's recent Organ Recitals in the Priory Church have been much appreciated. The programmes presented excellent selections from the best organ music.

Oxford.—The new three-manual organ built by Messrs. Nicholson, of Worcester, and erected in Wesley's Memorial Church at a cost of £850, was formally opened on August 31 by Mr. A. F. Kerry, who played a selection admirably calculated to display the beauties of the instrument. Vocal solos were contributed by Mrs. Kerry and Miss Liddell. During the following weeks Recitals on the instrument were also given by Mr. T. W. Dodds, Mr. A. Wiblin, Mr. Fountain Meen, and Mr. Arthur N. Price.

Pontypridd.—The monster Welsh Festival held here on the 4th ult., under the able conductorship of Mr. Dan Davies, proved very successful and was largely attended.

Sandown.—Mr. H. Wharton Wells played an attractive selection of organ music on the 13th ult. at St. John's Church. Vocal solos were contributed by Madame Kate Munns.

Shalesmoor.—The new organ erected in Ebenezer Chapel by Mr. A. Keates, of Sheffield, was formally opened on the 17th ult., by Mr. J. Vazson. On the following Tuesday Dr. Haydn Keeton gave a Recital, when the programme consisted of Mendelssohn's First Organ Sonata, Andante in B flat (Mailly), Prelude and Fugue in G major (Bach), Allegro in F minor (Guilmant), Allegro (Dubois), Fantaisie in E flat (Saint-Saëns), Andante in G minor (Silas), Solemn March in E flat (Smart). Miss Schofield sang "With verdure clad" and the choir rendered one of the choruses from Haydn's First Mass.

South Myms, Middlesex.—An Organ Recital was given on the 17th ult., in St. Giles's Church, by Mr. H. W. Stewardson. The programme included Handel's Fourth Organ Concerto and Bach's Toccata and Fugue in D minor.

Organ Appointments.—Mr. George F. Mountford, Organist and Choirmaster to the Parish Church, Glanmire, co. Cork, Ireland.—Mr. Harold Hewitt, to Christ Church, Sydenham.—Mr. W. Deane, to the Cathedral, Graham's Town, Cape Colony.

Choir Appointments.—Mr. W. H. Stevenson (Bass), to St. Peter's, Vere Street.—Mr. Charles Morgan (Principal Tenor), to All Saints' Church, Cheltenham.—Mr. E. Geere (Tenor), to St. Mary's, West Kensington.—Mr. Frank Pridmore, to St. Peter's, Vere Street.

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MR. W. CARTLEDGE-WHITE (Tenor) begs to announce his CHANGE OF ADDRESS to 7, Guildford Road, South Lambeth, S.W., where all communications respecting Concert, Opera, and Oratorio Engagements should be addressed.

MR. ROBERT GRICE (Baritone) is at liberty to accept ENGAGEMENTS for Oratorio, Concerts, Masonic and other Dinners, and is prepared to provide complete Concert party. For terms and vacant dates, address, 38, Tytherton Rd., Tufnell Park, N.

MR. ROBERT GRICE, having resigned his appointment at St. Paul's Cathedral, requests that all communications respecting engagements for Oratorio, Concerts, &c., be addressed to him at 38, Tytherton Road, Tufnell Park, N.

DURING THE LAST MONTH.

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DURING THE LAST MONTH—*continued.*

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Gounod's "Faust."—"Miss Hooton's voice was admirable in the part of *Siebel*. The delicious music was charmingly sung. For her rendering of 'The flower song' she received a splendid encore."—*Blackburn Weekly Express*, April 4, 1891.

"This reference to the vocalist leads us on to say that Miss Marie Hooton, Westmorland Scholar and Gold Medalist of the Royal Academy of Music, has been specially engaged, and whatever good opinions she succeeded in creating on her last visit, the manner in which she acquitted herself on Wednesday certainly afforded the highest satisfaction. If we give Miss Hooton the honour of first mention, it is not that we desire to depreciate the instrumental performers, but rather because of her uniform excellence, and the undoubted fact that to a large proportion of the audience her fine singing was one of the most attractive features of the evening. In Part I. Miss Hooton made her opening bow to the house in Mozart's song 'The Violet,' and her beautiful contralto voice, coupled with a distinct and pleasing articulation, at once made her a popular and acceptable vocalist. Her second effort, in the scena 'Ombra felice,' was even more impressive, and though rendered in a language not generally 'understanded of the people,' she sang with so much power and fervour—with a true artistic feeling, indeed, which displayed to advantage a voice full of richness and remarkable for its agreeable tone—that the audience were raised to the highest enthusiasm and an encore had to be conceded, whereupon the song 'Come to me' was substituted and rendered with much taste and vivacity. In the latter part of the programme Miss Hooton sang 'To Chloe' and Non so piu' ('Figaro'), and both were effective in the extreme. She combines with a pure voice, a pleasing and faithful interpretation of her theme, and the delight of the audience was in no sense a matter of surprise. In response to most cordial encores, 'She wandered down the mountain side' (Clay) and 'Annie Laurie' were given and proved equally successful, the popular verdict manifested by the hearty applause being thoroughly deserved."—*Grantham Journal*, November 21, 1891.

"The May Queen" (Glasgow).—"Mr. Branscombe is a tenor of admirable vocal quality and cultured style, who will assuredly make his mark in the profession. His singing in the Cantata, and also in a song by Blumenthal, Handel's 'Love sounds the alarm,' and Ascher's 'Alice, where art thou?' interpolated in response to an encore, was artistic and refined."—*Glasgow Citizen*, April 1, 1890.

"Mr. Edward Branscombe's rendering of 'An Evening Song,' by Blumenthal, was exceptionally good; a smooth, pure tenor voice, handled with great judgment and much tenderness and feeling."—*Society Times*, June 21, 1890.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1893.

CHARLES GOUNOD.

On a future occasion we propose to devote an article to the work of Gounod in the sphere of secular and sacred music. But with the news of his death fresh upon us, and in the consciousness that eternal silence has taken hold upon his gracious and enchanting muse, it is more fitting to defer criticism for the moment, and confine ourselves to the task of recording the leading features of his long and distinguished career.

Charles François Gounod was born in Paris on June 17, 1818, in a humble 'apartment' in the Rue de l'Eperon. His grandfather, who lived to the age of ninety, had been a "furbisher of the King's weapons"—an office which carried with it free quarters in the Louvre—and his father, an artist and engraver of considerable talent, had gained the second Prix de Rome in 1783. He married late in life, and died between 1825 and 1830. His wife was an excellent musician, and gave pianoforte lessons for many years. She was Gounod's first teacher, and being a woman of strong character and great piety exerted a powerful influence over her impressionable son. His bent for music manifested itself at an early age, but at the Lycée Saint-Louis, his head-master, M. Poirson, declared that he had "the bump of Latin and Greek," and would die a professor, until a practical test of his accomplishments convinced him that music, and music alone, was the lad's true vocation. Before leaving school, *le petit Charles* had studied harmony under Reicha. At the Conservatoire, which he entered at the age of sixteen, he was the pupil of Halévy for counterpoint and fugue and Lesueur for composition. On the latter's death, in 1837, Gounod was passed on to Paër. In the same year he ran second for the Prix de Rome, carrying off the first prize by twenty-five votes to two in 1839 with his cantata "Fernand." To these records of Gounod's pupilage may be added the fact that a movement of a symphony by him was performed at one of the Conservatoire Concerts in November, 1837, and that a year later an "Agnus Dei" by him was heard at a Concert given in memory of their master by the pupils of Lesueur.

On gaining the Prix de Rome Gounod started off at once for the Eternal City. Some musicians have chafed under the restriction of this obligatory residence. To Gounod, with his taste for classics and ecclesiasticism, it was an unmixed pleasure. He threw himself with the utmost ardour into the study of Palestrina's works, which he took for his model, and in 1841 a Mass, with orchestral accompaniment and solos for tenor and contralto, performed at the Church of San Luigi dei Francesi, gained for him the title of Honorary Organist for life at that church. During this period he composed some of his most beautiful songs, notably "Le Soir" and "Le Vallon," and made the acquaintance of Mendelssohn's sister Fanny, in whose letters may be found a most charming picture of the impulsive young Frenchman, full of talent and of charm, enjoying life to the utmost, and always ready to break out into dithyrambics at the slightest provocation. After three years at Rome, Gounod spent nine months in Vienna studying Bach and "living on counterpoint," as he afterwards described it. On All Souls' Day, 1842, a Requiem Mass of his was performed in the Church of St. Charles. It is worthy of mention that two of the themes in this work re-appear in his later compositions, the *Sedisti lassus*—of which Mendelssohn said that it might have been signed by Cherubini—in the "Mors et Vita" and the theme of the "Dies iræ" as *Marguerite's* final appeal to divine pity. Fanny Hensel had given Gounod a letter to her brother at Leipzig, where he was most cordially received by the composer of the "Elijah," and also met Robert Schumann. He also paid a visit to the Hensels in Berlin, of which a most interesting record will be found in Fanny Hensel's letters. In particular she mentions his interest in oratorio music, and his intention to treat the exploit of "Judith" in a work of this form. On his return to Paris the desire to retire from the world, which had already laid powerful hold upon him at Rome, returned with redoubled force. He became Organist to the Church of the Missions Etrangères, studied theology at the School of the Carmelites, and led a life of such cloistral seclusion that he was known as the Abbé Gounod, and his admission to the priesthood was actually—though incorrectly—announced in the press in February, 1846. Happily for art, his mother, though a most devout woman, realised that his ardent and emotional nature rendered him unfit for a life of renunciation, and exerted all her influence in dissuading him from entering the Church. The period of doubt and hesitation extended over several years, until his fate was settled by a chance introduction to Madame Viardot-Garcia. This great artist recognised his talent at once, and persuaded him to accompany her on a tour to England in the winter of 1850-1851. Here it was that Gounod first met with unequivocal encouragement in the press. For at one of Mr. Hullah's Concerts, held in St. Martin's Hall, in January, 1851, selections from his "Messe Solennelle" and a secular Scena for bass were performed to the satisfaction of a critical audience, and elicited a glowing eulogium from the *Athenæum* of the following 18th. In this notice the young composer was hailed as a master, and confident predictions were uttered as to his career. The authorship has been assigned, on good authority, to M. Viardot, though, no doubt, Henry Chorley, already musical critic of the *Athenæum*, was responsible for the form in which the notice appeared. It passed unnoticed in England, but it created a great stir in France, where—no doubt through the good services of the Viardots—it was widely disseminated through the press, and stimulated curiosity as to his forthcoming *début* as an operatic composer. For Madame Viardot's confidence in her new *protégé's* genius was such that, in renewing her engagement at the Opera, she expressly stipulated for the production, within a

certain time, of a work from Gounod's pen. That work was "Sapho," a three-act opera to a poem by Emile Augier, which was duly produced, with Madame Viardot as the heroine, on March 16, 1851. "Sapho" contains some beautiful music, notably the Goatherd's song and the final stanzas sung by the heroine, but it only achieved a *succès d'estime*. In the following year, in which he wrote the excellent incidental music to Ponsard's "Ulysse" at the Théâtre Français, he assumed the direction of the Orpheonic Society, for which he wrote numerous choruses, motets, and masses for male voices. Here, too, he produced works by Palestrina and Bach, and gained invaluable practical experience as a composer of concerted vocal music. In the same year he married Mdlle. Zimmermann, daughter of one of the professors at the Conservatoire. Gounod's next essay — at the Académie Impériale — was "La Nonne sanglante" (October 18, 1854), the libretto to which, based by Scribe on Lewis's novel "The Monk," had been refused in succession by Meyerbeer, Halévy, and Berlioz. And here it is worthy of note, as M. Pougin points out, that not one of the works destined by him in the first instance for the National Opera House proved a success. Neither "La Nonne" nor "La Reine de Saba" (February 29, 1862), "Polyeucte" (October 7, 1878) nor "Le Tribut de Zamora" (April 1, 1881), established themselves as part of the regular *répertoire*, while "Faust" and "Roméo et Juliette," so often and triumphantly performed on these boards, had been originally produced at the Théâtre Lyrique. It was at the last-named house that Gounod's "Médecin malgré lui" was also given for the first time on January 15, 1858; but, in spite of its irresistible gaiety, it failed to impress the public, and was not revived until 1886. Nor is the history of "Faust" creditable to the Parisian public. It was declined in the first instance at the National Opera House on the ground that it was not showy enough; and after being accepted at the Théâtre Lyrique, was shelved for a whole year because of the production of Dennery's drama on the same subject at the Porte St. Martin. And when finally, after a variety of vicissitudes, this enchanting work at last saw the light on March 19, 1859, neither press nor public were convinced. Carvalho believed in the work and kept "Faust" in the bills for four months, but the audiences were attracted more by the talent of his wife than the merit of the music. Then he failed, but the publisher, Choudens, who had invested his entire capital in purchasing the copyright for the modest sum of £400, carried the work, the composer, and the *prima donna* across the frontier, and after a triumphal progress in Germany, Belgium, Italy, and England, "Faust" returned to Paris in 1862, and was, at last, acclaimed as a masterpiece. It was produced for the first time at the Grand Opéra in 1869 with the new ballet Act, and attained its 500th representation on those boards on November 4, 1887. "Roméo et Juliette," produced at the Lyrique on April 27, 1867, was not given at the Grand Opéra till November, 1888. The dates of the productions of Gounod's other operas are as follows: "Philémon et Baucis," Théâtre Lyrique, February 18, 1860; "Mireille," Lyrique, March 19, 1864; "La Colombe," Baden-Baden, 1860; "Cinq Mars," Opéra Comique, April 5, 1877. The list of his dramatic works may be completed by the choruses and incidental music to Legouvé's "Les Deux Reines," Théâtre Ventadour, November 27, 1872; Barbier's "Jeanne d'Arc," Gaîté, November 8, 1873; and the music to the "Drames Sacrés," at the Vaudeville in March, 1893. He is known to have written, to Molière's original text, an opera, "Georges Dandin," the score of which is said to be in England, and to have partially completed the score of "Héloïse et Abélard." In the intervals of his operatic composition Gounod found time to write three Symphonies, two of which have been heard at the Crystal Palace; a short Oratorio, "Tobie"; a dozen Masses; a Stabat Mater; several choruses for male and mixed voices; pianoforte pieces; and an immense number of songs to French, Italian, and English words. At the time of the Franco-Prussian war he took up his residence in England, and lived amongst us till 1875. To this period belong his fine Cantata "Gallia," given at the Albert Hall in May, 1871; the music to "Les Deux Reines," "Jeanne d'Arc," and "Georges Dandin"; the orchestration of "Polyeucte," the whole of which he afterwards re-wrote from memory; and a number of songs and concerted pieces, many of which were specially written for the choir which he himself founded and conducted. The last decade of his life was almost entirely devoted to the composition of sacred music. "The Redemption," sketched as early as 1868, was produced with immense success under the composer's direction at the Birmingham Festival of 1882, and "Mors et Vita" at the gathering of 1885. Amongst his latest works mention must be made of a fourth "Messe Solennelle," a Mass in honour of Jeanne d'Arc, and the "Hymn of our Lady of France," a Te Deum, and a Requiem.

The foregoing bare catalogue gives some idea of the remarkable industry and versatility of the great master whose loss is deplored by the entire musical world. Alike in his gayest and his gravest moods he was an ideal representative of the charm, the elegance, and the stately grace of the best type of Frenchman. He was a very great melodist, with an unerring sense of beauty and symmetry, and his instinct for colour was so keen that with the minimum of means he never failed to produce the richest and most impressive effects. Lastly, to his rare accomplishments as a musician he added the fascinations of a most winning personality and the attractions of a highly cultivated intellect. He sang exquisitely, he was a brilliant conversationalist, a fine scholar, a most suggestive and witty writer, and a master of the art of irony and badinage. Gounod was not a genius of the inaccessible order. He found it hard to close his doors to any one, so great was his *bonhomie*. His optimism remained with him to the end. And although he had achieved his task on earth, and earned the rest into which he has entered, his loss has evoked the most genuine regret all over the civilized world in the hearts of scores of thousands whom he has cheered, delighted, and soothed by the magic of his muse.

SAVAGE MUSIC AND ITS LESSONS.

"Whatever is founded on such *Passions* and *Principles* of Action as are *common* to the whole *Race* of *Man*, will be most effectually investigated, as to its *Origin* and *Progress*, by viewing Man in his *savage* or *uncultivated* State. . . . It may be affirmed with Truth, that for Want of beginning our Inquiries at this early and neglected Period, and by viewing Man under his State of *Civilisation* only, many curious and interesting Questions have been left involved in Darkness which might have been clearly unfolded by a free and full Research into the Passions, Propensities, and Qualities of *savage* Man." The method of study here advocated is, at the present day, generally supposed to be an outcome of the Evolutionary or Darwinian movement, and weaker brethren have, indeed, been known to regard it with suspicion on that account; but the passage we have quoted was written no less than a hundred and thirty years ago, by the learned and ingenious Dr. Brown, Canon of Carlisle, and Chaplain to His Majesty. It occurs in his "History of the Rise and Progress of Poetry through its several species," which was published at Newcastle in 1764, and must certainly be regarded as a remarkable work for its period. Now, as a method recommended by antiquity so respectable, to say nothing of authority so orthodox, cannot fail of acceptance—even in quarters hitherto rendered hostile by reason of the misapprehension referred to—those who adopt it will do well to realise that it has limitations. A note of warning on this subject was sounded by Professor Max Müller in an article which appeared in the *Nineteenth Century* for January, 1885. Savages, he pointed out, are of two kinds—progressive and retrogressive; and as man obviously began as a "savage" of the former kind we must, in our studies of existing "primitive" races, carefully distinguish between those who have not yet risen to a higher state and those who have fallen from it. Such races, moreover, though "primitive" in one sense, are yet very, very old, and do not therefore represent the actual beginnings of humanity. We must, consequently, not expect too much from such enquiries. Heeding these precautions, however, the Study of Agriology—to give it the ugly modern name—may undoubtedly be pursued with profit, especially in the elucidation of historical problems, when evidence of a more direct sort is not to be obtained.

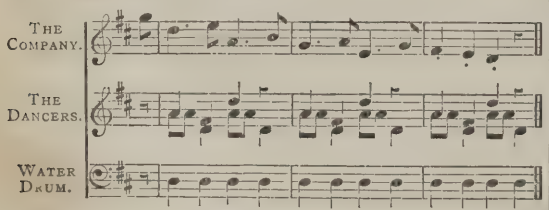
Unfortunately the materials available for a study of the music of savage or semi-savage races, though abundant, cannot always be relied upon for accuracy. If special training, to say nothing of the gift of a good ear, be needed for the task of transcribing in modern notation the music even of such highly civilised countries as Japan, India, or Arabia, which has long ago attained the position of an exact science, how indispensable are such qualifications for the collection of examples of folk-music among races who cannot yet be said to possess a scale, and with some of whom, indeed, melody is produced rather by accident than design? Yet a large proportion of our information on the subject is derived from books written by travellers who quite obviously did not possess this training, and some of whom supplemented ignorance by prejudice. Another difficulty has been found in the comparative inaccessibility of these records, due to the number of books in which they must needs be sought, and the consequent expenditure of time or money—or both—which this involves; for no one has yet been found to do for the music of the world what Mr. Herbert Spencer has done for its social life in that stupendous monument of patience and intelligent classification, "Descriptive Sociology." This, there is reason to hope, may come in the not-too-far-off future, since Carl Engel, who had in contemplation a work of the kind, left behind him a large collection of tunes which he had got together for the purpose. In the meantime let us give thanks for the boon of a recently published volume, "Primitive Music," by Mr. Wallaschek.*

On the subject of the origin and progress of music as inferred from the study of existing primitive races, a certain number of more or less scientific essays, articles, and lectures have been given to the world from time to time; but, so far as our knowledge extends, Mr. Wallaschek's book is the first attempt—in our language, at any rate—to deal with the problems involved either on a scale commensurate with their number, variety, and importance, or with anything like an adequate conception of their range and difficulty. It should, however, in justice be said that the existence of such a work has been made possible only within the present generation, and even had this been otherwise the equipment for its production would have been obstacle enough. Scientific men, as a rule, know little of music; musicians seldom trouble to acquire those scientific habits of thought without which such enquiries are productive but of words that darken counsel. Helmholtz, Gevaert, and Carl Engel belong to a class so poor in numbers that Mr. Wallaschek, as the latest accession to it, cannot but be welcome. He has laid musicians under a lasting obligation; for in this volume—an octavo of some 300 pages—practically the whole subject is placed within the reach of any ordinarily intelligent reader. Over five hundred works have been consulted, of which a list, occupying twenty-five pages, is given. They comprise travels, journals of learned societies, scientific books of all kinds, musical works and periodicals. The information extracted from these is classified under subject-headings, and forms a veritable storehouse of knowledge, none the less useful for being at times highly entertaining. It consists, naturally, in the main, of passages describing the music, musical instruments, dances, pantomimes, dramatic and other entertainments of savage and barbaric races in every part of the world. From this mass of material the author deduces theories and conclusions on various points of interest to the musician, the historian, and the psychologist, such as: the basis of our musical system, the physical and psychical influence of music, the nature of the most ancient succession of tones (*i.e.*, scale), the impulses to which are due the "origin" of music, the use of harmony, the nature of the musical gift, and so on, and so on. In the course of these enquiries Mr. Wallaschek necessarily discusses the views of Darwin, Herbert Spencer, Wallace, Weismann, Galton, and others, but does so with a tolerance and fairness quite remarkable considering that his own views often differ from theirs. In this respect the book deserves to be quoted as a model—there is nothing dogmatic, nothing assertive—only the evidence of patient investigation and thought, put forward with the modesty that distinguishes the real man of science in search of truth rather than victory or fame.

It is not to be expected that students of this fascinating volume will accept, without question, all Mr. Wallaschek's conclusions; neither indeed would such docility be an advantage. The various points with which he deals are practically new, even to the musical reader, none but specialists having hitherto given them the attention they deserve and may now—thanks to the publication of this volume—receive

* "Primitive Music: An Enquiry into the Origin and Development of Music, Songs, Instruments, Dances, and Pantomimes of Savage Races." By Richard Wallaschek. With musical examples. (Longmans, Green and Co.)

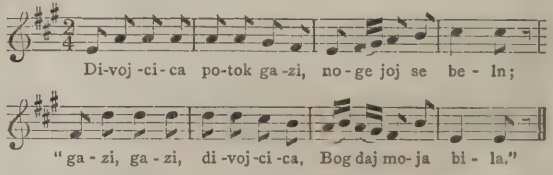
from all. By and by, no doubt, the note of controversy will sound, and we may then hope for a concentration of effort towards the accumulation of evidence and argument unknown to more peaceful times. Mr. Wallaschek has mapped out plenty of battlefields. Take, for instance, his interesting proposition that "very likely we should never have got regular scales if we had depended upon the ear and voice only. The first and unique cause to settle the type of a regular scale is the instrument. . . . We owe the scale not to nature (voice, ear, laws of sound, or animals), and not to science or artificial systems that were worked upon and thought out for centuries, but to the practical player and the qualities of his instrument"—a view which he supports at greater length than we have space for here. This alone should breed controversy enough to last a lifetime! Or take his statement that harmony is not "so new an invention as is commonly supposed, nor is it confined to European races." This "supposed modern invention," he tells us, "was in use among savage tribes in ancient times." Several examples of savage songs in harmony are given in musical notation, and our author then says: "It may still be objected that those savages who know harmony now may have acquired it in course of time (even without foreign influence), and may have been ignorant of it centuries ago. I think, however, I can take it for granted that there are still savage tribes whose culture has remained stationary ever since the stone age. If this is so it seems—to say the least—extremely improbable that such tribes (as Bushmen, Australians) should at the same time have made any progress in music alone." How far this view may be relied upon is, of course, an open question; but the fact that at the present day harmony is unused, and even disliked, by many Oriental nations high in the scale of civilization, while savages may be found who sing in thirds and sixths, is at least sufficiently remarkable. Still more so is the fact that among these primitive people even the germs of counterpoint may be traced. Witness the following, from Tongatabu:—



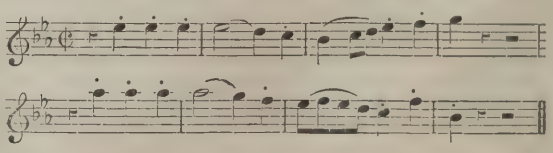
"The difference between people with and without harmonic music," says Mr. Wallaschek, "is *not a historical*, but *a racial one*. There is no doubt that our feeling for and comprehension of harmony have been developed by time, but so also has our feeling for melody. . . . I do not think that our ideas of the structure and formation of melody are completed before our ideas of harmony begin, but that both originate at the same time, and, going hand in hand in their respective development, mutually influence each other. . . . It is true that there are periods in the history of music when melody seems to have gone its own way, and when the whole of music seemed to develop into a melodic direction only; but this is the case with harmony and counterpoint as well." Mr. Wallaschek goes even a step farther, and suggests how harmony may have been, if not actually the parent, at any rate the foster-mother of melody. His remark on this subject is most ingenious: "The most primitive germ of harmony and counterpoint is the continuation of the keynote throughout the piece; the same method, but intended only instead of actually sung, gives the principle of tonality—the essence of melody. This shows their common origin." But waning space warns—otherwise we might have gone on quoting from this thought-stimulating book till we had destroyed the reader's wish to possess it; whereas our desire is rather to sharpen appetite than to satisfy. This, by the way, seems also to have been Mr. Wallaschek's aim in restricting the musical examples given in his book to so small a number as twenty-five—if not, we must express our regret that more have not been given. It remains but to add that Mr. Wallaschek, in preparing the English version of his work, has been assisted by Dr. H. R. Mill, Mr. R. H. Legge, Professor and Mrs. Sully, Mrs. Plimmer, and others, and that the existence of the work itself is due to a suggestion of Dr. Edward Westermarck. He has our thanks.

FOLK-SONGS IN SYMPHONIES.

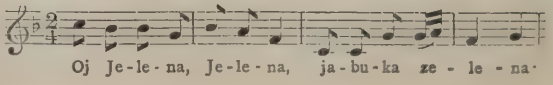
The last three numbers (40-42) of our excellent contemporary the *Allgemeine Musik-Zeitung* have contained an article by Dr. Heinrich Reimann which cannot fail to make some sensation in musical circles. It is *àpropos* of another article in the *Kroatische Rundschau*, which has annoyed certain "patriotic" gentlemen in Austria because it asserts that Haydn founded the melody of his National Hymn, "God preserve our Emperor," on a Croatian folk-song. The writer of this latter article is Professor Fr. S. Kuhac, the greatest living authority on Slavonic folk-songs, and the author of a splendid work (four volumes, each of about 400 pages) containing some 1,600 specimens of them. Dr. Reimann, who has studied this collection well, and speaks most highly of it, does not only *not* deny the accuracy of Professor Kuhac's statement, but springs a surprise on his readers by asserting that Papa Haydn has undoubtedly borrowed *extensively* from the all but inexhaustible fund of Croatian folk-tunes. He recalls the fact that Haydn lived for a great many years in the service of Prince Esterhazy, whose castle was situated at the southern end of the Neusiedler Lake, whence it is less than 100 English miles to the frontier of Croatia. We must refer our readers to Dr. Reimann's article for fuller particulars respecting Haydn's indebtedness to that country's tunes; its perusal will repay even those who are not acquainted with German, as numerous examples are quoted in music type, which explain themselves. We can only reproduce a few of the most striking cases. Here is No. 891 in Professor Kuhac's collection:—

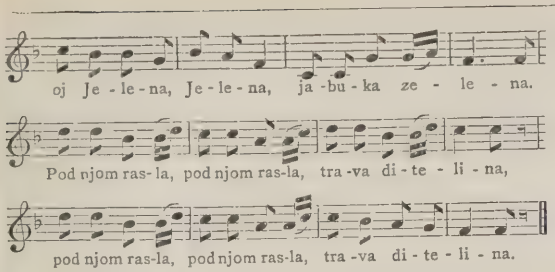


which has been used by Haydn in the *Finale* of his splendid E flat Symphony, where it stands thus—

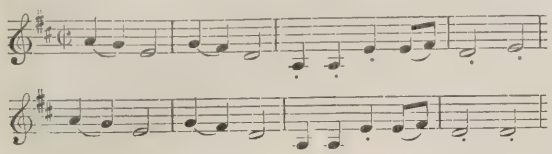


No. 905 in Kuhac is an interesting specimen—

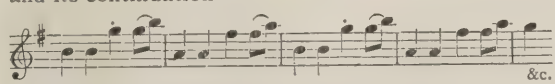



oj Je - le - na, Je - le - na, ja - bu - ka ze - le - na.
Pod njom ras - la, pod njom ras - la, tra - va di - te - li - na,
pod njom ras - la, pod njom ras - la, tra - va di - te - li - na.

which compare with the first subject of the *Finale* of the Symphony in D—

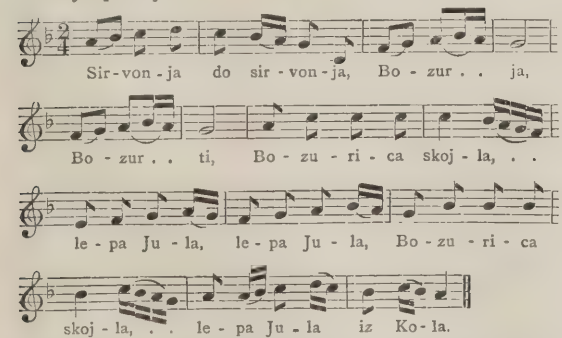


and its continuation—

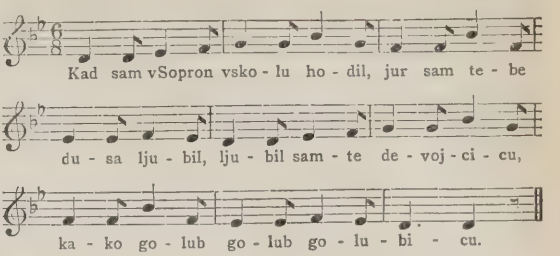


The next (Kuhac, No. 1,084), with its characteristic augmented second—

we find in the beautiful *Andante* with Variations of the same E flat Symphony for the *Finale* of which our first quotation is used. But surprising as these "revelations" are, what will be thought of Kuhac's assertion that Beethoven also borrowed a considerable portion of the subject-matter for his Pastoral Symphony and several other works from the same source. Dr. Reimann is somewhat sceptical when he comes to this part of his article, and quotes tunes which, *if* they were written before Beethoven, prove that the greatest of all composers did not *always* label borrowed material.* But were they? There's the rub, and the "further particulars" for which Dr. Reimann in his article asks Professor Kuhac will be anxiously awaited by all music-lovers. In the meantime, we will quote the two most striking specimens. Our readers will at once recognise them by their similarity to important subjects in the first and last movements of the Symphony:—



* As he did in two of the Rasoumowsky Quartets, where, it will be remembered, he distinctly calls the themes of the *Finales* "Thème Russe."



Here we must stop, while expressing a hope that our foremost Beethoven students will take the matter up.

Modern science has dowered us with a phrase which is in everybody's mouth—"The survival of the fittest." Very few of those who use it, however, appear to grasp its real meaning. Thus, for instance, quite recently a musical contemporary delivered itself in a "leader" as follows: "That the old folk-songs are dying out there is no doubt. But this is due to many causes. Life is not so simple as it was; our tastes have changed. . . . I asked a distinguished German musical writer, not long since, how folk-music fared in his country. His reply was that the airs of Millöcker and Sullivan were 'crushing the pretty flowers of the people's song.' . . . The same influences are at work in England. . . . In our enthusiasm for the quest of folk-songs we must remember that things are not good merely because they are old. Many of these songs deserve to be forgotten. . . . *The principle of the survival of the fittest may be trusted to keep the best alive.*" Now by the writer's own showing the "principle" cannot be "trusted" to do anything of the sort, since it is admitted that the "pretty flowers of the people's song" are being crushed. Altogether apart from this obvious mistake, however, the sentence we have italicised illustrates a far more insidious error. The phrase "survival of the fittest" does *not* mean, and was never intended to mean (necessarily), the survival of the "best," and is not used in this sense by scientific writers. It means *survival of those best able to survive under the prevailing (existing) conditions*, and therefore "fittest" for (*i.e.*, most in harmony with) them. In order that these "fittest" shall also be the "*best*"—in a more enduring sense—it is necessary that the prevailing conditions, or, to use the scientific term, the "environment," be favourable. This last condition is continually overlooked by writers, who speak of the "survival of the fittest" with a cheerful complacency born of the entirely erroneous notion that, in spite of conditions tending to the development and encouragement of evil, the eventual result is bound to be the survival of the worthiest. This, of course, favours a policy of *laissez faire* and encourages the notion that we are under no obligations to hinder noxious, or to foster healthy, growths. If these few remarks should hasten the happy despatch of a dangerous error we shall all have reason to be thankful.

But there are other sentences in the above quotation that call for remark. Says our contemporary, with profound wisdom, "In our enthusiasm for the quest of folk-songs we must remember that things are not good merely because they are old." Quite so; but—who ever said they were? That is not the point. Folk-lore—of which folk-song is a branch—is collected not alone for its own sake—because it is "good," as our contemporary would say—but for the

light it throws on history, ethnology, social customs, the progress of artistic taste, and so on. On this account many things, otherwise of little worth, may be, not indeed "good," but *interesting* and *valuable* because, and "merely because," they are old. Yet, says our contemporary, "Many of these songs deserve to be forgotten." Why? Is our knowledge of the past to be derived solely from its meritorious side? This would be "History" indeed! Is popular belief in the "wisdom of our ancestors" not great enough already that it should be magnified by suppressing all records of their folly? Besides, what right have we to assume that the taste of our own day will necessarily be that of posterity?—that what *we* think "bad" or "good" will be so regarded by *them?* Of course no one asks that all such songs should be sung; but to throw "cold water" on the efforts of those who collect them—often with great difficulty—always with exemplary patience—is nothing short of base ingratitude. Go to! our contemporary, Go to!

We have received with a great shock the news—we had almost written the musical news—that there are bogus Bards as well as bogus degree-holders of a less venerable kind. At first it seemed too awful to be true, and it was only very gradually that we learned to contemplate with something like equanimity the terrible state of things thus brought to light. The hideous revelation came about in this wise: Our September issue, it will be remembered, contained an article stating that Dr. Mackenzie was the first English composer on whom the title and privileges of a Welsh Bard had ever been conferred. This assertion was immediately disputed by several gentlemen of more or less distinction, who claimed that they too, at various times and places in Wales, had been invested with the ancient and honourable title. Awe-struck and appalled at the possible consequences of its error, The Musical Times, in its October issue, humbly recanted. Then stepped forth the formidable "Morien," dreaded of men, to break a lance (so to speak) in our favour. Thus he to the *Western Mail:* "Dr. Mackenzie was the first, either distinguished Scotchman or Englishman, to receive the distinction in one of the *genuine* ancient Gorsedds, where the ancient Druids were wont to assemble in their white robes in the olden time. Receiving the distinction on the Logan Stone, otherwise Ark Stone, at Pontypridd was regarded as of equal dignity to receiving the distinction within the sacred precinct of Côr Gawr (Stonehenge), or the Holy Circle of Bryn Gwyddon (Ab Rhi), Wiltshire. And it can be safely stated that Dr. Mackenzie was the very first, either Scotchman or Englishman, to receive the said distinction within a sacred sanctuary of the Ancient Bards of Britannia. All the other modern Gorsedds are vile imitations of this and other ancient ones, and all titles received at them are pinchbeck titles, but Dr. Mackenzie's is a genuine article, made sacred by the shrine and its ancient associations."

Few modern writers have shown more originality in the arrangement of English words than the peculiarly gifted musical critic of the *Pall Mall Gazette.* The death of M. Gounod brought forth a special memoir, written with special diction. The lucidity and majesty of the following is unsurpassable: "Looking more broadly at the general value of Gounod's work, one is constrained also to recognise an aërial and skipping fancy, and an imagination somewhat at a discount. His muse is unutterably feminine; in all the lighter elegancies it is accomplished beyond every feminine dream of the muse in the street." We are a little doubtful what the "dream of the muse in the street" may be, but farther on, in reference to Gounod's songs, we are told that "the wings of his muse just outlasted the span of their demands." This, of course, clearly explains the dress of the muse. She has not yet been seen in English streets. This too is interesting: "As a writer of religious music, he is almost—allowances for accomplishment being made—commonplace." It is a little startling to read that "The Redemption" is "a deplorable failure" and "'Mors et Vita,' though better, and though redeemed by such a number as 'Et absterget Deus,' is, for Gounod, quite an inferior composition"; but it is comforting to learn from a writer who knows so much that Gounod "has assuredly done work which, for sugar-sweetness and perfection of refinement, reaches the best level of this not quite best kind of achievement." What a future there ought to be for such a critic, and how glorious it would be to have a hand in shaping it!

What with the really artistic "incidental music" that so frequently accompanies and illustrates the higher dramatic ventures of the present day, and the equally artistic renunciation of unnecessary music that is being brought in at one or two theatres, the terribly old convention of "slow music" that used to be quite inevitable, not only in melodrama of the Adelphi type, but in refined comedy, seems likely to die a natural death—and not before its time. An excellent example of improvement is to be observed at the Comedy Theatre, where Mr. A. J. Caldicott is at present directing the music. A well-chosen programme of pieces sufficiently light to keep the audience in good spirits, yet not incongruous even with the more pathetic scenes of "Sowing the Wind," is played between the acts, as well as after the final fall of the curtain—rather an unnecessary tax on the time of the players, by the way. But during the progress of the scenes not a note is heard from the band. When Miss Emery gives Mr. Brandon Thomas the letter which brings about the climax of the magnificently-played third Act, old playgoers who are also musicians, and who are accustomed to have all the illusion suddenly dispersed by the vague meandering of a muted violin, perceive with wonder and gratitude that the orchestra is silent. The result is naturally an enormous augmentation of effect to sensitive persons; and the innovation may indeed be credited with some humble share in the enormous effect made by the actors, whose slightest touches may now be appreciated without interruption. Other houses, please copy.

Last month the United Kingdom gave birth to no less than three new musical monthlies. We doubt if any month has ever before been similarly honoured. *The Orchestral Association Gazette* is, as its name implies, the organ of the Society founded in June last for the protection of the best interests of orchestral musicians; *The Minim* is a Cardiff journal devoted to musical matters in general and those of Cardiff in particular; and *The Scottish Musical Monthly*, which hails from Glasgow, will naturally occupy itself with musical doings North of the Border. To all three we wish, not only success, but that their efforts for the propagation of musical knowledge and the improvement of public taste may be well and wisely directed.

We are glad to see that the street music nuisance, on which an important article appeared in our September issue, is now being very fully ventilated in

the columns of *The Times*. The correspondence was initiated, on the 23rd ult., by a long letter from Mr. H. Heathcote Statham. Next day Professor C. V. Stanford wrote, supporting Mr. Statham; and other writers have since added their protests. We shall return to the subject next month. Meanwhile, it is satisfactory to read that an "Association for the Better Regulation of Street Music and of Street Noises" is in course of formation.

FACTS, RUMOURS, AND REMARKS.

The annual Special Number of The Musical Times, to be issued on December 14, will this time be devoted to the Life and Work of George Frederic Handel, and will, therefore, necessarily be of special interest to Anglo-Saxon readers. The literary matter will be edited and partly written, as before, by Mr. Joseph Bennett. The illustrations will consist of portraits, views, *fac-similes* of manuscripts, &c.; and several hitherto unpublished letters will also be included.

It appears that even in musical Austria there are critics who nod occasionally. For instance, the gentleman who "does" the music for the Vienna *Deutsche Zeitung*, having occasion recently to state that a certain young—and, we suppose, pretty—soprano was studying the part of *Zerlina* in "Don Giovanni," added that Beethoven's (*sic*) music was well worthy of such honour. Another Viennese critic lately informed his readers that the opera "Cid" would shortly be performed at Prague, and that the composer, P. Corneille (!), was expected to be present at the first performance. This gentleman doubtless means well, but he is foggy. Pierre Corneille certainly wrote a "Cid," but it is not an opera, and—he died in 1684. Our friend no doubt meant to have written "Peter Cornelius," who has composed an opera—or, rather, music-drama—entitled "Der Cid." But even he can't visit Prague—at least, in the flesh—for he died in 1874. Who, then—? We give it up.

The Rev. Hugh Falconer, B.D., lecturing in Newcastle on Mozart, described music as "a modern instrument for the expression and discipline of the emotions." That instrument, according to the rev. gentleman, is somewhat neglected by the Newcastle folk, because, for several years past, no "purely orchestral band" has interpreted to them the works of the masters. If that be the case, Mr. Falconer has a call to upbraid, but he should not make absurd comparisons, as in the following sentence: "We have had to content ourselves with chamber music—perfect, doubtless, of its kind, yet a poor substitute for the sort of music that a fully equipped orchestra can render." The lecturer should have known that good chamber music is never poor, either as a substitute or in any other capacity. By decrying it, Mr. Falconer does no good, and may do harm.

The musical critic of a provincial contemporary was struck in a special manner by a recent Organ Recital. The performer's "rendition" (horrid word!) of one piece was "instinct with feeling." An anthem was "feelingly submitted" by the choir. The playing of a Fantasia was "instinct with feeling and pathos." A Pastoral was given "with marked religious feeling and musicianly pathos," and in a "soulful" Romance for violin the double stopping was "really sublime in its fulsomeness of tone." The writer may certainly be described as a modern "man of feeling."

We are evidently indebted to the same critic for a long notice of a Concert at Harrogate. In it feeling is more conspicuous than before, but there are gems of another kind. A violinist's expression was "full of modulative and artistic tone." We read of "a Sonata for pianoforte and violin dedicated to Kreutzer"; also that the violinist "followed the difficult pianoforte accompaniment with skilful method and artistic exactitude"; also that another performance was "full of melodious fervour and musicianly accentuation"; also that a further display was "fraught with intense musical study and feeling, the tremolo expressiveness being manifestly marked"; also—but enough has been said to make a terrible example of such meaningless word-stringing.

The Wagnerites appear to be quarrelling. One of them thus speaks: "What Mrs. Cosima with her servile Squires of the Grail and Cæsar-swinging Paladins, among whom very many æsthetic 'hurrah-boys' and very few good artists are to be found, seeks to place instead of the serious tradition of her late husband is a personal and Messiah cultus, a tasteless sort of performance, with a considerable tendency towards the Oberammergau style, and, at the same time, a treatment of representative individuality which is totally opposed to Wagner's spirit, and which seeks even to suppress or banish the master's friends and approved directors." It is to be hoped that Mrs. Cosima will change her treatment of "representative individuality," whatever it be.

The *Musical Courier*, speaking of the "young Vandals who enlisted under Liszt's victorious standards," remarks: "Time has mellowed them, robbed their playing of its clangorous quality, and, when the last Liszt pupil gives his last Recital, we may wonder at the charges of exaggerated realism. Tempered realism is now the watchword of the school. The flamboyancy which grew out of Tausig's efforts to let loose the Wagnerian Valkyrie on the keyboard has been toned down into more sober, grateful colouring. The scarlet vest of the romantic school has been out-worn; the brutal brilliancies and so-called orchestral effects of the realists are now viewed with more amusement than anything else." So mote it be.

Mr. Franz Rummel, an excellent pianist, whom we have for some years missed from our Concert-rooms, where he is well remembered, gave three Concerts lately at Berlin. To judge from the reports in the best local papers, he seems to have been hailed with wonderful unanimity as a player who unites to a brilliant, unerring *technique* all those higher qualities of head and heart which alone enable an artist to reveal the composers' intentions in the great classical masterpieces. Mr. Rummel played Beethoven's Fourth Concerto, Schumann's A minor and Saint-Saëns's G minor at one Concert, after which the Berlin press spoke of him in terms which are only applied to the very greatest amongst pianists.

The Committee of the first Cardiff Musical Festival have published a balance sheet, from which it appears that the expenditure was just over £3,290, while the receipts from sale of tickets amounted to no more than £2,512; leaving a deficiency of £778. Donations reduced this to £537, and a call of 5 per cent. from the guarantors brought in £543 odd. There is now a balance of £5 9s. 1d. at the bank. Nothing daunted

by a heavy loss, the Committee for the Festival of 1895 have met to initiate proceedings, and we hear that new works by Sir J. Barnby and Mr. Haydn Parry were accepted.

The victorious Welsh women lately singing in Chicago reached Southampton on the 4th ult., bringing their treasures with them. Truly, they were laden with trophies. Miss Bessie Evans carried the contralto prize; Miss Mary Johns, the soprano prize; Miss Emily Francis, the prize for Welsh costume and song; the conductress, Mrs. Clara Novello Davies, had the gold medal of the ladies' voice competition; and the whole choir bore aloft, so to speak, the 300 dollars prize for choral singing. Well done, "gallant little Wales"!

King Oscar of Sweden has conferred on Miss Hildegard Werner, of Newcastle, the gold medal "Litteris et Artibus," as a recognition of her musical and literary abilities. The medal, which, by the King's command, Miss Hildegard Werner has to wear, has already been conferred by King Oscar upon Jenny Lind, Christine Nilsson, Lady Hallé-Néruda, and the late Madame Trebelli, and is the highest distinction the King of Sweden and Norway can bestow on a lady artist.

The tenth series of the Musical Guild Concerts was announced to commence on the 31st ult. at the Town Hall, Kensington. The three remaining Concerts will be given on the 14th and 28th inst., and December 12. Among the works promised are Schubert's String Quintet in C, Op. 163 (with two violoncellos), Mozart's Quintet for pianoforte and wind instruments, Saint-Saëns's Pianoforte Trio in F (Op. 18), and Quartets by Brahms and Beethoven.

It is interesting to note that the Guild was honoured by an invitation from the Musical Bureau of the Chicago Exhibition to send over a party of performers to represent England in string *ensemble* playing. The performers selected were Messrs. A. Bent, W. Stephenson, A. Hobday, P. Kearne, and P. Ludwig, and it was intended that they should give the Concerts during the first three weeks of September. The scheme was of course abandoned when the Chicago failure became known; but the invitation remains as a plume of quite unusual size in the Guild's already well decorated cap.

Mr. Henschel expresses himself as delighted with the orchestra provided for him in Scotland. It contains forty-five British artists, the remainder consisting of performers from various Continental lands. At the first rehearsal Mr. Henschel set them to play a Symphony by Beethoven and the "Meistersinger" Overture. This was done with surprising results, considering that the men had never before met.

A contemporary, finding something to say about musical "prodigies," states that Mozart died of dropsy. That is a discovery, since we have all along been told that his death was due to inflammation of the brain. Has our contemporary mixed up the cases of Beethoven and Mozart, and given to one the disease of the other?

The Handel Festival of next year will take place at the Crystal Palace on June 22, 25, 27, and 29. Programme: "The Messiah," "Israel," and a Selection as before. Mr. Manns to conduct, of course.

Mascagni headed the composers represented in the Viennese repertory last season, there having been fifty-five performances of his works. Wagner, who came next, was twenty behind, and Verdi eight behind Wagner. Cherubini and Gluck—not bad musicians they—brought up the rear, side by side.

Scene: St. James's Hall, during one of last season's Philharmonic Concerts. Elderly lady in stalls, addressing neighbour after a certain Russian pianist's performance of the slow movement in Chopin's E minor Concerto: "Can you tell me, please, who the accompanist is?" Fact!

With the exclamation, "Such is fame!" a correspondent sends us a cutting from *The Times*, in which the not wholly unknown firm of Novello, Ewer and Co. is described as "Morello, Ewen and Co."

Mr. C. Lee Williams, who has again been laid aside by illness, is now convalescent, and expects, after a short time spent in Malvern, to resume his duties.

Our lively contemporary, *Le Ménestrel*, informs its readers that Mr. Edward Solomon has just finished an "opera" called "The cricket on the *heart*." Good!

NORWICH FESTIVAL.

(From our Special Correspondent.)

The very interesting Festival which took place at Norwich on the 3rd ult. and following days was the twenty-fourth triennial celebration, and one of the best, if not the best absolutely, in the entire series. It may be that new blood got into the direction, or that a sudden awakening came upon the accustomed managers. With this we are not concerned. Enough that the results of efficient and enterprising preparations were most satisfactory and lifted the Festival to the first place in its year. The special vitality just indicated acted in various forms. To begin with, it added the highest instrumental talent to the usual solo attractions by the engagement of Messrs. Paderewski and Sarasate. In the next place, it secured an improved chorus by enlisting contingents from Yarmouth and Lowestoft, as well as from Norwich and immediate neighbourhood. Lastly, it obtained five new works for first presentation. Rarely has a festival committee made such a huge step towards improved resources and higher interest. It is pleasant to add that the reward was great, and that the Norwich managers, so encouraged, are not likely to weary in such well doing.

The *personnel* of the Festival may briefly be put on record before going farther. At the head stood Mr. Alberto Randegger, the Norwich Conductor ever since Sir Julius Benedict gave up a task he was no longer able to discharge. Among the solo vocalists were Mesdames Albani, Helen Trust, Anna Williams, Belle Cole, and Marian McKenzie; Messrs. E. Lloyd, Ben Davies, Henschel, Pierpoint, Brockbank, and Norman Salmond. The solo instrumentalists have already been named. Dr. Bunnett was organist; Dr. Hill, chorus-master; and Mr. Betjemann, principal first violin. In the band were a host of well-known London professionals, this body with the chorus making up an aggregate of 350 performers. The Concerts took place, as usual, in St. Andrew's Hall. As to the programme, that will appear, each piece in its proper place, as these remarks continue.

The opening Oratorio was given on Tuesday evening, the 3rd ult., and, although Mendelssohn's "St. Paul" is generally attractive, it had the smallest audience of the week. This may be explained by the fact that such of the public as are influenced by the presence or absence of "stars" were not tempted to put in an appearance. Madame Albani took no part in the evening's work, neither

did Mr. Edward Lloyd. True, Miss Anna Williams, Madame Belle Cole, Mr. Ben Davies, and Mr. Norman Salmond were there to represent various degrees of vocal talent and to do the airs of the Oratorio justice. But the artist-worshippers held aloof—at any rate, so we interpret the comparatively low figures of attendance. Mendelssohn's Oratorio had, on the whole, a successful rendering, the principals doing their work, if not uniformly well, with general credit. Mr. Ben Davies thus early made a most favourable impression, while the fine, manly delivery by Mr. Salmond of the important bass solos was accepted as altogether up to festival mark. More important than individual effort were the exertions of the chorus, who promptly showed how great an improvement in quality of tone and executive skill has lately been made. The chorus has always been more or less a weak point at Norwich. In this instance it showed itself strong, so that, after hearing one or two choral numbers, amateurs and well-wishers put aside anxiety and rested content.

With Wednesday morning came the first of the five novelties, acting as a "curtain-raiser" for Sullivan's "Golden Legend." This was Mr. Edward German's Symphony in A minor—a work written expressly for the Festival. Mr. German is a man of the Abraham Lincoln type, in that he keeps "pegging away." From obscurity into light, through defeat into success, this musician knows the path and travels along it with dogged perseverance. His first Symphony met with a fate which was not encouraging, but Mr. German was far from discouraged, and, when Norwich invited an orchestral work from his pen, he characteristically sat down to compose another. This is almost certain to find favour as a strong and masterful effusion. The qualities just mentioned are especially conspicuous in the Introduction and first *Allegro*, these sections being laid out upon broad lines, and distinguished by a thoroughly masculine style. The feebly sentimental and the lackadaisical have no friend in Mr. German, whose music, in this instance, while showing sufficient elaboration and ingenuity, is virile to a degree rarely met with at the present time. The *Andante con moto* belongs to another order. It is wholly given up to beauty and grace, as we know those qualities in melody, in harmony, and orchestral colouring. To the slow movement the *Scherzo* is attached by a connecting bar or two for no apparent reason. But one does not question the composer's judgment when listening to music so well made, so full of sprightliness and power. The two main sections of the movement are in effective contrast of theme and general expression. Mr. German introduces his second *Allegro*, like his first, by a short prelude, which anticipates the leading theme. The *Finale* is elaborately wrought, and shows a good deal of harmonic and contrapuntal ingenuity. Here and there it seems a little overdone, the result being that more than a single hearing appears necessary in order to judge clearly of design and effect. But there is no difficulty in saying at once that Mr. German's second Symphony has great claims upon the attention of the musical world. It is not of the sort to be listened to and then dismissed, but challenges careful judgment upon the data of familiar acquaintance. The composer conducted a very fair performance, and was most cordially applauded and several times recalled at the close of his work. Very few words will suffice for the "Golden Legend," in which Madame Albani, Madame Marian McKenzie, Mr. Lloyd, Mr. Pierpoint, and Mr. Henschel took part. The general rendering of Sullivan's familiar music rose to the usual festival mark, and calls for no criticism.

The second Concert on Wednesday was very largely attended, every seat being occupied, as would many more had more been available. This was not so much because the public were eager to hear Mr. Gaul's new Cantata "Una," as because Mr. Paderewski was set down to play the solo in his just completed Polish Fantasia for pianoforte and orchestra. Perhaps even the work may be set aside, and the crowded audience credited with caring much more to see the famous pianist than to hear his music; so much does a personality, if sufficiently notorious, overshadow everything else. But here the Fantasia claims first attention. The work is in three movements, and, so far, its form is analogous to that of a Concerto, but there all resemblance ends. A spirit of fantasy reigns throughout, and of Polish fantasy to boot, the music being everywhere distinguished in the strongest manner by the special features with which Sarmatian composers have made us familiar. The piece, as a whole, is exceedingly difficult, not only for the soloist, who needs to be a Paderewski in order to get through his part with credit, but also for the orchestra, who require a special training in order to render it with the necessary spirit and finesse. On these accounts the Fantasia is not likely to be heard often; but none the less should its merit be recognised, and that it has merit of no common sort is beyond question. Mr. Paderewski played with all his characteristic brilliancy and dash of style, but the orchestra, while vigorous and mostly note-perfect, saw the meaning of the music as through a glass darkly. When all was over, there was a strong disposition on the part of the audience to have an encore piece; but the eminent pianist showed no signs of responding, and "insatiables" had to be content with repeated returns to the platform.

With the Symphony were given—forming a miscellaneous first part—the "Meistersinger" Overture, which was quite well played, and the well-known air from "Samson and Dalila," so long conspicuous in the repertory of Madame Marian McKenzie, by whom it was again sung.

Some descriptive remarks upon Mr. Gaul's "Una" having already appeared in The Musical Times, there is no need to enter into the "argument" or the general features of the music on the present occasion. But we must say that the composer, though he has produced a work which will be found both agreeable and useful by the choral societies for whom he so largely caters, would have done better by aiming higher. Mr. Gaul, we understand, was invited by the Committee to provide the Festival with a Cantata, and there was, consequently, every reason to honour the occasion, and do himself credit, by rising to the full height of his musicianship. He preferred, nevertheless, to consult the means and tastes of his usual clients, and the result is a work neither of Festival rank nor adapted to increase the composer's reputation. We may regret the fact, but are hardly in a position to blame. Mr. Gaul knows his own business best, and he represents a very large musical constituency whose claims he may be right in preferring. That "Una" will enjoy popularity throughout that constituency is very probable. It has a pretty story, consecrated by association with a great English classic; its music is melodious and well written within the limits which the composer set himself, and its structure lays no difficulties upon moderate executive capacity. The performance, conducted by Mr. Gaul in person, was, like the music, a straightforward piece of work. But, for that matter, how could the executants go wrong with a road so plainly staked out and made so smooth and even? The solo vocalists were Mrs. Helen Trust, Madame Belle Cole, Mr. Ben Davies, and Mr. Norman Salmond, who accomplished their facile task to general satisfaction. At the close of the work Mr. Gaul, though a prophet in his own country, received a full meed of honour. The Concert continued with an Overture, "Yewbarrow," written by Dr. Horace Hill in a vein of genial and attractive musicianship. After this Mr. Paderewski played selections from Chopin and Liszt, and had, as a penalty for delighting the audience, to throw in one more. Nicolai's Overture to the "Merry Wives of Windsor" closed the long and varied entertainment.

Dr. Hubert Parry's "Judith" took up the whole of Thursday morning and was given under the direction of its genial and popular composer. To discuss this brilliant example of modern Oratorio here would be rank waste. All musicians and amateurs know it, or, if they do not, deserve to remain in ignorance. "Judith" is an accepted work, like the "Golden Legend" and the "Rose of Sharon," which, also, we have seen rise from the mass of contemporary productions to a high and honoured place. As an accepted work it has passed beyond the range of current criticism and appeals for continued existence to the judgment of future generations. Dr. Parry had the gratification of conducting a satisfactory performance, which passed with but a single drawback, and that, as the composer freely acknowledges, was more his fault than the error of the little chorister boy ostensibly responsible for the slip. The principal vocalists were a strong body—to wit, Madame Albani, Madame McKenzie,

Mr. E. Lloyd, Mr. Pierpoint, and Mr. Henschel. All these artists, as may be supposed, did excellent service, and it would answer no useful purpose to particularise. The choruses went smoothly for the most part, and Dr. Parry was satisfied with the work of the orchestra, upon which so important a task devolved. That the composer-conductor had applause heaped upon him in profusion may freely be assumed.

The second miscellaneous Concert (Thursday evening) was as popular and well-attended as the first, to the programme of which it offered a counterpart. There was again an eminent soloist (Mr. Sarasate) to introduce a work (Mackenzie's "Pibroch") which, if not absolutely new, was new to Norwich; and there was again a Cantata (Mr. Barnett's "Wishing Bell") more or less composed for the occasion. Nor were these things all in the nature of unfamiliar music, seeing that the evening began with Mr. Mancinelli's Overture "Cleopatra," a work heard only once before in this country. This bright and brilliant example of orchestral music was given, under the composer's guidance, with wonderful spirit, and met with a reception so enthusiastic that nothing but a second performance would satisfy the audience. Apart from the merit of the piece, it may be that the Norwich public had a pleasant recollection of its composer's "Isaiah," produced at the Festival of 1890. Between "Cleopatra" and the "Pibroch" stood solos for Mr. Henschel, Madame Cole, Mr. Lloyd, and Miss Anna Williams. Then came Mr. Sarasate, to have a great reception and be so moved by it as to confound the opening phrase of Mackenzie's work with a passage occurring much later. This remarkable freak of memory led to a stoppage and a fresh beginning, but afterwards all went smoothly, and the great violinist, pulling himself together, as the phrase goes, executed the difficult and complicated solo with unusual effect. Nothing could have been better, or more fully an exemplification of the qualities now rapidly making the "Pibroch" a piece which no violinist's repertory can afford to be without. Mr. Sarasate was applauded with enthusiasm for a display of the very highest order.

The "Wishing Bell" followed, with its composer in the conductor's desk, and again it is our duty to speak of a new work as not up to Festival rank. Mr. Barnett's piece was described in the programme as "composed expressly for the Festival," and that is, no doubt, partially exact. But we take it that the airs and choruses (for female voices only) were written at an earlier date, probably with a view to use in ladies' classes, &c., and that the orchestral part was added in prospect of performance under more important conditions. Otherwise, we may be sure, a musician so experienced and skilful as Mr. Barnett would have given his vocal numbers a higher aim and greater distinction. The Musical Times having already sketched the story of the work and its leading features, we shall not go over that ground a second time, but merely deal with the general impressions made by its performance. Those were, with the reservation above indicated, entirely favourable. Although the vocal music is written down to a comparatively mild standard of executive skill, it is full of pleasant tune and equally agreeable effects of harmony. Every number, moreover, shows the hand of a writer who must needs discharge the most modest task in a musicianly spirit. It is in the orchestral part that Mr. Barnett appears to fullest advantage. Here, putting no restraint upon himself, he has written charming preludes and interludes which invest the connected sections with absolute distinction, and raise the entire Cantata to a rank otherwise unattainable. That the "Wishing Bell" will enjoy great popularity may be predicted without hesitation. It is at once easy and artistic. A work of which that may truthfully be said is quite safe with the public. Mr. Barnett's leading interpreters were Mrs. Helen Trust and Madame McKenzie, who, together with the female chorus, did all that was possible to the end of success, upon which result, happily attained, Mr. Barnett received cordial congratulations. After the Cantata came a miscellaneous selection, comprising two instrumental pieces and an air from Stanford's "Veiled Prophet," conducted by the composer; Saint-Saëns's Introduction and Rondo for violin (Sarasate) and orchestra; and, finally, the Overture to "Oberon."

Friday morning was given up to "The Messiah," as to the subject and performance of which the pen of description and criticism may rest. The solos were taken by Mesdames Williams, Trust, McKenzie, and Cole; Messrs. Ben Davies, Pierpoint, and Salmond. There was a large attendance, though the figures fell below those of previous occasions.

The Festival closed, on Friday evening, with the production of Mr. Cowen's "Water Lily," a full description and analysis of which appeared in our last number. Again we have only to speak of impressions made by, and conclusions derived from, the performance, which was, all round, an unquestionable success, if, indeed, the word should not be triumph. No subject other than that found in Wordsworth's poem is more adapted to bring out the composer's strong points, and no treatment of it for the musician's use could have been more sedulously fitted to engage his sympathies. In consequence, the music of the "Water Lily" exactly and fully represents the composer when enthusiasm for his task draws out his utmost skill and feeling. Mr. Cowen's treatment of the supernatural elements in the story is throughout skilful and suggestive. He seems to revel in the opportunity of dealing with aërial spirits, demons of storm, and the doings of sorceress and wizard. For all these he has precisely the right musical *motives*, the most fitting orchestral figuration and colour, and, so to speak, the most congenial atmosphere. Nor is he less happy when dealing with the simply human characters in the story. His love music, though deficient in the swing of broad phrases with which vocalists can make their best effect, glows with the richest and most varied harmony, and works up with intensity to climaxes yet more intense. In the scene at Caerleon, the composer once again proves that he can deal just as effectively with choral masses. In this respect, the choruses "Lance to lance" and "See, of the glittering train," are veritable masterpieces in dramatic *ensemble*. We know of nothing precisely like the last-named. It is no less original than impressive. That the work, as a whole, is difficult both for vocalists and instrumentalists must be conceded. Mr. Cowen does not bid for popularity in the measure shown by the latest works of Messrs. Gaul and Barnett, and he is right, seeing that provision should be made not only for limited executive means but for large capacity. Wherever the last-named exists, the "Water Lily" will be a welcome and a favourite work. The reception given to it at Norwich was the heartiest possible, and set upon Mr. Cowen's latest effort the seal of a first audience's unanimous approval. Madame Albani, Madame McKenzie, Mr. Lloyd, and Mr. Salmond exerted themselves strenuously and to the best effect in the solos, while both orchestra and chorus entered into their task *con amore*. To sum up, the "Water Lily" started upon its career with every promise of future good fortune. The Cantata was preceded by Mendelssohn's "Italian" Symphony and followed by Sullivan's "Imperial" March. In conclusion, let due credit be given to Mr. Randegger, whose services in connection with the Festival cannot be over-estimated. His successful direction of the music formed only a part of labours which stretched back many months, and resulted in fruition satisfactory to everybody concerned. We understand that the financial results of the Concerts have justified the enterprise of the Committee.

MUSICAL FESTIVALS.

(From our Special Correspondents.)

Tewkesbury.

It happens that the venerable Abbey Church of Tewkesbury, though in a special sense a national monument, has no fund whatever for the support of its fabric. The inhabitants of the district, which is mainly agricultural, are not wealthy, and, if the noble old edifice is to be kept in a proper state, help must be sought far and near, and in all legitimate ways. It occurred, not long ago, to the Vicar, Mr. Sherningham, that some advantage might arise from musical performances on the model of the Festival of the Three Choirs, but limited to one day. The idea, when communicated to Mr. Lee Williams, Mr. J. A. Matthews,

and other local leaders of music, met with their cordial approval; the rank and file supported the scheme with as much readiness as their chiefs, and the matter was very soon put in train. From the first it was not intended to seek help outside the county, beyond the engagement of two or three soloists. Gloucestershire is organising its musical forces for precisely such services in the cause of art, and, with instrumentalists and chorus-singers from Gloucester, Cheltenham, and adjacent places, to say nothing of Tewkesbury itself, there was no doubt in the mind of the promoters as to sufficiently satisfactory results. The works chosen for performance were Mr. C. Lee Williams's Church Cantata "Gethsemane" and Mendelssohn's "Hymn of Praise"—these to be given in the day, and followed, in the evening, by an Organ Recital, with an occasional sacred air by way of relief. Mr. Williams was appointed Conductor, and the little Festival took place on September 28.

The day turned out unfavourable, rain falling almost continuously. This accounts, perhaps, for the very obvious apathy with which the townsfolk regarded the solemnity. Or was it that the Tewkesburians had not taken the trouble to make themselves acquainted with what was going on in their midst? One can hardly over-estimate the indifference of small and isolated communities to anything beyond the ordinary range of their tastes and sympathies, and it may surprise many readers to be told that the seats set apart for free use at the "services" were more sparsely occupied than any others. If Tewkesbury seemed apathetic under the rain clouds, not so the performers, who, coming mostly from a distance, made the thoroughfares near the railway station put on a most unusual appearance of liveliness. The morning was devoted to rehearsal, during which Mr. Lee Williams had some trouble with his "scratch" orchestra; but patience, as usual, did her perfect work, and, after a short interval for luncheon, the public proceedings began.

It may have been because the singers were in the choir of the grand old church that they were requested to wear surplices, though the use of those garments was not insisted upon in the case of the orchestra and soloists. It would be better, perhaps, to say nothing about surplices another time. In the choral societies which gave their help there are not a few dissenters, among whom were, no doubt, some to whom the white robe was objectionable. That the surplices added to the scenic effect is quite true, and when the congregation had assembled in considerable, yet not overwhelming numbers, the sturdy Norman interior presented quite an impressive aspect. This is the place to mention the regulations governing admission, inasmuch as they were ingeniously contrived to avoid offence. A large part of the church was free to all-comers, without money and without price, while the nave was filled by ticket-holders—friends of more than a hundred gentlemen who were subscribers of a guinea each, and had, in return, received passes for distribution as they pleased. Upon the money of the subscribers and the sums received at the offertory the Vicar relied for meeting expenses and for a profit. The service began with a short form of prayer, and then the performers addressed themselves to their task. There is no need to dwell upon the singing of Mrs. Hutchinson, Miss Jessie King, Mr. Houghton, and Mr. Ineson, who were the principal soloists. The efforts of these artists had no special significance, for which one turned to the doings of the Gloucestershire band and chorus. *Apropos* of these, it is of no use to create a "fool's paradise" and say that the instrumental and choral performance was perfect, or even approaching perfection. It was nothing of the kind, and may best be described, perhaps, as tolerably good—most tolerable in that distinct indications appeared of resources which only need working up in order to attain a satisfactory degree of efficiency. The orchestra, led by Mr. Woodward, included a number of young amateurs who will do better as they make practice and gather experience. As for the chorus, it contains plenty of material for future improvement, and, if these Tewkesbury Festivals be continued, we shall see, no doubt, a steady advance in efficiency. "Gethsemane" made, as at Gloucester last year, a deep impression, so aptly eloquent of religious feeling are its numbers, and so profoundly devotional is their effect when heard in a church amid the influences of sacred associations. The entire work was listened to with sustained attention—as though, indeed, the large congregation felt completely absorbed in the story and its musical telling. All the solo artists above-mentioned did well, Mr. Ineson giving specially vigorous and telling renderings of the baritone airs, though perhaps the most pathetic and really moving effort was made by Miss Jessie King in "It is enough." The subsequent performance of the "Hymn of Praise" was rendered incomplete by the necessity of abbreviating the work. In it, as may be supposed, the chorus were quite at home, while the principal soloists, Mrs. Hutchinson and Mr. Houghton, sang with a full measure of success. The recital by the Abbey Organist, Mr. Bath, passed off well, helped by the varied interest of vocal solos. Orchestra and chorus were then dispersing to their homes, and, of course, took no part.

The value of this one-day Festival lies in the example it sets—one which, let us hope, will extensively be followed where it is possible to organise the musical talent of scattered communities and direct it upon point after point as occasion may serve. In such union is real strength, and the Vicar of Tewkesbury has shown how it may be utilised in a sacred building without giving just cause of offence to anyone. The fabric fund of the Abbey benefited by the Festival to the extent of about £80.

Cheltenham.

The "third triennial Meeting of County Societies, now united as the County of Gloucester Musical Festival Association," took place in the Winter Gardens, Cheltenham, on the 17th ult. and three following days. According to the prospectus, it began on the 16th, but to this statement we demur, because it is neither usual nor right to claim a day of rehearsal as a day of Festival performance, however liberally the public may be admitted. We allow, therefore, no more than four days, and four Concerts, one each day. The Cheltenham triennial gathering stands on a footing curiously different from all others, now that Mr. Kuhe has ceased to hold "festivals" at Brighton. Although it has a public side, particularly in relation to local charities, for which collections are made at the doors, it is essentially a private enterprise, initiated and carried out by its Conductor, Mr. J. A. Matthews, who runs the risk of loss and properly benefits by the gain. This gentleman does not claim for his Festival an equality with those given elsewhere, but frankly states that its objects are different, and "intended to bring together county musicians of all ranks, as much as possible, and to found an institution that will add greatly, it is hoped, to the advancement of musical education and the divine art in our own locality." The object, though thus limited, is of very great importance and deserves all the encouragement that can be given to it, since it is only by the development of local resources that England can be made a musical country in very truth. Mr. Matthews further stated in his prospectus that the band would comprise many of the leading amateurs of the neighbourhood, and that the choir would be drawn from sources within the county. As a matter of fact, the choral societies of Gloucester, Tewkesbury, Stroud, Cirencester, and Tetbury sent large contingents to swell the total number of performers to the high figure of 500. It is the boast of Gloucestershire that the organisation of its county societies enables a numerous and qualified chorus to be massed anywhere within the borders for the furtherance and stimulating of local art. To say that all the players and singers assembled at Cheltenham were of the highest class would be contrary to fact; but it is something—indeed, much—to have them brought together in pursuit of culture more complete than is possible without such union. The solo performers were numerous, but it should be understood that they were individually engaged for one or two performances only. Mr. Edward Lloyd, for example, sang only in the "Stabat Mater" and "Hymn of Praise." With an arrangement like this it is, of course, easy to make a brave show of principals. The vocalists who appeared were Mesdames Thudichum, Henson, Gough, Maggie Davies, Harrhy, Hilda Wilson, Jessie King, Stephens, Higgs, and Hope Glenn; Messrs. Lloyd, Piercy, Houghton, Ben Davies, Pierpoint, Brereton, Lane Wilson, and Watkin

Mills. The list of instrumental soloists included Miss Olga Néruda, Miss Amy Woodward, and Miss Agnes Skinner (pianists); Mr. Theodore Carrington (violin), and Mr. W. Ellis (trumpet). Mr. Woodward was principal first violin, and Mr. J. A. Matthews, Conductor. In the orchestra, it should be added, were twenty ladies, nearly all violinists. Whether each of these was a source of actual as well as apparent strength is a question we do not take upon ourselves to answer.

It is not our purpose to dwell upon the rendering of the familiar works that chiefly made up the programme, but more attention may justly be given to a few compositions of minor importance which brought with them the interest of novelty. One of these opened the first Concert, on Tuesday, the 17th ult. We refer to a setting by Mr. Berthold Tours of a Festival Ode from the pen of Canon Bell, Vicar of Cheltenham. This is in three sections—two choruses and a contralto air, which forms the middle movements. Mr. Tours has written for broad effects, such as can best be attained by simple means, and his music, well fitted for a very large number of executants, flows on in a great stream of satisfying sound. The air has a very devotional character, and was most expressively sung by Miss Hilda Wilson. Assuming the Ode to have been designed for Church use, we cannot for a moment doubt that its object will be fully attained. Mr. Tours conducted the performance in person, and received cordial acknowledgments. The "Stabat Mater" and "Hymn of Praise" followed, with Miss Thudichum, Miss Wilson, Mr. Lloyd, and Mr. Pierpoint as principals. The performance of these familiar works was good and encouraged expectations which, unfortunately, were not realised. The chorus sang with spirit and effect, and the orchestra rose with vigour and decision to the demands upon it. There was a large and fashionable audience. The second Concert began with a short, miscellaneous selection, including the Overture to "Der Freischütz"; Mozart's Concerto in E flat for two pianofortes (well played by Miss Néruda and her pupil, Miss Woodward), and a Choral Song for double choir and orchestra, the work of Dr. Frederick Iliffe. With regard to the last-named—a setting of Milton's "Sweet Echo, sweetest Nymph"—we have only to say that it is a highly respectable example of English choral writing, well made and thoughtfully conceived, if not inspired. We cannot but think that works of this class would be better without an orchestra. The instruments confuse the part-writing, upon the character and clear perception of which success so largely depends. In the performance of Sullivan's "Golden Legend" neither orchestra nor chorus were nearly so satisfactory as on the previous evening. All engaged in the concerted music and accompaniment seemed to lose confidence, and sometimes whole passages were omitted by important instruments, while unsteadiness generally prevailed. The soloists, Miss Henson, Madame Hope Glenn, Mr. Piercy, and Mr. Watkin Mills did their best under the circumstances, but must have shared in the general uncertainty amid which the work went on. On their part the audience were extremely lenient—that is, if they detected anything wrong, which was not distinctly obvious. "The Messiah" was given on Thursday afternoon, and a miscellaneous Concert, on Friday evening, brought the proceedings to an end. We cannot notice this in detail, and must be satisfied to mention that the programme contained Miss Ellicott's Festival Overture, Max Bruch's Violin Concerto (Op. 26), a charming Orchestral Suite by Sir Herbert Oakeley, Dr. Mackenzie's "Benedictus," and "Music," a choral song for voices only, written by Canon Bell, composed by C. Lee Williams. This is a delightful piece, full of the grace, sweetness, and delicate musicianship that characterise the Gloucester organist's work. It was not very well sung, owing, perhaps, to the absence, through illness, of the composer, who was to have superintended its performance. It is understood that the Festival was a financial success.

Hovingham.

What the exact population of Hovingham may be we know not, but, at any rate, it is capable of being expressed in three figures. This pretty hamlet in the North Riding of Yorkshire may therefore be with confidence designated the smallest Festival centre in the country. On the 17th and 18th ult. the fifth Hovingham Festival took place, and the three Concerts of which it consisted have afforded an excellent example of what such an event should be, as regards both programmes and performances. Hovingham is, indeed, fortunate in having three gentlemen who, among them, possess both the will and the ability necessary to carry the Festival to a successful issue. Canon Hudson, Rector of the neighbouring parish of Gilling, who, since his Cambridge days, has been well known in the musical world as an amateur of conspicuous ability, is the Conductor and artistic head of affairs; Sir William Worsley provides the concert-room in a spacious riding-school attached to his residence; and in Mr. E. S. Horton the Festival is provided with an honorary secretary whose energy and good nature make him well fitted for the endless duties that fall to his lot. A band of fifty, in which a large number of London players figured, made it possible to begin the Festival with Sir Arthur Sullivan's "Golden Legend," which has in all probability never before been adequately given in the district; while Schumann's Pianoforte Concerto, charmingly played by Mr. Leonard Borwick, and Bach's Concerto for two violins, were among the more notable of several instrumental compositions which garnished the programmes. To those whose motto is *Stare super vias antiquas*, Mendelssohn's "Hymn of Praise," which brought the Festival to a conclusion, would be particularly welcome. To those, on the other hand, who hold that a Festival which produces no fresh work, or revives no neglected work, has, in a measure, failed of its purpose, the presence in the programme of a new choral composition by Dr. Alan Gray, the Organist of Trinity College, Cambridge, would be a matter for satisfaction. Dr. Gray, who, as a native of York, had a *locus standi* not to be gainsaid, had chosen for his subject a poem by Mrs. S. K. Phillips, "The Legend of the Rock-Buoy Bell." Of this he has fashioned a choral ballad, very much on the lines of Professor Stanford's "Revenge." The tradition embodied in the poem is to the effect that a soul whose chief sin has been the leading astray of others is condemned to expiate its fault by adding its voice to that of the rock-buoy bell at the entrance to Whitby harbour. As the mission of the bell is to direct mariners in the right direction, the significance of the punishment is obvious. Dr. Gray's Leeds Cantata "Arethusa" had led us to expect a more than ordinary measure of constructive skill, refinement, and thoughtfulness in his music. All these are to be found in his latest work, which also shows a power and an ease not so traceable in its predecessor. The suitability of the subject for musical treatment lies chiefly in the opportunities it presents for the musical suggestion of natural phenomena. Thus we have the "Sweep of the great North Sea," the "Rising gale," the "Fog veiling all beneath," the "Ripples laughing and leaping," and the "Fierce Nor'-Easter," all of which in turn are very happily depicted, or rather suggested, for Dr. Gray has, with the possible exception of a few bars of storm music in which vigour may be thought to predominate over abstract beauty, been most careful to observe Beethoven's maxim: "Mehr Ausdruck der Empfindung als Malerei." But, as this musical landscape-painting is hardly the highest effort of which the art is capable, we should be inclined to lay greater stress on the beauty of the more emotional passages in the work, such as that in which the erring spirit seeks for grace on the plea of a Saviour's atoning death. Here the halting utterances of the voices and the general impressiveness of the music call for warm commendation, as does the poetic ending of the ballad, in which the voices and orchestra alternate with admirable effect. The performance, under the composer's direction, was, on the whole, the best in the whole Festival, the chorus-singing being in particular remarkable for its vigour and accuracy. It should be added that the principal vocalists of the Festival were Miss Florence Bethell, Miss Mary Morgan, and Mrs. Burrell; Messrs. Houghton, Andrew Black, and W. H. Dawson; and the solo violinists, Messrs. A. Bent, Stanley Blagrove, and G. Walenn—all of whom contributed to the success of the performances; though to Canon Hudson's tact and ability in the difficult post of Conductor is the praise chiefly to be accorded.

North Staffordshire.

The Triennial Festival given under the above name took place in the Victoria Hall, Hanley, on the 19th and 20th ult. It consisted of only three Concerts, instead of four, as in 1890; but the change should not be regarded as a sign of decadence, but rather as due to experience of the peculiar conditions of a manufacturing district where men have little inclination to waste, as they would say, the hours of business, and where, moreover, those who can afford to lose a day are comparatively few. Made aware of this by scanty morning audiences three years ago, the Committee struck off one of the two forenoon Concerts, and so saved expense, while securing for the solitary survivor an adequate measure of patronage. The Festival being still young, it has necessarily to fight against imperfect appreciation; but the principal managers, with their chairman, Dr. West, of Stoke, are indefatigable in the good cause, utterly refusing to contemplate the contingency of having to abandon it. That they will firmly establish the enterprise we as firmly believe.

The executive resources of the Festival were equal to any task. In the first place, they included the following solo vocalists: Miss Palliser, Miss Henson, Miss Clara Butt, Mr. Edward Lloyd, Mr. Piercy, Mr. Ffrangçon Davies, and Mr. Watkin Mills, with Mr. Willy Hess as solo violinist. The orchestra, drawn from Sir Charles Hallé's band and from Birmingham, was excellent, while the chorus, a large body, representative of the choral culture and enthusiasm of the Potteries, presented claims to rank among the best in the kingdom. With such a force as that assembled under the *bâton* of Dr. Swinnerton Heap anything might be done, and its final dispersal—*absit omen*—would be nothing short of disaster.

The first Concert, given in the evening of the 19th, attracted a large audience, among whom were the Duchess of Sutherland, wife of the President, and a party from Trentham, including Sir Arthur Sullivan and Dr. Hubert Parry. Berlioz's "Faust" filled the programme, with Miss Palliser, Mr. Piercy, and Mr. Watkin Mills as solo vocalists. The efforts of these artists need not be dwelt upon in detail. Enough that each and all did well, more especially Mr. Watkin Mills, who has complete mastery over the part of *Mephistopheles*. There was no fault to find with the orchestra, who were, of course, on familiar terms with the music, and worked together in excellent style. Both the Hungarian March and the Ballet of Sylphs were distinct triumphs. It is understood that the members of the chorus did not fall in love with their share of the Legend when first introduced to it. Favour may have come as a sense of novelty wore off, but, anyhow, the concerted vocal music was successfully rendered, if with some little show of hesitation. To sum up, the opening performance of the Festival gave promise of continued good fortune, which, let us say at once, was fully realised.

The Concert of the following morning began with Beethoven's Symphony in C minor, after which came Eaton Faning's part-song "Moonlight" and the *Templar's* Soliloquy from "Ivanhoe," conducted by Sir Arthur Sullivan, and very finely sung by Mr. Ffrangçon Davies; the first part ending with Mackenzie's "Pibroch," in which Mr. Willy Hess appeared as soloist. All these were quite successful, the rendering of the Symphony being matched, on the part of the capital chorus, by a finished execution of Faning's part-song—an excellent work, worthy of every effort. The performance of the "Pibroch" was not quite what it should have been in the orchestra, but the soloist made amends by vanquishing all difficulties—they are not a few—and coming out of the ordeal triumphantly. Smart's "Bride of Dunkerron" followed, supported by Miss Palliser, Mr. Lloyd, and Mr. Frangçon Davies—a thoroughly capable trio for a work which demands good vocalisation before everything else. Smart's tuneful, yet dramatic music, splendidly rendered, made a great impression, which will popularise that Cantata in the Potteries for many a year to come. "Elijah" closed the Festival on the evening of the same day, and with a good all-round performance of that great masterpiece the North Staffordshire music meeting left behind it such favourable regard as should warrant ample support three years hence.

Notice of the Bristol Festival, which commenced on the 25th ult., is necessarily postponed until our next issue.

Crystal Palace Concerts.

The thirty-eighth annual series of the Saturday Concerts opened on the 14th ult. The orchestra remains very much the same as in recent seasons, Mr. Celis being promoted to the post of *chef d'attaque* left vacant by the tragic end of Mr. Carl Jung, while one or two new names are noticeable amongst the strings. Mr. Manns, who was very heartily cheered on mounting the platform, led off with a very fine performance of Sullivan's brilliant and sonorously scored "Macbeth" Overture, the prevailing geniality of which, however, is hardly attuned to so tragic a subject. The next piece in the programme, an orchestral version of the Nachtgesang from Act 2 of "Tristan and Isolde," for which a certain Herr Arthur Seidel is responsible, was utterly unworthy of the Crystal Palace band and its conductor. It is simply a vulgar *pot-pourri*, in which the famous duet is arranged for trumpet and trombone. At the Crystal Palace, to make matters worse, trumpet means cornet nineteen times out of twenty, and it was in the bleating accent of that instrument that *Isolde's* rapture was expressed on the 14th ult. A new work by a native composer was brought to a hearing in Mr. Godfrey Pringle's "Durand," a crude and uncompromising piece of programme music, based on Uhland's sentimental ballad, which, though not wanting in cleverness, is at once pretentious and patchy. According to the programme, Mr. Pringle has been fortunate enough to spend some considerable time in Italy of late years. It must be added that he has been unfortunate enough to fall under the dominion of some of the less desirable tendencies of modern Italian music. "Durand" was well played and cordially received, the composer acknowledging the applause from the platform. M. Slivinski was heard in the second Pianoforte Concerto of Saint-Saëns—that in G minor—and minor solos by Liszt and Chopin, and played finely by fits and starts. But, as a whole, his performance showed decided signs of retrogression as compared with former efforts. Miss Palliser was very successful in Henschel's "Spring Song," as an encore to which she gave one of Chopin's Mazurkas, arranged as a song by Madame Viardot-Garcia. In the Ballatella from "I Pagliacci" the orchestral accompaniment was too roughly played for Miss Palliser to make much effect. A fine performance of Beethoven's Symphony in B flat (No. 4) concluded the Concert.

In consequence of the death of M. Gounod, alterations were made at the last moment in the arrangements of the second Concert, and two works by the deceased master were placed first in the programme—the "Marche Solennelle" and the beautiful, richly coloured, and exhilarating Overture to "Mireille." In this connection we may add that it has been decided to pay a further tribute to the memory of Gounod during the second half of the present series of Concerts, when an "In memoriam" performance of his sacred Trilogy "The Redemption" will be given. The novelty of the afternoon was an orchestral Prelude to the "Eumenides" of Æschylus from the pen of the young Scotch composer, Mr. William Wallace, whose Symphonic Poem "The Passing of Beatrice" was heard for the first time in public at the Saturday Concert of November 26, 1892. As in his earlier work, Mr. Wallace has refrained from descriptive or imitative treatment of his subject. For this alone we are devoutly thankful. But Mr. Wallace's new work has decided positive as well as negative merits. He handles the resources of the modern orchestra with results that are at once picturesque and impressive. Mr. Wallace has not written his music to a "programme," but it is so suggestive that it would be very easy to write a programme to the music. For example, the idea of retribution dogging the steps of the sinner might be said to be admirably typified by the obstinate iteration of the main theme. It is metamorphosed, augmented, diminished, but one never escapes from it from start to finish. From the structural point of view, this undoubtedly lends homogeneity to the work, though Mr. Wallace has perhaps carried his economy of material almost to excess. The work was excellently played under Mr. Manns's direction, and met, as it deserved, with a cordial reception, Mr. Wallace being summoned to the platform. The performances of the vocal and instrumental soloists

on this occasion were of an exceptionally high order of merit and interest. Mdlle. Frida Scotta, who played Saint-Saëns's Violin Concerto in B minor (No. 3) as her principal solo, is a finished, a brilliant, and a delightful performer. Her tone is not very large, but it is round and sympathetic; her intonation is excellent, and her attack incisive and unerring. The Concerto is a curious example of the eclecticism of M. Saint-Saëns's genius. In it he is everything by turns and nothing long. At any rate, it affords the executant ample scope for distinction in the *cantabile* and *bravura* styles, in both of which Mdlle. Scotta excels. An enthusiastic reception, in which the members of the orchestra most heartily joined, was accorded to this gifted young artist at the close of the Concerto and of Sarasate's "Gipsy Melodies," in which her virtuosity was further displayed with the happiest results. Miss Emma Juch, the American *prima donna*, who had not been heard before at these Concerts, gave great pleasure by her refined and artistic singing of the familiar Recitative and Aria from "Der Freischütz," "Wie nahte mir," and "Leise, leise." Her voice is not of great volume, but it is perfectly under control. Miss Juch excels in *piano* and *mezza voce* effects. Her taste is excellent, and her tone—to judge, at least, from this occasion—unimpeachable. Miss Juch was not less successful in her rendering of three *Lieder* by Schubert; in particular, distinguishing herself by an exquisite performance of the pathetic "Leiermann." *Wolfram's* Fantasy from "Tannhäuser" is eminently ill-suited to Concert performance, but Mr. Bispham certainly sang it with much taste, in particular showing marked advance in his command of the *legato* style. He was also greatly applauded for a most spirited and incisive delivery of Purcell's remarkable scena "Tom a-Bedlam." The Symphony was Schumann's No. 1 in B flat, which seems to grow in loveliness each time one hears it. The performance was at all points splendid, and Mr. Manns received quite an ovation at the close. A special word of praise is due to Mr. Fransella for his beautiful playing of the delightful little solo for the flute in the *Finale*. Two numbers—*Anitra's* Dance and the "Dance of Imps"—from the "Peer Gynt" Suite (No. 1) completed the long programme.

MONDAY AND SATURDAY POPULAR CONCERTS.

Nearly thirty-five years have elapsed since Mr. Arthur Chappell, acting under advice which proved to be thoroughly sound, inaugurated a series of classical Chamber Music Concerts which filled a void in London musical life. In some respects one musical season may not resemble another, but the Popular Concerts continue their useful and, for the most part, placid existence scarcely influenced by passing changes of fashion. It does not seem likely that the thirty-sixth season, which commenced on the 16th ult., will be specially remarkable in any respect, but it opened favourably, the audience in St. James's Hall being rather above the average in numbers. The gifted young violinist, Miss Wietrowetz, gained warm commendation last year, and her re-appearance in the responsible position of leader was certainly not unwelcome. The concerted works in which she took part were Beethoven's Quartet in C, No. 3 of the Rasoumowski set (Op. 59), and Schumann's Sonata in A minor (Op. 105), in both of which her excellent tone and broad, vigorous style, wherein the influence of Mr. Joachim, from whom Miss Wietrowetz received lessons, may be clearly traced, were extremely effective. Nervousness was probably responsible for the rather feverish rendering of the first two movements of the Quartet, the remaining executants in which were Messrs. Ries, Gibson, and Whitehouse, all of whom have gained acceptance at these performances. The pianist was Miss Fanny Davies, of whose qualifications it is quite unnecessary to speak. Let it suffice that in her solo (Bach's Chromatic Fantasia and Fugue in D minor) Miss Davies once more displayed almost faultless technique and more reverence for the old master's text than many pianists evince at the present time. Miss Wietrowetz rendered Svendsen's melodious Romance in G with so much effect that the audience insisted upon an encore, the response being one of Brahms's Hungarian Dances. Finally, Mr. Eugène Oudin should be praised for his artistic rendering of a song, "La Procession," by César Franck, and three of Robert Franz's delightful little *Lieder*, the last of which, "Es hat die Rose sich beklagt," he was called upon to repeat.

The first of the Saturday performances, on the 21st ult., was signalised by the introduction of a Pianoforte Quartet in B minor by a composer named Robert Kahn, of whose claims to recognition very little was known until this occasion. From the preface to the analysis of his work given in the programme-book we gather that Mr. Kahn was born at Mannheim in 1865, that he received either direct instruction or, at any rate, encouragement in his art from such musicians as Frank, Lachner, Joachim, Kiel, Rheinberger, and Brahms, and that he is now settled in Leipzig. His efforts in composition, so far, include, beside his Pianoforte Quartet, a Violin Sonata, two Trios, a String Quartet, an Orchestral Serenade, and many songs. How it came to pass that he was accorded a place in Mr. Arthur Chappell's catalogue, which, it may be said, does not very readily expand, was not stated, nor did the Quartet itself proclaim the reason in unmistakable tones. It is a concise and thoroughly musicianly work in three movement, and shows that Mr. Kahn has studied to considerable purpose the methods of modern German composers, more particularly of Brahms, though Mendelssohn is slightly recalled in the middle *Andante* in A flat. In other words, the composer has apparently little of his own to say, but he can write in a workmanlike manner. The Quartet was received with a fair measure of approval, but it did not excite a profound desire to hear more from the same source. It certainly received full justice in performance from Miss Fanny Davies, Miss Wietrowetz, Mr. Gibson, and Mr. Whitehouse. The popular young English pianist gave a thoughtful if not very striking interpretation of Beethoven's Sonata in C (Op. 53), known as the "Waldstein," and Miss Wietrowetz was heard to the utmost advantage in Max Bruch's effective Violin Romance in A minor and major (Op. 42), both artists firmly and prudently declining encores. Mendelssohn's Quartet in E flat (Op. 44, No. 3) completed the instrumental portion of the programme, and Mr. Eugène Oudin contributed four songs by Gounod.

The Concert of the following Monday is the last we can notice this month, and it is unnecessary to speak of it at length. The central feature was Schumann's "Etudes Symphoniques," of which a splendid performance was given by Mr. Leonard Borwick, the young pianist entering fully into the spirit of the music and mastering all its technical difficulties with apparent ease. Miss Wietrowetz was unexceptionable in Spohr's frequently played *Adagio* in F from the Violin Concerto in F (No. 9), and the concerted works, with the same artists as at the previous Concerts, were Beethoven's Quartet in C minor (Op. 18, No. 4) and Brahms's Pianoforte Trio in C minor (Op. 101). Miss Louise Phillips, always welcome at these performances, rendered *Lieder* by Schubert and Brahms in her usual satisfactory manner.

MR. SARASATE'S CONCERT.

The first of three performances of violin and pianoforte music announced to be given before Christmas by the eminent Spanish violinist, in association with Madame Berthe Marx, took place at St. James's Hall, on Saturday afternoon, the 14th ult., and was attended by the usual crowd of admirers. Beethoven's Sonata in C minor (Op. 30, No. 2), which was marked "first time at these Concerts," headed the programme, and was accorded a highly finished, but somewhat cold reading. It was followed by Raff's Sonata in A minor (No. 2), a melodious if somewhat diffuse work, which the artistic pair have introduced on previous occasions and which they always play delightfully. Mr. Sarasate's solos included Wieniawski's "Légende," Bazzini's impetuous "Witches' Dance," and a Bolero from the executant's own pen; those of Madame Marx being Chopin's Scherzo (Op. 54) and an Etude in A minor by Thalberg. Both performers were, of course, called upon for more than was set down for them, and both complied with the wishes of the audience after some show of reluctance.

COVENT GARDEN THEATRE.

The Covent Garden Promenade Concerts were concluded on the 9th ult., when several of the most prominent vocalists who have sung during the season, including Mr. Sims Reeves, gave their services for the benefit of Mr. Farley Sinkins. To the very last the high standard of the programmes was well maintained. On September 27 the first performance in England was given of the Prelude to the third act of Cyrill Kistler's opera "Kunihild," a movement which, by its powerful themes and rich orchestration, made a very favourable impresion. The same programme included Mr. Cowen's fine "Scandinavian" Symphony, which received an excellent interpretation. The next evening was devoted to humorous music, orchestral and vocal, but although an admirable selection was made it failed to attract so numerous an audience as might have been expected. Another Wagner night was given on September 29, and on the following Wednesday, the day throughout the series devoted to classical music, or, to speak more correctly, to programmes chiefly consisting of works of serious design, Beethoven's Eighth Symphony was performed, and Miss Amina Goodwin created a most favourable impression by her admirable pianoforte playing in Mendelssohn's Concerto in D minor. Mr. Cowen having to conduct his Romantic Legend "The Water Lily" at the Norwich Festival on the 6th ult., the *bâton* was taken by Dr. Hubert Parry, who secured good performances of his "Hypatia" music, the *Scherzo* and *Finale* from his "English" Symphony, and his Overture to "The Frogs" of Aristophanes. The programme also included Hamish MacCunn's clever Overture "The Ship o' the Fiend"; and two young artists from the Royal Academy of Music, Miss Llewela Davies and Mr. Philip Cathie, gave most promising evidences of their skill and talent, the former in the solo part of Mendelssohn's Concerto in G minor and the latter in violin solos.

SAVOY THEATRE.

It would be idle to deny that a very large measure of musical and general public interest attended the production of Mr. W. S. Gilbert and Sir Arthur Sullivan's new Opera "Utopia (Limited)," on the 7th ult. Although difference of opinion has from the first prevailed respecting the intrinsic art value of the world-famous series of works bearing the joint-names of these gifted authors, the unique qualities they possess cannot be gainsaid; and when the fact was published that an unfortunate dispute over a trivial matter had been adjusted, and that dramatist and composer had once more joined hands, the rejoicing was widespread. Eminent English and foreign musicians and persons of both sexes who have attained celebrity in other walks of life were present in large force on the above-named occasion, and all would have indulged in renewed jubilations had "Utopia (Limited)" proved equal in humour and general freshness to the most successful of the companion works. This, unfortunately, cannot be said, although, of course, as compared with ordinary productions of the *opéra bouffe* class it stands out sufficiently clear. Mr. Gilbert could not put forward a silly or inane book, and Sir Arthur Sullivan could not pen music otherwise than refined, tuneful, and characterised by musicianly touches. It is only in comparison with such masterpieces of humour and dramatic and musical satire as "Patience," "The Mikado," "The Yeomen of the Guard," and "The Gondoliers" that the libretto of "Utopia (Limited)" seems a trifle dull, particularly in the first Act, and the music for the most part reminiscent rather than fresh. The mainspring of the action is in the caricature of English institutions, or rather of institutions supposed to be peculiarly English. These are introduced on an island somewhere in the South Pacific, which appears to be a very delightful place until the arrival of the King's daughter fresh from Girton, and accompanied by half-a-dozen "imported flowers of progress" as represented by a military officer, a learned Q.C., a Lord Chamberlain, a County Councillor, a company promoter, and a naval captain. These British worthies proceed to remodel the island, and the consequences are disastrous, but, of course, all is made right at the end. The first Act is, or was, much too long, for probably by this time it has undergone the needful compression. The second played much closer, and here occur the best of Sir Arthur Sullivan's numbers. There are, among other good things, a well built up *Finale*, a song caricaturing a tenor with a cold, an amazingly funny parody of a Christy Minstrel entertainment, and an unaccompanied concerted piece in which the composer is almost, if not quite, at his best. Mention should also be made of the stately dance measure accompanying the beautiful stage reproduction of a Court Drawing-room. From Mr. D'Oyly Carte's company we miss such old favourites as Miss Jessie Bond and Mr. Grossmith, but among the recruits Miss Nancy McIntosh and Mr. Charles Kenningham are highly acceptable; and Mr. Rutland Barrington, Mr. Scott Fishe, Mr. W. H. Denny, Mr. John Le Hay, and Miss Rosina Brandram are all provided with parts adapted to their several abilities.

THE FORESTERS."

Sir Arthur Sullivan's incidental music greatly enhanced the interest of the production, in England, of the late Lord Tennyson's last dramatic poem "The Foresters," on the 3rd ult., at Mr. Daly's new theatre. The happy appropriateness of the graceful melodies and the merit of their simple treatment can only be fully realised when the music is heard in connection with the scenes for which it was written. The setting of the beautiful lyric "To Sleep," the characteristic song "The Bee buzz'd up in the heat," with its descriptive accompaniment, and the numbers set for solo and chorus, "There is no land like England," "By all the deer that spring," and "Evil Fairy, do you hear?" gained immensely by the accompanying dramatic action; the *tableau* of the Fairy's Chorus, removed from the end of the second to the end of the third Act, being of remarkable beauty. Miss Catherine Lewis, as *Kate*, sang with much archness "The Warrior Earl" and "The Bee song" (transferred from the part of *Marian*); Mr. Lloyd Daubigny made use of a pleasing tenor voice, and the choruses were excellently sung. The performance of choir and orchestra reflected much credit on the Conductor, Mr. Henry Widmer.

OBITUARY.

We regret to have to announce the following deaths, viz.:—

Mr. Thomas Haddock, a popular violoncellist, and a member of a family well known in musical circles in Yorkshire and Lancashire. He was born at Leeds in 1812, but many years ago settled at Liverpool, where he became a highly esteemed teacher and performer, and, for some forty years, was chief violoncellist in the orchestra of the Philharmonic Society. He died at Liverpool on September 22.

Mr. J. Waterson, formerly Bandmaster of the 1st Life Guards, and afterwards Conductor of the Viceroy of India's Band. He was the composer and arranger of a great deal of music for military bands, amongst his more important works being an Overture to Dickens's "Tale of two Cities." He was buried in Windsor Cemetery on the 13th ult.

Miss Amelia M. Edwards, vocalist, pianist, and composer of some instrumental and vocal pieces, on the 1st ult. She came from Ireland some twenty-five years ago, and, thanks to her accomplishments and the charm of her refined personality, succeeded in a comparatively short period in establishing a large teaching connection, especially amongst ladies in the higher ranks of social life.

Charles Brindley, founder of the firm of Brindley and Foster, organ builders, of Sheffield. Mr. Brindley, who was in his sixty-first year, was the inventor of several patents in tubular pneumatic action, and the first to introduce pipes of the "Gedact" family into England.

Mr. Thomas Hill, the head of the well-known eminent firm of organ builders (Messrs. W. Hill and Son), on the 22nd ult., aged seventy-two, after a short illness. It was the deceased who entirely rebuilt the organ in Westminster Abbey. Hence, as a mark of respect to his memory, the Dead March in "Saul" was played by Dr. J. F. Bridge on this same organ after the service, on the 25th ult.

Bernhard Wittstatt, excellent clarinettist, at Munich, on September 29, aged forty-two.

Edouard Königsberg, well known at Brussels as a pianoforte teacher, on the 1st ult., aged sixty-six, at Saint-Gilles.

Carl Ress, at Leipzig, on September 19, aged fifty-five. From 1871 till 1884 he was first bass at the Leipzig Opera. Afterwards he became one of the best known singing masters in that town.

Alexander Rubinstein, the youngest son of the great pianist, on September 22, at Cadenabbia, Italy; he was only twenty-one.

Rosalie von Henselt, the widow of the composer Adolph von Henselt, on September 27, at Warmbrunn.

Adam Itzel, jun., talented composer, at Baltimore, U.S.A., on September 12, aged twenty-nine.

Adolphe Valentin Sellenick, formerly Conductor of the band of the Republican Guard, on September 26, at Andelys, near Paris, aged seventy-three. He was the composer of some opéras-comiques, and a great many pieces for military band, amongst which his "Indian March," composed in 1879, when he brought his band to London, is the best known. Under his direction the band of the Republican Guard became one of the very finest in Europe. He retired in 1884.

Alfred Quidant, pianist and composer, said to have been a pupil of Liszt and a friend of Chopin in the thirties. In his best days he was considered a remarkable player. He was born in 1815, and died on the 9th ult., at Paris.

Charles-César Le Roy, formerly the Librarian of the Paris Conservatoire de Musique, on the 19th ult., at Paris, aged eighty-nine.

Carlo Pedrotti, one of the most distinguished musicians of Italy, composer of fifteen operas, some of which were produced at Milan, Verona, Amsterdam, Paris, &c. Since 1869 he had been Conductor at the Royal Theatre, and of the "Popular" Concerts, Turin, and Director of the local Conservatoire of Music. He was also the author of a treatise on Counterpoint. He died, by suicide, at Verona, his native place, aged seventy-six.

Madame Tavary, a *prima donna*, who made a favourable impression as a dramatic singer at the Royal Italian Opera three years ago. She was a Russian by birth, and studied singing under Lamperti in Milan and Madame Marchesi in Paris. For six years she was engaged at the Munich Court Theatre, where she became celebrated as the exponent of Wagnerian characters. After leaving this country she went on tour in the United States. She was only thirty-four.

Joseph Hellmesberger, on the 24th ult., at Vienna, aged seventy-four. Born on November 3, 1829, he appeared in public as a prodigy at an early age. In 1852 he was appointed artistic director of the Vienna Society of the Friends of Music, and as such conducted its Concerts, and became director of the famous Vienna Conservatoire until 1859, when he resigned the former office. He retained the post of director of the Conservatoire until his retirement only a few weeks ago. He was a violinist of rare accomplishment, a string quartet led by and named after him being considered one of the very finest on the Continent. He held various Court appointments, such as solo violinist to the Court Chapel, Conductor of the Court orchestra, &c. With him one of the most striking and best-known figures of the musical world of the Austrian capital disappears.

MUSIC IN BELFAST.

(From our own Correspondent.)

During the past month there has been a plethora of Concerts here, principally of the popular type, of which there are several series—namely, Mr. G. C. Ferguson's Saturday Evening Concerts, which have attained a considerable amount of popularity among a certain class through the reasonableness of the charges for admission, while adhering to a high-class programme; then Dr. Collisson's Subscription, and extra Concerts also of a so-called popular character, and run in connection with his Concerts in Dublin and throughout the Provinces. The Philharmonic Society opened its twentieth season with a brilliant Concert on the 13th ult., at which the following artists gave an excellent account of themselves—viz., Miss Ella Russell, Madame Belle Cole, Mr. Ben Davies, Signor Foli, Mr. Frederick Dawson (solo pianist), Mr. Elkan Kosman (solo violinist), Mr. Sydney Brooks (solo violoncellist), and Mr. Spencer Lorraine (accompanist). The season just entered upon by this Society promises to break the record so far as the Subscription list is concerned, while the prospectus opens up new ground by the promised performance of several new choral works. At the Concert under notice there was an excellent performance of Dr. C. H. H. Parry's Cantata "Blest Pair of Sirens," by the chorus and orchestra, under the *bâton* of Mr. F. Koeller, the efficient Conductor of the Society. For the next Concert, on the 28th inst., we are promised Mackenzie's "The Dream of Jubal" and Stanford's "The Battle of the Baltic," and a miscellaneous selection; with the assistance of Miss Lucille Hill and Mr. Rhys Thomas, and Mr. Charles Fry, the original exponent of the poem, as reciter.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Opera has reigned supreme in Bristol during the past month. From the 2nd to the 7th ult. D'Oyly Carte's Company, which includes several excellent artists, gave representations at the Prince's Theatre of Gilbert and Sullivan's operas "Patience," "Pirates of Penzance," "Yeomen of the Guard," "The Mikado," and "Iolanthe," which were all admirably staged and capitally performed.

The following week, from the 9th to the 14th ult, the Carl Rosa Opera Company were here and presented popular works, several for the first time in this city.

Another season of Saturday Popular Concerts opened on the 7th ult., but there being counter-attractions, the attendance was fair only. Musically the opening meeting was all that could be desired. Under the direction of Mr. George Gordon, whose energy seems never to flag, the choir sang charmingly the Bridal Chorus from Cowen's "Rose Maiden," Cooke's "Strike the Lyre," Smart's "Stars of the Summer Night," Pearsall's "Springs she not as light as air?" Martin's "The Queen of Night," and Leslie's "Daylight is fading." The crispness and precision with which these familiar pieces are always given are the chief charm of the Concerts. Madame Evans-Warwick, Mr. Harper Kearton, and Mr. Dan Price contributed songs; Miss Vera Evans (a child) played violin solos, Mr. George Riseley performed some organ pieces, and the band rendered overtures and Weber's "Invitation à la Valse."

The first of a series of Subscription Concerts, ballad and instrumental, provided by Messrs. Harrison, of Birmingham, was given in Colston Hall on the 6th ult. The audience was thin. The artists were Madame Amy Sherwin, Madame Hope Glenn, Mr. Durward Lely, Mr. Andrew Black, Little Frida Simonson (pianoforte), Miss Marianne Eissler (violin), Miss Clara Eissler (harp), and Master Gérardy (violoncello).

Dr. J. F. Bridge, the Gresham Professor, delivered a capital Lecture on "Pepys' Diary and Music" at the Merchant Venturers' School, on the 19th ult. Miss Marion Harrison and Mr. Percy Baldwin gave the vocal illustrations, and Dr. Bridge himself played the instrumental ones.

The Bristol Triennial Musical Festival, which commenced on the 25th ult., took place too late for notice in this number.

MUSIC IN DUBLIN.

(From our own Correspondent.)

Seldom has music in Dublin taken a more lengthened holiday than during the summer months of 1893. The operas at the Gaiety Theatre and military music on the promenades were the sole resource of our music-loving citizens during the hot *trimestre*.

The Carl Rosa Company occupied the Gaiety Theatre for four weeks ending September 9, and presented, for the first time in Dublin, Verdi's "Otello," Leoncavallo's "I Pagliacci," Adam's "Postillion de Longjumeau," and part of Goring Thomas's "Golden Web"; other novelties or revivals being Gluck's "Orfeo," Mascagni's "L'Amico Fritz" and "Cavalleria Rusticana," and Wagner's "Tannhäuser"—perhaps the most favoured and successful of their performances.

The opening Concert of the present season was the first of Dr. W. H. Collisson's annual series of Popular Concerts on the 7th ult., when the Leinster Hall was crowded in every part.

Mr. Farley Sinkins's Concert at the Antient Concert Rooms, on the 14th ult., was a most enjoyable one. Miss Ella Russell, Madame Belle Cole, and several other artists were heard with pleasure in a high-class programme.

A series of six classical Pianoforte Recitals, to precede the series of Chamber Music Recitals annually given under the auspices of the Royal Dublin Society, commenced on Monday afternoon, the 9th ult., Signor Esposito being the executant. Bach's "Fantasia cromatica," Scarlatti's Sonata in D, Beethoven's Sonata (Op. 109), and Schumann's Twelve Etudes Symphoniques were listened to by a large and appreciative audience.

Suitable honour has been paid to the memory of two prominent Dublin musicians recently deceased. Cherubini's Requiem Mass was performed with full choir and orchestra in St. Francis Xavier's Church, Gardiner Street, on September 26, at the "month's mind" of Mr. John M. Glynn, Organist of the Church, who died on August 26. The direction of the music was entrusted to Mr. Brendan Rogers, Organist of St. Mary's Cathedral, and a number of the professional brethren of the deceased took part in the function as vocalists or instrumentalists. A similar tribute was rendered at the obsequies of Mr. John Helmsley, vicar-choral, on the 17th ult., when a full choral service was sung at St. Patrick's Cathedral, under the direction of Mr. Chas. Marchant, Cathedral Organist.

The Dublin Musical Society has issued its prospectus for the coming season. At its first Concert, on the 29th inst., Berlioz's "Faust" will be given for the second time, under the direction of Dr. Joseph Smith, with Miss Lucille Hill, Mr. Edward Lloyd, and Mr. Bantock Pierpoint as principal vocalists.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The tide of the battle which is raging in the West has rolled as far East as Edinburgh. When Messrs. Paterson, in their seventh annual scheme, decided to cast in their lot with the new Scottish Orchestra, the Glasgow Choral Union scheme resolved to push forward one of its squadrons, under Manns, and with the advantage of the veteran Conductor's popularity, to establish and hold its ground in Edinburgh. Messrs. Methven and Simpson have charge of the Manns Concerts, and now that they have the tickets for the Harrison Subscription Concerts well taken up they may be trusted to do what they can for the scheme. Up till now the Scottish Orchestra has had the advertisement field all to itself, so Mr. Manns's friends will have to bestir themselves. The happy result to the public of this fierce contest is a very liberal supply of music at low prices, and the very conditions of the competition will ensure the best attainable performances. Mr. Henschel has many advantages in his "resident" orchestra, with more opportunity for rehearsal, in a most comprehensive and catholic programme containing the masterpieces of all representative composers except Bach, and in an imposing array of solo artists. In the two Choral Concerts Mr. Henschel will have the assistance of the Edinburgh Choral Union (Berlioz's "Faust") and Mr. Kirkhope's Choir (Mackenzie's "Story of Sayid" and a selection from "The Meistersingers"). Against these ten Concerts Mr. Manns has only four to offer, but the engagement of artists like Ysaÿe, Slivinski, and Rummel is as good a guarantee of solo quality as Mr. Manns's name is pledge of skilful and experienced leadership, and we cannot but wish well—the best—to such an old, such a tried friend. Mr. Manns's programmes are not yet published, which is a great omission, and in the meantime Messrs. Paterson have announced an extra series of six Saturday Evening Orchestral Concerts at popular prices.

Besides these Orchestral Concerts, the usual number of Choral and Chamber Concerts, as well as Recitals by pianists and violinists, promise us a busier musical season than Edinburgh has ever yet seen.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Glasgow Choral Union opened its season's campaign on the 26th ult. with a Chamber Concert, when Miss Gabrielle Wietrowetz (violin), Mr. E. W. Whitehouse (violoncello), Mr. John Daly (viola), Mr. Schönberger (pianoforte), and Miss Liza Lehmann were announced to appear in a remarkably attractive programme. On the following Monday evening, the 30th ult., the first season of the Scottish Orchestra Company was inaugurated with the "Meistersinger" and "Oberon" Overtures, Mendelssohn's Violin Concerto (for Miss Frida Scotta), and Beethoven's C minor Symphony as leading pieces in Mr. Henschel's bill of fare. We can only, of course, give a bare record of the familiar programme. Several miscellaneous Concerts of a more or less interesting type took place during last month, and foremost amongst these may be noted the "Patti" night at St. Andrew's Hall; Madame Ritter-Bondy's welcome re-appearance at her Pianoforte Recital at the Athenæum on the 3rd ult.; and at the same place, a few nights later on, Mr. H. A. L. Seligmann and his party made a distinctly favourable impression in Gounod's beautiful quartet from "De Profundis." But the prominent feature of the past month was, undoubtedly, the Paderewski Recital on the evening of the 23rd ult.

With such an unheard-of plethora of music as Glasgow has to face this winter it is small wonder that several of the minor choral societies have either retired from the field or are trimming their sails in the direction of purely miscellaneous programmes. The absolute prudence of such courses cannot, we fear, be gainsaid. Happily, however, a good many old friends have renewed the faith within them, and the following is an additional list of the works now in rehearsal by various societies in and around Glasgow:—Greenock Choral Union, "Elijah," Cowen's "Sleeping Beauty," and the Third Act of "Tannhaüser"; Paisley Choral Union, "St. Paul" and "Alexander's Feast"; The Glasgow Academy Choir, Mr. Gaul's "Una"; The Glasgow Athenæum Ladies' Choir, Mr. J. F. Barnett's Cantata "The Wishing Bell"; The South Side Choral Society, Handel's "Saul"; Airdrie Choral Union, "The Messiah"; Bridge of Allan Choral Society, "The Rose Maiden"; Vale of Leven Choral Society, "Samson"; New Kilpatrick Musical Association, "Ancient Mariner" (Pattison) and "Hear my Prayer"; Woodside Parish Church Choir, Gaul's "Ten Virgins"; Kelvinside Free Church Choir, Stainer's "The Crucifixion"; Pollok Street United Presbyterian Church Choir, "Samson"; and Sydney Place United Presbyterian Church Choir, "Rebekah." In each and every case the vineyards and the labourers are good, and it will be noticed with interest that in a couple of instances the novelties of the last Norwich Festival have been drawn upon, to wit, "Una" and "The Wishing Bell," both exceedingly tuneful works and likely to attain great popularity in their own special spheres of usefulness.

The opera class at the Glasgow Athenæum School of Music has Gounod's "Mirella" in active rehearsal, with a view to five performances of the delightful Pastoral in the early spring. Mr. J. K. Strachan's series of Saturday Afternoon Organ Recitals commenced on the 7th ult., when a very large audience was attracted to St. Andrew's Hall; and the Glasgow Glee and Catch Club has resumed its practisings for the season, under the watchful care of Mr. Allan W. Young, who has, as of yore, at his beck and call some of the finest vocal talent in Glasgow.

The first performance in Glasgow of Mr. J. More Smieton's prize Cantata "The Jolly Beggars" took place on the evening of the 21st ult., when a critical audience at once stamped the work with its approval. The composer has happily caught the spirit of Burns's familiar poem, delightful whiffs of Scotch caller air pervade the setting, and there is a peculiar melodic charm throughout the work which is certain to attract the attention of choral societies in search of novelty. The prize, it may be remembered, was given by the Glasgow Select Choir, an accomplished body of vocalists who, under the *bâton* of Mr. J. Miller Craig, did the work every justice.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The full flood of an exceptionally busy musical season seems to have come upon us with a rush after many months of absolute inactivity. The first indication that another winter term has been entered upon came in the

form of a Philharmonic Concert on the 3rd ult., the chief features of which were Mendelssohn's "Italian" Symphony and Hubert Parry's "Blest Pair of Sirens." The one found the orchestra but little changed in the excellence of its membership, and the other gave the choristers a chance of showing that they had made an earnest start in regard to the early rehearsals. The soloists were Miss Emma Juch and Mr. Hedmondt, vocalists; and Mr. Cesar Thomson, violinist. A fortnight later—namely, on the 17th ult.—Miss Clara Butt made her first appearance here in consort with Mr. Plunket Greene and Mr. Steudner-Welsing, the last-named giving a glowing reading of Beethoven's "Emperor" Concerto for pianoforte. Professor Stanford conducted his "Irish" Symphony at this Concert, the fine work receiving a very happy rendering and its composer the heartiest of greetings. The regular Conductor, Sir Charles Hallé, otherwise directed both the Concerts named.

On the 21st ult. Mr. Steudner-Welsing and Mr. Plunket Greene gave a highly interesting Recital of pianoforte and vocal music in the Philharmonic Hall, a feature of the programme being a cycle of English, Welsh, Cornish, Manx, and Irish songs. In the evening of the same date, and at the first Smoking Concert of the Liverpool Orchestral Society, conducted by Mr. Rodewald, Grieg's Second "Peer Gynt" Suite and Beethoven's Seventh Symphony were given in the City Hall, songs being furnished by Mr. W. H. Atkinson and Mr. Plunket Greene, the latter gentleman going through no less than twenty pieces in the course of the afternoon and evening. The orchestra proved in excellent condition, the strings appearing to gain breadth and purity of tone at every successive performance, and the reading of the Beethoven number was conceived admirably. A day later the orchestra of the Sunday Society gave the first Concert of the season, under Mr. Argent, in St. George's Hall, the large building being crowded, while hundreds were unable to gain admission. The programme was miscellaneous in character, the vocalists being Miss Annie Nelson, a very fine mezzo-soprano, and Mr. Eaton Batty, one of the most popular local singers.

Not a few people hereabouts have been exercised in their minds owing to the adoption of the title "Utopia, Limited," for the latest Gilbert-Sullivan production, an opera apparently on not dissimilar lines, but bearing the simple name "Utopia," having been composed and duly produced two or three years ago by Dr. W. H. Hunt at Birkenhead. This was noted in these columns, as well as in those of other English and Continental papers, as an exceedingly clever work.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

We are still in the expectancy rather than in the full enjoyment of music; looking forward to delights to come. Our season commences late, as though to give people time not only to get home from the seaside, or wherever they may have been idling during the summer, but to get through their round of resumed social duties, and to gain a keen appetite for more exciting pleasures. But, although our Concert-givers seem timid, the crowded state of the theatres during the recent visits of the opera companies show the readiness of the public to welcome and support any really attractive undertaking.

A sad disappointment clouded the first Saturday evening gathering at St. James's Hall. Through some strange misunderstanding about dates, Mr. Sims Reeves—who was looked upon as the great inaugurator of Mr. Barrett's campaign—did not come. He was announced for the 14th ult., but explains that he understood the engagement as for the 21st, yet his visit is postponed to the 28th. It is true that the artists secured for the 21st—including Miss Palliser, Signor Foli, Mr. Frederick Dawson, Messrs. Elkan Kosman and Sydney Brooks—were amply sufficient to furnish an attractive programme without Mr. Reeves. The afternoons of several Saturdays have been pleasantly passed in listening to the able Recitals of Mr. Pyne on the enlarged organ in the Town Hall; an instrument now of fuller tone and admirable variety.

The public opening of the Royal Manchester College of Music, on Saturday, the 7th ult., was most happy. The Concert Hall of the College was crowded by the patrons and pupils, and after short addresses by the Chairman of the Council (Dr. Ward, Principal of the Owens College), the Lord Mayor of the city (Alderman Anthony Marshall), and the Principal (Sir Charles Hallé), a delightful Concert was given by the chief professors. The College opens with an income of upwards of £4,000; with an admirable building; with an abundant supply of pianofortes—most liberally presented by Messrs. Broadwood, Erard, &c.; with the valuable library left by the late Mr. E. Hecht, and with the best wishes of all the music-lovers of the district. Nearly eighty students are enrolled, who have to pursue an all-round course of study, carefully planned to insure their thorough musicianship.

With some 200 members it was to be expected that the second annual Conference of the original section (the North-Western) of the Incorporated Society of Musicians would be a great success. A series of meetings, lectures, and musical performances filled a busy and extremely interesting day. Dr. Hiles occupied the chair. Mr. Prout attended to unfold his ideas of rudimentary "Form," and several new prize works were heard, among which should be specially noted the "Allegretto Capriccioso" for the violoncello of Mr. Austin, and the "Scherzo" for the pianoforte of Mr. W. Faulkes. The enlargement, each October, of the monthly meeting into a sectional conference should not be confused with the New Year's great gathering of the whole Society—now more than a thousand strong; but it shows the enthusiasm of the members, and is a welcome evidence of the increasing good feeling stimulated by the Society among the musicians of the kingdom.

MUSIC IN WILTS AND HANTS.

(From our own Correspondent.)

Salisbury, never the most fortunate city so far as musical matters are concerned, seems just now to be under an unusually dark cloud. The Philharmonic Society, recently formed for the study of orchestral and choral music, has collapsed in the year of its birth, to the disappointment of many who hailed the new venture with satisfaction. The estimable Conductor of the Sarum Choral Society is now so seriously indisposed that for the present his services are not available. The old-established Society has, however, commenced rehearsals under temporary direction, and has selected "The Bride of Dunkerron" as the principal work to be performed at the usual Christmas Concert.

The Wilts Oratorio Society, which has done much good work in the county, has now in preparation Spohr's "Last Judgment," Bach's "My spirit was in heaviness," Hiller's "Song of Victory," and Weber's "Harvest Cantata." The headquarters of the Society are at Devizes, and Mr. Edwin Nunn is Conductor.

The financial position of the Southampton Philharmonic, as disclosed at the recent meeting of members, was not so satisfactory as could have been desired, but it was decided to make a special effort to wipe off the adverse balance and to continue the work of the Society on the same lines as heretofore. The first rehearsal was held on the 17th ult., Mendelssohn's "Hymn of Praise" and Handel's "Acis and Galatea" being selected for study. Mr. H. M. Pike is the Conductor.

The Ryde Choral Union, a flourishing body under the conductorship of Miss Margaret Fowles, has not yet commenced active operations. It is hoped, however, to give the usual Concerts during the season, and a definite programme will shortly be arranged.

Portsmouth is well to the front in musical matters. The Philharmonic Society, which has for its Conductor Mr. J. W. D. Pillow, intends to give its first Concert this month, for which Mendelssohn's "Hymn of Praise" is in course of preparation. The Orchestral Society has been at work since September, under Mr. Churcher's direction, and the Amateur Operatic Society will give a representation of "The Yeomen of the Guard" early next year.

At Bournemouth Mr. William Lee has been giving excellent Recitals upon the organs in the Pavilion and St. John's Church during the past month.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

At the present moment the music-lovers of Yorkshire may be said to be in a state of anticipation rather than realisation. The various choral societies are busy preparing for the season, and the Subscription Concerts, which furnish the chief supply of orchestral and chamber music of the better sort, have, with one notable exception, not yet begun. This exception is the series of Concerts given at Huddersfield, where Mr. Watkinson, an amateur whose laudable hobby it is to supply the people with music, has shown his fitness for the task by the marked success he has attained. It must be said, however, that he has had "to stoop to conquer," for of the dozen Concerts of which the series is to consist at least half are given by travelling concert parties and are of no great artistic value. A Pianoforte Recital by Paderewski and two Orchestral Concerts by Sir Charles Hallé's band go far, however, to leaven the lump. The series began on September 26, when Madame Fanny Moody and party, of whom the young violoncellist, Jean Gérardy, was perhaps the most accomplished artist, were heard in a programme too much permeated by the modern "shop ballad" to be of any particular interest.

At Leeds the Subscription Concerts are not supported so warmly as the size and repute of the town as a musical centre would seem to warrant. During the coming season, however, four Concerts are to be given, and popularity is being courted by the engagement of the Meister Glee Singers, while a Recital by Paderewski will have a spice of the sensational, and an Orchestral Concert by the Manchester Band, and a programme of Chamber Music, in which Dr. Joachim will take part, will attract serious lovers of music. The Bradford Subscription Concerts are, on the other hand, in a most satisfactory financial condition. Six Concerts are to be given, two of choral music, including Beethoven's Choral Symphony, Sullivan's "Martyr of Antioch," and Wagner's "Flying Dutchman." At these and at two Orchestral Concerts Sir Charles Hallé's band will be heard, the chorus being supplied by the Bradford Festival Choral Society. The Leeds Philharmonic Society, of which Mr. Broughton is Conductor, purpose giving three Concerts. Berlioz's "Faust" and Handel's "Messiah" form the first and second programmes, while the last will be remarkable as a tribute to native art. Smart's "Bride of Dunkerron" and Sullivan's "Kenilworth" are to be followed by a new work, written specially for the Society, "Robert of Sicily," a Cantata by Mr. F. K. Hattersley, an able young Leeds musician, whose Concert-Overture, performed at the Leeds Festival of 1886, will be remembered for the promise it displayed.

In point of enterprise, the Dewsbury Choral Society ranks high among its fellows. In addition to "Elijah," Mr. Cowen's "Sleeping Beauty" and Dr. Parry's "Blest Pair of Sirens" are to be given; and at an Orchestral Concert Mr. Edward German is to introduce several of his compositions, among them the Symphony performed last month at Norwich. Mr. G. H. Hirst, the Honorary Conductor of the Society, certainly deserves credit for the interesting character of this programme. The Huddersfield Choral Society is apparently content to rely on the exceptional power of its fine choir rather than on any special features in its programme, which is to consist of "The Messiah," "Elijah," and the "Golden Legend." Mr. John Bowling is the Conductor. The Glee and Madrigal Society, of the same town, under Mr. Bower's conductorship, gives a programme of part-songs, another of Mendelssohn's compositions, and a third at which Mr. Gaul's "Joan of Arc" is to be performed. The oldest of the West Riding Societies—that of Halifax—will give Brahms's "Song of Destiny" and Mendelssohn's "First Walpurgis Night" at a Concert in which the valuable assistance of Sir Charles Hallé's band will be forthcoming. Handel's "Messiah" is down for Christmas week, and at its final Concert an "abridged form" of Mendelssohn's "St. Paul," together with Handel's "Acis and Galatea," will be heard. Mr. Garland conducts not only the Halifax Society, but also the Bradford Festival Choral Society, which, in addition to its labours in connection with the Subscription Concerts, purposes giving Beethoven's Mass in C, Mendelssohn's 114th Psalm and "Walpurgis Night," and the "Faust" of Berlioz.

The Bradford Old Choral Society promises a miscellaneous programme, and Handel's "Samson," in addition to the perennial "Messiah." The Ripon Choral Society will give Spohr's "Last Judgment" and the Twelfth Mass attributed to Mozart, together with a Haydn Symphony, while another Concert will illustrate the growth of English Madrigals, Miss Wakefield giving a Lecture on the subject. One of the most interesting prospectuses of the season is that of the Middlesbrough Musical Union, an institution which, during the past ten years, has done much excellent work under Mr. Kilburn's able direction. "Acis and Galatea," "The Spectre's Bride," and Mr. Walthew's humorous and clever Cantata "The Pied Piper" are to be given during the coming season, together with a Concert of chamber music, in which Dr. Joachim and Miss Fanny Davies will be the principal performers. The Middlesbrough musical season may be said to have opened on the 11th ult., when a Concert was given by Mr. Corbett, at which Miss Evangeline Florence made an excellent impression by her artistic singing of Mr. Henschel's new song, "Spring," while M. Nachèz delighted the audience by his brilliant violin playing. Mr. Corbett purposes introducing M. Paderewski to Middlesbrough during the season, besides other well-known artists.

Six Concerts to be given by the Bradford Permanent Orchestra, under Mr. W. B. Sewell's direction, deserve the hearty support of music-lovers. Not only do they supply the people with good music very cheaply, but in laying the foundations of a local permanent orchestra they are doing a work the importance of which can hardly be overrated.

MUSIC IN AMERICA.

(From our own Correspondent.)

Musical notices at this time must needs be anticipative, for as yet little has been accomplished except in the way of preparation. The preliminary announcements of the Oratorio Society, under Mr. Walter Damrosch, give the news that the Directors have booked for performance: the "Missa Solennis" of Grell, Bach's "St. Matthew" Passion, Mendelssohn's "St. Paul," and the usual Christmas performance of Handel's "Messiah."

The Symphony Society, under Mr. Damrosch, will give during the season Berlioz's "Harold in Italy," Brahms's C minor Symphony (No. 1); Dvorák's Concerto for violin (Henri Marteau, soloist)—new, first time; Grieg's melodrama, "Olaf Trygvason" (new); Mackenzie's ballad, "La belle Dame sans merci"; Saint-Saëns's Symphonic Poem, "Phaeton"; Schumann's D minor Symphony (No. 4); Tschaikowsky's Symphony (new, first time); Wagner's two duets from "Die Walküre: (*a*) *Siegmund* and *Sieglinde*, Act I.; (*b*) *Wotan* and *Brünnhilde*, Act III. Among soloists engaged are Madame Materna, Mr. Plunket Greene, Mr. Bispham, and Mr. Henri Marteau.

The Worcester Festival marked the week beginning September 25, and was notable for the adequate production, among other works, of "Miriam's Song of Triumph," Schubert; "The Bride of Dunkerron," Smart (soloists, Madame Lilian Nordica, Mr. Wm. H. Rieger, and Mr. Carl Dufft); "Samson and Dalila," Saint-Saëns; and Mendelssohn's "Loreley." The presence of Dr. Dvorák, who conducted his own 149th Psalm and "Husitzka" Overture, gave unusual interest to the Festival, which, as a whole, was more than usually successful. The last Concert was devoted to Handel's "Judas Maccabæus," with distinguished soloists, including Mesdames Nordica and Katherine Fisk, Mr. Rieger, Mr. Cafferty, and the full chorus, orchestra, and organ. Mr. Emil Fischer, Madame Caroline Ostberg, and M. Vladimir de Pachmann also contributed to the success of the Festival.

The Handel and Haydn Society will give during the season Bach's "St. Matthew" Passion and H. W. Parker's "Hora Novissima," which is to be put in rehearsal at once. Mr. A. S. Baker, at St. James's Church, is preparing to give the latter work early in November, in its English version, with his large and excellent choir.

A notable Church Service was given on Thursday, September 28, under the direction of Mr. R. H. Warren, who, in addition to his duties at St. Bartholomew's, has

assumed the charge of Christ Church, Rye, N.Y. It included Gounod's Magnificat and Nunc dimittis, Mendelssohn's "I waited for the Lord" ("Lobgesang"), Rev. E. V. Hall's "Praise the Lord, O Jerusalem," and Handel's "Sound an alarm," sung by Mr. E. C. Towne, solo tenor of St. James's. The service was heartily enjoyed by all who were present, and Mr. Warren is to be congratulated upon the admirable results attained during his brief term of service at Rye.

The elaborate schemes of the Bureau of Music at Chicago have dwindled very materially, although an occasional performance of Handel's "Messiah," under the direction of Mr. Tomlins, preserves the semblance of choral work. Mons. Alex. Guilmant gave a series of Recitals on the great organ, at which, among other numbers, he performed the Bach G minor Fugue and the Sonata "Pontificale" of Lemmens. The distinguished organist is now in the East and will give a series of Concerts at some of the leading churches, under the management of Mr. Gerrit Smith, Mr. William C. Carl, Mr. E. M. Bowman, and others.

Mr. Clement R. Gale, who has just returned to the city, intends to produce at Calvary "The Last Judgment," "St. Paul," Bridge's "The Lord's Prayer," Wesley's "The Wilderness," Stainer's "Crucifixion," and Mendelssohn's 42nd Psalm.

Two interesting plans of Mr. Walter Damrosch deserve particular mention: one that he intends to devote one evening of the Symphony Society exclusively to English composers, at which will be brought out certain of the orchestral works of Stanford, Cowen, Sullivan, Mackenzie, and Edward German; the other that he has nearly completed his own opera, upon which he has been at work during his residence in England. This is based upon Hawthorne's "Scarlet Letter." The libretto is by George Parsons Lathrop, the son-in-law of Hawthorne, himself a novelist and poet of well-known excellence. Mr. Damrosch hopes to complete the work in December, and its production will follow as soon as possible.

The Choir of Emmanuel Church, Dulwich—the prize choir in the Crystal Palace competition in June last—gave a Concert on the 11th ult., at St. James's Hall, Stanstead Road, Forest Hill, in aid of the funds of St. James's Church. The glees and part-songs given by the choir were Smart's "Sea King," Mendelssohn's "Hunting Song," Horsley's "See the chariot at hand," Barnby's "Sweet and low," Macfarren's "The Miller," Pinsuti's "The Rhine Raft Song," and Eaton Faning's "Song of the Vikings," all admirably sung under the able Conductor, Mr. James W. Lewis. Scarcely inferior in merit were the performances of the small string orchestra, with the assistance of Mr. Alfred Furse at the pianoforte. A violin solo by Mr. W. H. Hunnex and a violoncello solo by Mr. Frank Thornton were loudly applauded. Mr. J. Thornton, Mr. W. M. Wells, Miss Lillie Scott, Miss Winifred Drake, and Mrs. Hunnex also gained hearty applause for their songs.

Mr. Henry J. B. Dart having resigned the position of Organist and Choirmaster at St. John's, Waterloo Road, the last of a long series of Oratorio performances, given under his direction in this church, took place on the 15th ult., when "Elijah" was sung, with Miss Florence Monk, Miss Florence Hoare, Mr. G. Denis, and Mr. F. Winton as soloists, under the conductorship of Mr. S. S. Martyn. It will be matter for regret if these performances, which have been so successfully carried on in the face of many difficulties for the last eleven years, should be permitted to cease. During the last four years sixteen sacred works by Handel, Mendelssohn, Mozart, Spohr, Weber, Macfarren, Sterndale Bennett, Benedict, Gounod, Sullivan, and others have been given on Sunday afternoons to large congregations, and the general excellence of the renderings can scarcely have failed to have exerted a healthy influence in the thickly populated district in which the church stands.

September 29 and the following Sunday were observed at St. Agnes's Church, Kennington Park, as days of thanksgiving for the harvest. On the evening of September 29 Part II. of Haydn's "Creation" was performed, and on the 1st ult. Weber's Mass in G was sung at the High Service, the solo work being excellently rendered by Mrs. Tait and Messrs. W. Toms, J. Wint, and R. Bayley. After evensong Part I. of the "Creation" was sung, the soloists on this occasion, as well as on the preceding Friday, being Mrs. Tait, Mr. J. Wint, and Mr. Colvin, each of them meriting high praise for the able and finished execution of their respective parts. The chorus did their work well, the basses being specially good, while the organist, Mr. Walter Hedgcock, was able to give full scope to his great skill on the splendid new organ recently built at this church. Mr. Cox conducted.

The Festal Evensong in connection with the Harvest Thanksgiving Services at Hanover Church, Regent Street, took place on the 19th ult. The Anthem "The Wilderness" (Wesley) and the Canticles (Marshall in D) were excellently rendered; in fact, the choir sang with precision and refinement throughout the whole of the Service. The soli parts in the Anthem were taken by members of the choir—viz., Masters Wickens and Millner, and Messrs. Barker, Holden, and Cope, the last-named singing the bass solo with fine effect. The Festival was continued on Sunday, the 22nd ult., Wesley's Anthem being repeated at Evensong, and the Service concluding with Handel's Hallelujah Chorus, while at Matins Barnby's beautiful Anthem "Ye shall go out with joy" was sung. Mr. David J. Thomas (the Organist and Choirmaster of the Church) presided at the organ.

On Sunday, the 15th ult., the choir of St. Mary's Church, Kilburn, resumed their monthly renderings of sacred cantatas after the evening service, the occasion being the Harvest Festival. The work performed was Mendelssohn's "Hymn of Praise." There was an efficient choir of about sixty voices. The solos were taken by Mr. Edwin Houghton and Miss Selina Quick. The precision and good tone of the choir were noteworthy throughout, though lacking perhaps in vigour in the chorale "Let all men praise the Lord." The orchestral effects of the fine organ, lately erected in the church by Messrs. Bishop and Son, added considerably to the effectiveness of the performance. The church was so crowded that many were unable to gain admission. The Organist and Director of the choir is Mr. Edgar Pettmann, who presided at the organ.

The Organ Recitals at the Royal Albert Hall on Sunday afternoons continue to prove acceptable to the public. On the 15th ult. Mr. H. C. Tonking was the Organist, and he displayed to great advantage the capabilities of the great organ, notably in Guilmant's Funeral March and "Hymn of Seraphs." Mr. Bernhard Carrodus played with rare ability the *Andante* and *Finale* from Mendelssohn's Violin Concerto and Wieniawski's "Légende," both being accompanied with organ and pianoforte. Miss Mary Reeve was the vocalist, and Mr. Liddle proved himself once more an able accompanist. Mr. Tonking has just concluded, at the Gardening and Forestry Exhibition, Earl's Court, a series of Organ Recitals extending over five months.

The Harvest Festival Services at South Hackney Parish Church commenced on Thursday, the 12th ult., with an early Choral Celebration at 7 a.m. to the music of Gadsby's Setting in C. At Evensong, West's Magnificat and Nunc dimittis and Goss's "Fear not, O land," were sung. The Festival was continued throughout the week, and concluded on the 19th ult. with a very praiseworthy rendering of West's Cantata "Seed-time and harvest," the solos being sung by Master Gough (solo boy of St. Alban's, Holborn) and Mr. Chas. Prickett (member of the choir). Mr. John E. West, Organist and Director of the Choir, presided at the organ throughout the Festival.

On the 16th ult. Cherubini's Requiem Mass in D minor was sung by the students of St. Mark's College, Chelsea, before Sir John Stainer and Mr. McNaught. As far as can be ascertained, this is the first time that the whole of this noble work has been performed in England. At the close Sir John Stainer said: "The work is magnificent, and has afforded me the greatest pleasure; the splendid performance which you have given reflects very great credit upon you." High praise is due to Mr. Owen Breden, Professor of Music at St. Mark's College, who entirely prepared the students and conducted the performance.

An entirely new and original operetta, entitled "The Lost Prince," written and composed by Mr. H. W. Rendell,

There were Shepherds.

ANTHEM FOR CHRISTMAS, FOR BARITONE, SOPRANO (OR TENOR) SOLI AND CHORUS.

S. Luke ii. 8—11, 14;
and part of a Hymn by MONTGOMERY.

Composed by MYLES B. FOSTER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

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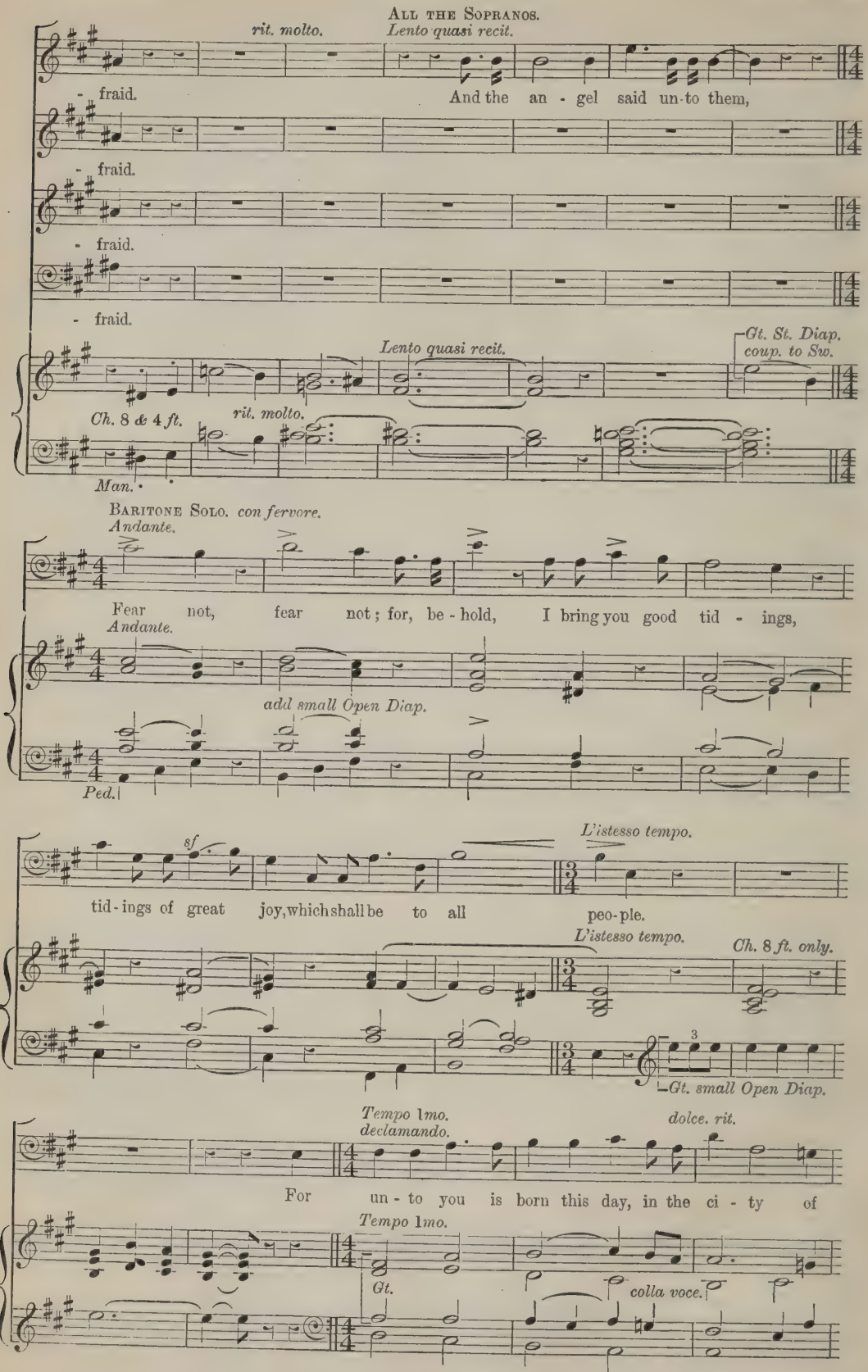
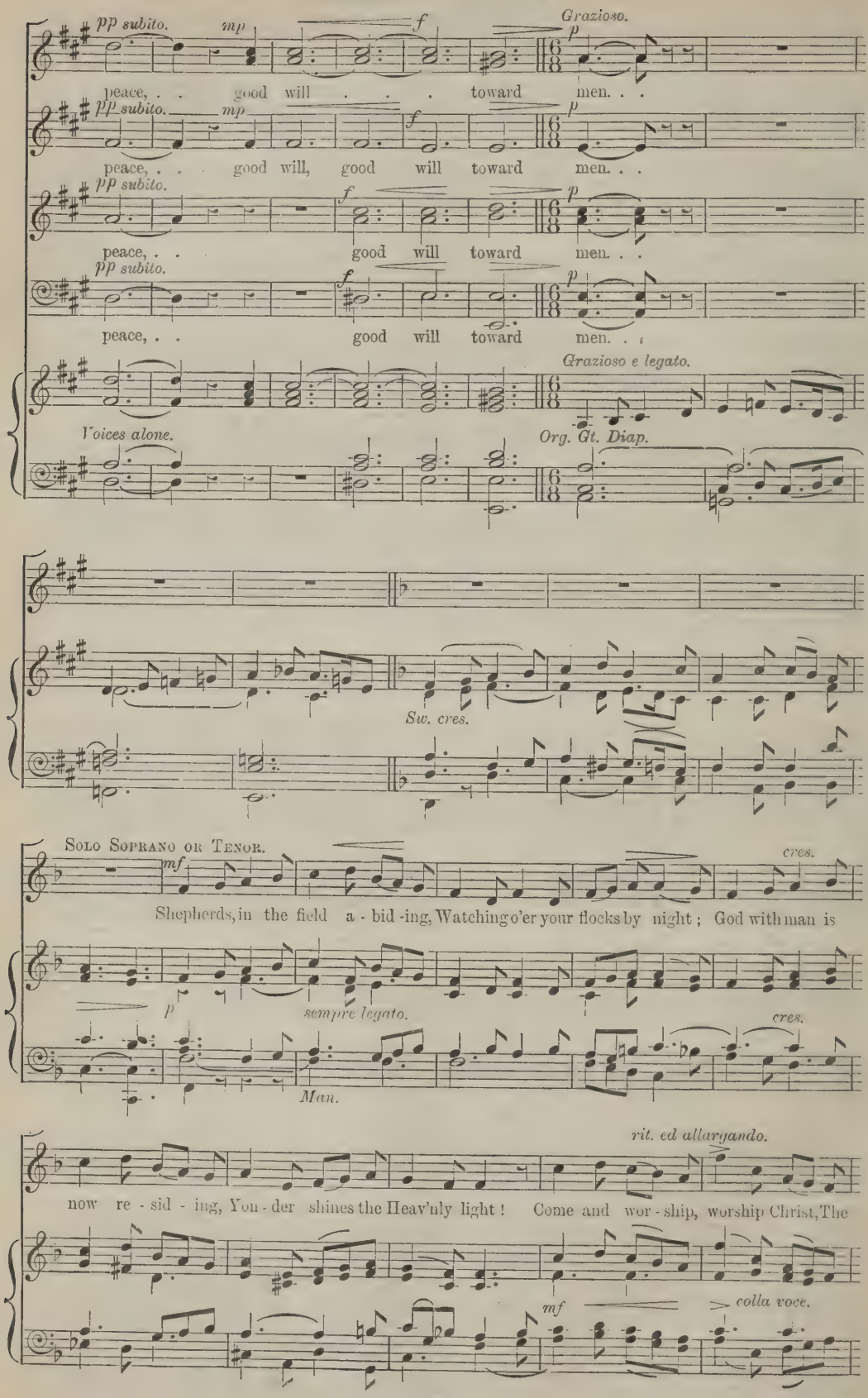
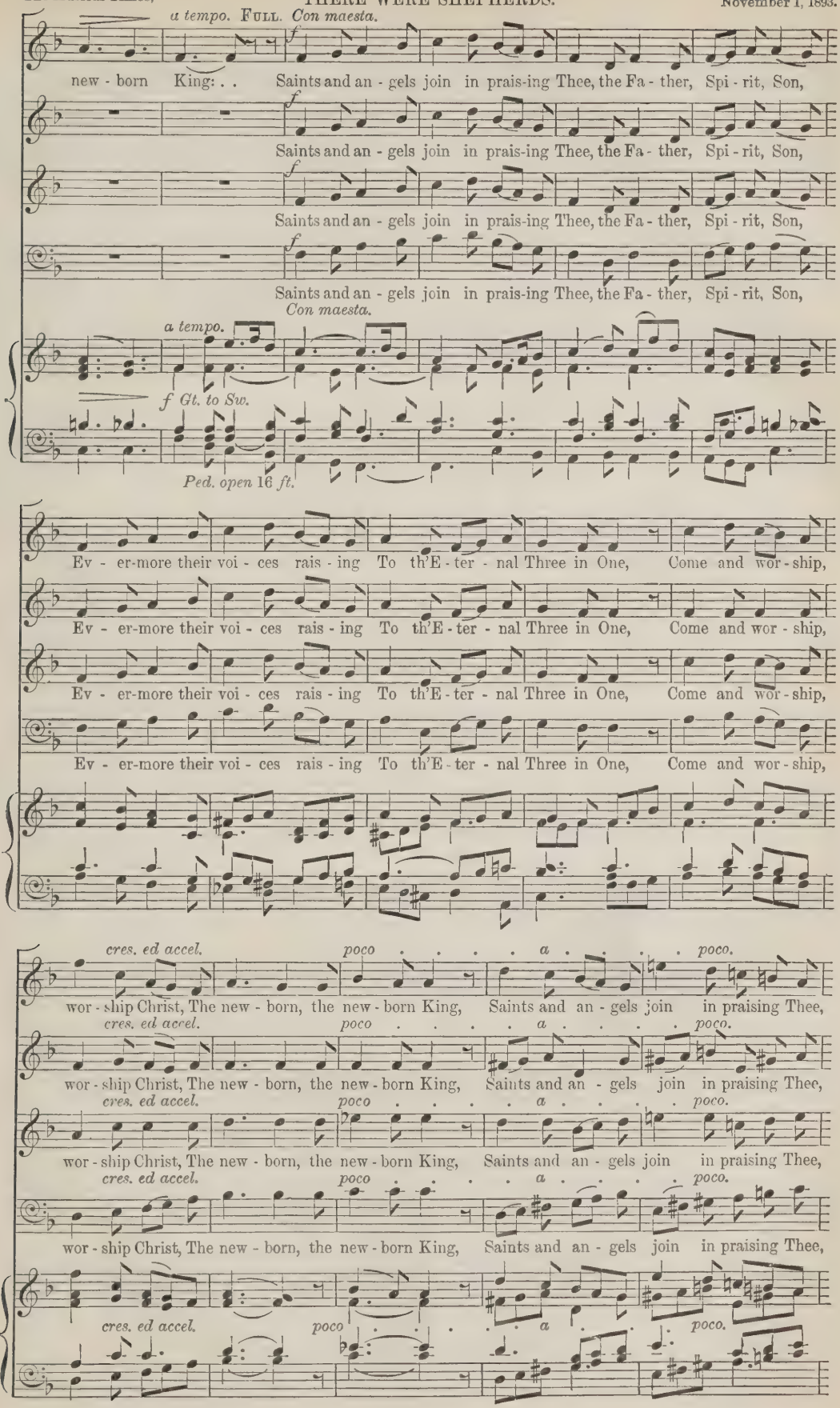
dim.
p tranquillo.
keep - ing watch o - ver their flocks by night,
keep - ing watch o - ver their
keep - ing watch, watch by night,
keep - ing watch o - ver their
keep - ing watch, watch by night,
keep - ing watch o - ver their
keep - ing watch, watch by night,
keep - ing watch o - ver their
Voices alone.
p tranquillo.
flocks by night.
flocks by night.
flocks by night.
flocks by night.
Oboe.
Org.
add other Reeds.
dim.
accel.

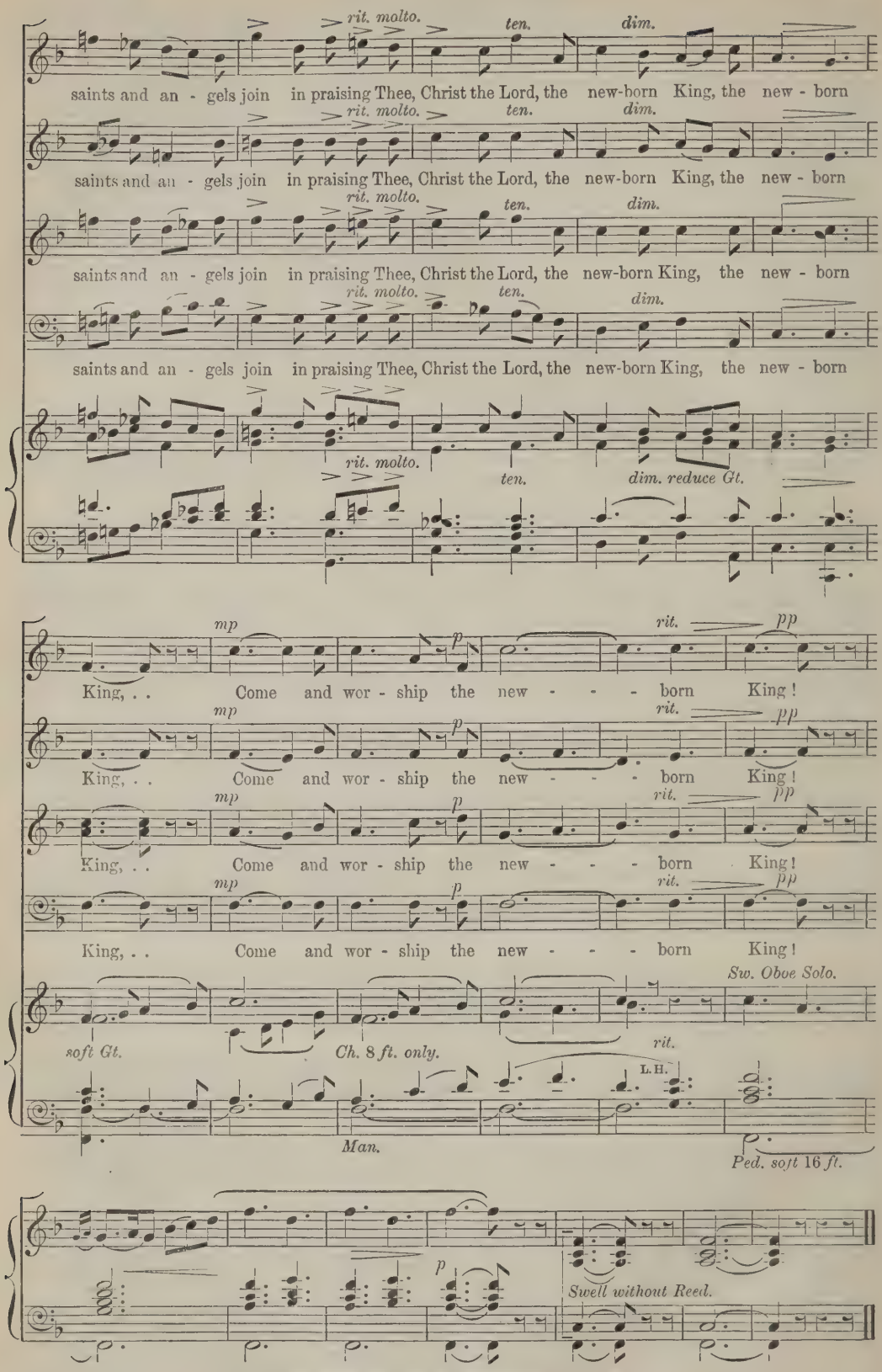
Allegro con maesta.
And, lo, the an - gel of the Lord came up - on them,
And, lo, the an - gel of the Lord came up - on them,
And, lo, the an - gel of the Lord came up - on them,
And, lo, the an - gel of the Lord came up - on them,
Allegro con maesta.
molto cres.
f Gt.
Voices alone.
Man.
Ped.
and the glo - ry of the Lord
and the glo - ry of the Lord
and the glo - ry of the Lord
Gt. Tuba or Trumpet.
and the glo - ry of the Lord
Sw.
Full Sw.
Voices alone.
Ped. coupled.
rit.
sempre rit.
shone round a - bout them,
and they were sore a -
shone round a - bout them,
and they were sore a -
shone round a - bout them,
and they were sore a -
shone round a - bout them,
and they were sore a -
Org. Sw. closed.
rit. marcato.
without Reeds.
sempre rit.


All the Sopranos.
rit. molto.
Lento quasi recit.
- fraid.
And the an - gel said un-to them,
- fraid.
- fraid.
- fraid.
Lento quasi recit.
Gt. St. Diap. coup. to Sw.
Ch. 8 & 4 ft.
rit. molto.
Man.
Baritone Solo. con fervore.
Andante.
Fear not, fear not; for, be - hold, I bring you good tid - ings,
Andante.
add small Open Diap.
Ped.
sf
L'istesso tempo.
tid-ings of great joy, which shall be to all peo-ple.
L'istesso tempo.
Ch. 8 ft. only.
3
Gt. small Open Diap.
Tempo 1mo. declamando.
dolce. rit.
For un - to you is born this day, in the ci - ty of
Tempo 1mo.
Gt.
colla voce.

poco accel.
cres.
agitato.
ff
Da - vid, a Sa - viour, a Sa-viour, a Sa - - viour, which is
rit.
Christ, Christ the Lord. .
rit. dim.
Ch.
Gt.
3
CHOIR OF THE HEAVENLY HOST.
mf
Glo - ry, glo - ry, glo - ry to
Glo - ry, glo - ry, glo - ry
Glo - ry, glo - ry
Glo - ry
Full Sw. closed.
16 ft. coup.
God . . . in the high - est, and on earth
to God in the high - est, and on earth
to God in the high - est, and on earth
to God in the high - est, and on earth
Full Org.
Voices alone.


pp subito.
mp
f
Grazioso.
p
peace, . . good will . . . toward men. . .
pp subito.
mp
f
p
peace, . . . good will, good will toward men. . .
pp subito.
f
p
peace, . . good will toward men. . .
pp subito.
f
p
peace, . . good will toward men. . .
Grazioso e legato.
Voices alone.
Org. Gt. Diap.
Sw. cres.
Solo Soprano or Tenor.
mf
cres.
Shepherds, in the field a - bid - ing, Watching o'er your flocks by night; God with man is
p
sempre legato.
cres.
Man.
rit. ed allargando.
now re - sid - ing, Yon - der shines the Heav'nly light! Come and wor - ship, worship Christ, The
mf
colla voce.


a tempo. FULL. Con maesta.
new - born King: . . Saints and an - gels join in prais-ing Thee, the Fa - ther, Spi - rit, Son,
Saints and an - gels join in prais-ing Thee, the Fa - ther, Spi - rit, Son,
Saints and an - gels join in prais-ing Thee, the Fa - ther, Spi - rit, Son,
Saints and an - gels join in prais-ing Thee, the Fa - ther, Spi - rit, Son,
Con maesta.
a tempo.
f Gt. to Sw.
Ped. open 16 ft.
Ev - er-more their voi - ces rais - ing To th'E - ter - nal Three in One, Come and wor - ship,
Ev - er-more their voi - ces rais - ing To th'E - ter - nal Three in One, Come and wor - ship,
Ev - er-more their voi - ces rais - ing To th'E - ter - nal Three in One, Come and wor - ship,
Ev - er-more their voi - ces rais - ing To th'E - ter - nal Three in One, Come and wor - ship,
cres. ed accel. poco . . . . a . . . . poco.
wor - ship Christ, The new - born, the new - born King, Saints and an - gels join in praising Thee,
cres. ed accel. poco . . . . a . . . . poco.
wor - ship Christ, The new - born, the new - born King, Saints and an - gels join in praising Thee,
cres. ed accel. poco . . . . a . . . . poco.
wor - ship Christ, The new - born, the new - born King, Saints and an - gels join in praising Thee,
cres. ed accel. poco . . . . a . . . . poco.
wor - ship Christ, The new - born, the new - born King, Saints and an - gels join in praising Thee,
cres. ed accel. poco . . . . a . . . . poco.


rit. molto.
ten.
dim.
saints and an - gels join in praising Thee, Christ the Lord, the new-born King, the new - born
saints and an - gels join in praising Thee, Christ the Lord, the new-born King, the new - born
saints and an - gels join in praising Thee, Christ the Lord, the new-born King, the new - born
saints and an - gels join in praising Thee, Christ the Lord, the new-born King, the new - born
dim. reduce Gt.
mp
p
rit.
pp
King, . . Come and wor - ship the new - - - born King!
King, . . Come and wor - ship the new - - - born King!
King, . . Come and wor - ship the new - - - born King!
King, . . Come and wor - ship the new - - - born King!
Sw. Oboe Solo.
soft Gt.
Ch. 8 ft. only.
L.H.
Man.
Ped. soft 16 ft.
Swell without Reed.

Also published in Novello's Tonic Sol-fa Series, No. 818, price 1½d.

Organist of St. Michael's, Wood Green, was produced at the Assembly Rooms on the 6th and 7th ult., under the patronage of the Baroness Burdett Coutts, who attended the first of the performances. The scenery was very tastefully painted by Messrs. Hancock, of Stratford, and the costumes skilfully designed and arranged. The music, which is scored for orchestra as well as pianoforte and harmonium, is bright and attractive and of considerable merit.

A Harvest Festival was held at St. Philip's, Battersea, on the 1st. ult. At the 11 a.m. matins the Canticles used were Calkin in G. "I will give thanks" (Barnby) was sung as the Introit, followed by Eyre's Mass in E flat. At the 7 p.m. evensong Gounod's Meditation on Bach's First Prelude, for violin, pianoforte, and organ, was played as the in-going voluntary. The Canticles were Smart in F; the Anthems, "Let the bright Seraphim" and "Let their celestial concerts" (Handel). After the blessing Smart's Te Deum in F was sung, followed by Dr. Garrett's Harvest Cantata.

Harvest Festival Services were held at St. Michael's, Wood Green, on St. Michael's Day. After the Evening Service, John E. West's Cantata "Seed-time and harvest" was capitally sung by the well-trained choir of the church; the solos being rendered with excellent effect by Master J. Evans and Mr. Siddon Turner. A large congregation evidently appreciated the music as well as its effective interpretation, for, by desire, portions were repeated on the two following Sundays. Mr. H. W. Rendell is the Organist.

Harvest Festival Services were given at St. Mark's, Notting Hill, on the 11th ult., and continued on the following Sunday. On both evenings the Services were sung to Gadsby's setting in C. After the sermon Haydn's "Creation," Part I., was performed. The solos were sung by Masters Millett and Care, and Messrs. Jemmett, Hunt, and Wm. Vine. Mr. Hamilton Robinson, of St. Stephen's, South Kensington, presided at the organ, and Mr. Warren Tear, Organist and Choirmaster of St. Mark's, conducted.

The following is the result of the Nonconformist Choir Union competition: Anthem section (adjudicator, Mr. Ebenezer Prout)—"I will extol Thee," by C. M. Hudson, Stockwell Baptist Church. Hymn-tune section (adjudicator, Mr. Josiah Booth)—H. A. J. Campbell, Organist of New College Chapel, Swiss Cottage. Secular section (adjudicator, Dr. E. H. Turpin)—part-song, "Go, lovely rose," by Arthur Berridge, choirman, Kentish Town Congregational Church.

Harvest Thanksgiving was celebrated at the Church of St. Mildred's, Bread Street, on the 12th ult. A very large congregation attended, and, after an appropriate Service, partly choral, during which Hall's charming Anthem "Praise, oh, praise," was sung, Spohr's "God, Thou art Great" was given. The rendering throughout was most effective, both solos and choruses being admirably sung. Mr. Bell (Choirmaster) and Mr. Rolfe (Organist) are to be congratulated on the result.

On the 12th ult. a special Harvest Thanksgiving Service was held at St. Mildred's Church, Lee, at which Mendelssohn's "Hymn of Praise" was performed as the Anthem. The choir, largely augmented for the occasion, numbered about 100, and there was a full orchestral accompaniment. Mr. Spencer Mayor presided at the organ with his usual skill, and the Choirmaster (Mr. Francis L. Kett) conducted with marked ability.

The Earl of Dysart, in accepting the position of President of the St. Cecilia Musical Society, Richmond, expressed his approval of the Society's work, but suggested that works by Bach and Beethoven should soon be given by its members. The Conductor is Mr. H. Wharton Wells, and during the season Hofman's "Melusina" and "The Messiah" are to be performed with full orchestra.

Much choral activity is being shown in the Woodford district, where the following Societies are at work:—Woodford Choral Society (Conductor, Mr. J. P. W. Goodwin), Woodford Wells Musical Society (Mr. A. J. George), Loughton Choral Society (Mr. Henry Riding), Epping Choral Society (Mr. Donald Penrose).

Next month the Old Choristers of Westminster Abbey will hold their second Annual Dinner at the Westminster Palace Hotel. It may be of interest to note that among the choristers of the Abbey who have since attained eminence may be included Mr. Edward Lloyd, Mr. C. E. Willing, and Mr. W. S. Penley.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah" on Wednesday, the 18th ult., at All Saints', Haggerstone. Dr. E. H. Turpin presided at the organ. The soloists were Mrs. Johnson, Miss Rina Robinson, Mr. John Probert, and Mr. Arthur Appleby.

The Royal Academy of Music re-opened on September 28 with a large accession of new students. The concert-room has been re-decorated, and is now lighted by electricity, an improvement which students and visitors alike will be certain to appreciate at its full value.

At the examinations in Music of the Royal University of Ireland, held in Dublin on the 10th ult. and following days, Mr. Haydn Mulholland, Organist and Choirmaster, St. Peter's Cathedral, Belfast, was admitted to the degree of Bachelor of Music.

Harvest Festival Services were held at St. Michael's, Star Street, Paddington, on the 18th ult. At the evening service Mendelssohn's "Lauda Sion" was well sung by the choir, under the direction of Mr. Edmund Rogers, Organist and Choirmaster of the Church.

The handsome statue of the Princess of Wales, executed by his late Serene Highness Prince Victor of Hohenlohe-Langenburg, has been placed in the vestibule of the new buildings for the Royal College of Music.

Mr. W. Stevenson Hoyte has been appointed Professor of the Organ at the Royal Academy of Music.

REVIEWS.

Summary of the History and Development of Mediæval and Modern European Music. By C. Hubert H. Parry. (Novello's Music Primers. No. 42.)

[Novello, Ewer and Co.]

This work is a veritable *tour de force* of condensation. It traces, in little over a hundred pages, the progress of vocal and instrumental music, in all forms, for more than a thousand years, and this not by means of a dry record of dates and names, such as might by some be considered sufficient for a "primer," but in the shape of thoroughly readable, thoughtful, and pithy essays, valuable not alone to the student who is commencing the study of musical history, but also of great interest to the musician as embodying the opinions of a musical thinker who takes high rank among even the small number of eminent writers on the subject. In such a summary most of the information has necessarily to be conveyed in a critical form. A digest of artistic progress is of course arrived at by the comparison of an enormous number of examples from one epoch among themselves, and with correspondingly complex groups derived from other epochs. The result is naturally a statement of the author's impressions rather than a description of the facts themselves; because he is compelled by the nature of his task to select from the huge accumulation of facts those which appear to him of most importance — which, in short, form the links of that great chain of the ages, neither end of which is ever visible to mortal eye. The facts chosen must be essential—representative—vital: not eccentricities—however curious, or instances—however interesting by reason of singularity. Such a task is akin to the production of a work of art, but much more difficult. The artist must select, eliminate, and group—perspective has to be considered, and effects of light and shade. Equally so the historian; and the more condensed his history, the more do these requirements assert themselves. But whereas the artist need be true only to himself or his ideal, the historian must also be true to his dates and *data*. There must be no manipulation of facts to justify an *a priori* theory or feed a prejudice; no effort even to enhance the brilliancy of a picture by an alteration of its true proportions. Small

wonder that good histories are so rare, or that so few men are equal to the task of writing a good history—either of music or anything else. That Dr. Parry is among these few, none will doubt who are familiar with the work he has already done in this direction—more especially his lectures and his contributions to Sir George Grove's Dictionary; indeed, it would be difficult to name a musician at once so gifted, so industrious, so well-informed, and so philosophical—so magnificently equipped, in short, for the *rôle* of musical historian; and we note, therefore, with peculiar pleasure, that this volume is shortly to be followed by another from the same pen, containing musical illustrations of the periods and styles of art to which reference is here made, "together with references to authorities and collections and such particulars as may help to a fuller and more complete study of details than can easily be indicated in a primer." The importance of a study of the music itself is strongly insisted upon by Dr. Parry, who says: "The following summary is intended as a help to the understanding of the circumstances which have made music what it is, and of the aims and efforts of the men who tried to convey their ideas by its means, and the relations in which they stood to one another, and it will not fully attain the purpose for which it is intended without reference to the actual musical facts." Again: "The facts of the greatest use to the musician are the facts of the art itself." As a corollary to this, we may quote the following: "The personal details of the lives of men who played conspicuous parts in the story of art are of but little importance, except in so far as they throw light upon their style or method, or the line of art which they chose; and the consequent direction of the progress of art under their influence." The view here expressed is one which cannot be too often dinned into the ears of persons seeking information on the private lives of the great composers.

The Part-Song Book. Second series. Nos. 656-669. [Novello, Ewer and Co.]

By the time these lines are in print choral societies throughout the length and breadth of the United Kingdom will have re-assembled for the work of the winter season, and new part-music will, of course, be in much request. The first of the above series is rather a curious piece from the French, *circa* 1650, the music being edited by H. Leslie. The words, commencing "This morning, at the dawn of day," are by Philip Latimer, and embody some quaint conceits, which are well illustrated in simple and old-world strains. No. 657, "Sad hearts," by A. Herbert Brewer, is, on the other hand, quite modern in feeling, though not elaborate, the harmonies being of the sensuous kind which, rightly or wrongly, musicians associate with the name of Spohr. A cheerful and simple little part-song is No. 658, "Advice to lovers," by Percy W. Pilcher, with cynical verses by Sir George Etheridge. More sad, but expressive and equally unpretentious, is No. 659, "Peace, come away," words from "In Memoriam," music by C. V. Stanford. No. 660, "Waiting for Father," by R. Bartholomew, is a tuneful and almost hymn-like little ditty that would be suitable for children were it not written for mixed voices. Those who like a humorous part-song by way of a change may be recommended to make acquaintance with "The Blue-Bottle's Fate," No. 661, by A. H. Ashworth, in which amusing touches of realism are united with musicianly taste. No. 662, "March like the Victors," by Roland Rogers, shows that a musical graduate of Oxford can write in the simplest style when called upon to set unsophisticated and child-like verse. No words of recommendation are necessary with respect to the next number, No. 663, "Hark! the Vesper Hymn is stealing," Sir John Stevenson's arrangement of the old Russian air commonly known as the Vesper Hymn or Chant; or of "Ye banks and braes," No. 664, the equally familiar Scottish tune, which is here arranged by W. G. McNaught. No. 665, "The trysting tree," by George J. Bennett, and "Jean," by Oliver King, No. 666, are both pleasantly written and easy part-songs, the former being modern in the harmonic progressions, while the latter, a setting of well-known lines by Burns, has some slight suggestions of Scottish character. No. 667, "Cupid is a wayward boy," by Charles H. Lloyd, is more ambitious, being written for six voices, which are employed for the most part antiphonally, in groups of three each. The writing is decidedly bold, but the piece should prove very effective if well sung, and although an accompaniment is provided, it should be dispensed with whenever advisable. No. 668, "Come, fairies, trip it," by Frederick Iliffe, is a light and pretty little composition; and the last on our list for the present, No. 669, "Song of the silent land," by John E. West, is a very expressive setting of stanzas by Longfellow, which have been previously utilised by composers, but not more felicitously than by Mr. West.

Scots Minstrelsie. A National Monument of Scottish Song. Edited and arranged by John Greig, Mus. Doc., Oxon. With original coloured Illustrations by J. Michael Brown. Vols. 1, 2, 3.

[Edinburgh: T. C. and E. C. Jack.]

The interest shown in Folk-Lore of all kinds during the past two or three decades has naturally not been without its effect on music, and, accordingly, within the last few years collections of the National airs of these isles have multiplied exceedingly. In several instances such collections have been the means of rescuing from permanent extinction, and making known, melodies that had not previously been published, if, indeed, ever committed to paper. In others, the aim has been solely to present well-known or favourite songs in editions distinguished either by greater bulk, more careful selection, better printing or paper, more appropriate accompaniments, or even by all these combined. Scotland, ever foremost in appreciation of her metrical and melodic wealth, has again drawn attention to the beauty and extent of her lyric treasures by means of these handsome volumes—the first three of a promised six. The collection as a whole "claims to be a complete compendium of Scottish Song in the sense that no song which, in the Editor's judgment possesses permanent value, has been omitted." Over 250 songs are included in the three volumes, and if we may regard them as half the number to be eventually given, the collection can scarcely fail to justify the claim put forward. The Editor has striven in the accompaniments to steer between the Scylla of baldness and the Charybdis of over-elaboration. Though, to our thinking, he has occasionally erred in the latter direction, we gladly acknowledge much that is excellent and appropriate in this important and most difficult part of Dr. Greig's labours. The songs are printed not only in the old notation, but also in Tonic Sol-fa—a concession which will, no doubt, be widely appreciated; and marks of expression have been added throughout with exceptional care. Historical, biographical, anecdotal, or critical notes are appended to every song in the collection; in several instances alternative sets of words are given; a coloured lithograph accompanies each volume; and printing, paper, and binding are entirely satisfactory.

Short Settings of the Holy Communion Office. Nos. 25, 26, and 27. [Novello, Ewer and Co.]

Since our last notice three numbers have been added to a series which has met with a very large measure of favour wherever the Communion Service is celebrated with music, as it now is in numberless churches throughout the United Kingdom. No. 25 is in E flat, by A. C. Fisher, the voice parts being in unison throughout, desirable variety being furnished by the accompaniments, which are modern in feeling and suggest the influence of the French school of sacred music, though by no means too elaborate for fairly competent organists. Somewhat more ambitious is No. 26, by Myles B. Foster, in the same key. Musically this Service is extremely effective and is quite worthy of use at church festivals. Sticklers after doctrinal accuracy may possibly object to the strong accent placed on certain words, as, for example, "substance" in the Nicene Creed, but any intelligent choirmaster can make the requisite modifications without any injury to the music, which is in every section devotional and expressive. The last setting is in D, by Charles Naylor, who divides his voices sometimes into six or eight parts. It is, nevertheless, not difficult, the bold diatonic harmonies favoured by the composer giving a special English character to the Service. It is scarcely necessary to add that all the versions include the Benedictus and Agnus Dei, which, though not in the Prayer Book, are now in extensive use.

Album of Seven Songs. By Arthur Somervell.
Touch not the Nettle and *Turn to Me.* Arrangements of Old Scotch Songs. By Arthur Somervell.
[J. & J. Hopkinson.]

Schubert and Schumann, in the matter of songs, are every day exerting greater influence. More care is shown in the selection of words, and these—at any rate, with earnest composers—give form and colour to the music. Mr. Arthur Somervell is a promising worker in this department of musical literature. But although all the numbers in this Album display taste and skill, they are certainly not of equal merit. No. 1, a setting of Dibdin's "Oh, take me to your arms," is a little too quiet and prim; the song of the "Mad Lover" ought, one would think, to be sadder and wilder. "The Mother's Dream," again, is clever and interesting, but there is more intellect than imagination in the music. In "O my Queen" the passion seems from without rather than from within. The number most to our taste is the setting of D. G. Rossetti's charming poem "Three Shadows." Here the composer has caught the true spirit of the words; both melody and accompaniment reflect their dreamy character. The passionate phrase at the close is effective, and so, with their halting rhythm, are the closing instrumental bars. The characteristic "Young Sir Guyon" ballad and the quaint "Lay a Garland," from Beaumont and Fletcher's "The Maid's Tragedy," also deserve mention. The two arrangements of old Scotch songs are decidedly pleasing, especially the second.

Twelve Original Christmas Carols. Words by Mary Gillington; music by various composers.
[Robert Cocks and Co.]

New Christmastide music will shortly be in request, and as the fine old practice of carolling is once more in vogue, alike in church, chapel, drawing-room, and the open air, attention may fittingly be drawn to the above-named publication, which includes musical settings by Dr. A. C. Mackenzie, Dr. W. J. Westbrook, Mr. Arthur Godfrey, Dr. G. C. Martin, Mr. Frank L. Moir, Mr. Alfred J. Eyre, and Mr. Lawrence Kellie. For the most part these compositions are something more than mere tunes simply harmonised; they deserve recognition as part-songs worthy of attention by high-class choral societies in town and country, and to these they may be warmly recommended.

Christmas Holidays. Words by J. A. Campbell; music by Herbert W. Schartau. [Novello, Ewer and Co.]

Messrs. Campbell and Schartau's little work combines music with recitation, the former being written for treble voices partly in unison and partly in two-part harmony. The vocal parts are given in Tonic Sol-fa and Staff notations, and the unpretending Cantata is well described as "suitable for the breaking-up of schools," the librettist and the composer having each discharged his share in the work in a manner calculated to win wide approval.

Si j'étais Dieu, Douleurs Divines, In the Garden (*In dem Garten*). Three Songs. By Maude Valérie White.
[Robert Cocks and Co.]

The first, to Sully Prudhomme's graceful words, has a broad melody with an accompaniment which testifies to the skill of the composer as a pianist. "Douleurs Divines" is a smoothly-written song, with an excellent English version of Emile Augier's words. The last is a setting of Rückert's little poem, with a good English translation by the composer. The music is light and graceful, but the song has a dangerous rival in Schumann's setting of the same words.

Original Compositions for the Organ. Nos. 186, 187, 188, and 189. [Novello, Ewer and Co.]

Considerable attention was of course drawn to the Wedding March written by Dr. William Creser for the marriage of the Duke of York and the Princess May on July 6 last, and the piece, which forms the first number of the above series, was generally commended as being written in an appropriately cheerful style, but with the chaste dignity befitting an important national occasion. It need only be added that the march should prove generally serviceable as a concluding voluntary, and presents no difficulty whatever to ordinarily competent organists. The next three numbers contain six pieces, two in each, by Alfred Redhead. They are written mainly in what may be termed the contrapuntal style, though without any elaborate fugal development, and are eminently adapted for church use, undue ornamentation and sensuous melody being sedulously avoided. The pieces will find favour in churches where a plain and simple musical service is in use.

Six Pieces for the Violin. By H. W. Wareing, Mus. Doc., Cantab. [Novello, Ewer and Co.]

The number of persons who study the violin increases daily, and it is therefore not surprising to find an increase in the musical literature of that instrument. Transcriptions are common, and to these, if well written, no exception can be taken; but original music, from an art point of view, is more profitable. These six pieces are clever, fresh, and of only moderate difficulty. No. 1, "May-Day Festival," is very bright and pastoral-like in character; it does not lack variety, but the closing section is a trifle spun out. No. 2 opens with a charmingly graceful theme, and, after a middle section, the piece is gradually worked up to an effective climax. No. 3 is a quiet, pleasing Romance; No. 4 a sprightly Pastoral Dance, No. 5 an expressive Légende, and No. 6 a lively Saltarello. The composer writes well for the solo instrument, and in many places the accompaniments are quite of a concertante character.

Ten Sketches for Violin and Pianoforte. By J. B. Poznanski. [Novello, Ewer and Co.]

No. 1, "Sur le Fleuve," is a smooth flowing piece, which may serve to recall pleasant hours spent upon the river. No. 2, a "Berceuse," is soft and soothing; the *Coda*, with its delicate harmonies, is particularly attractive. No. 3 is a gentle Barcarolle; the *poco più mosso* section, with its marked change of rhythm, produces an excellent effect. No. 4, "Au revoir," is of marked simplicity; the music seems, at times, almost to speak the words of the superscription. No. 5, "L'Orientale," is graceful. No. 6, "Mazurka," is as neat as it is nice. No. 7, "La Rosée," with its light, tripping rhythm, is decidedly pleasing. No. 8, "Légende," tells of some romantic little episode. No. 9, "Gavotte," is light and piquant, and the last, "Danse des Faunes," is by no means the least interesting. The name of the composer is a sufficient guarantee that the violin part is ably written.

Quatre Morceaux pour Violon. Par Henri Seiffert.
[E. Ascherberg and Co.]

Though the composer of these pieces is presumably French or Belgian by extraction, there is no valid reason why a foreign language should be used on the title page, as they are published in London. But for considerably more than a century pure Anglo-Saxon has been regarded by many as a language unsuitable to employ in connection with music, and this silly prejudice is dying hard, though we are happy to think that it is dying. M. Seiffert's sketches are brief, generally speaking tuneful, and studiously unpretentious. Perhaps the most piquant of the set is No. 2, a "Menuet" in G minor, but they are all pleasing and within the means of elementary players.

A Sea Dream. A Cantata for Ladies' voices, with recitation. Words by Shapcott Wensley; music by Battison Haynes. [Novello, Ewer and Co.]

The libretto of this Cantata is of the simplest character. There is a storm at sea; a maiden stands on the shore and prays for the safety of her lover; sirens assure her of their power and sympathy, and when morning dawns and the storm-tossed bark returns in gladness and sunshine, they join with the maiden in a song of thanksgiving. The music of Mr. Battison Haynes displays artistic qualities not generally looked for and not often found in compositions of this kind. It is, of course, not difficult or over-elaborate in structure, but it is full of musicianly touches and at times slightly suggestive of Schumann. Conductors of ladies' choirs will be pleased to make acquaintance with this excellent little work.

FOREIGN NOTES.

The Stuttgart Court Theatre will, during next month, produce a new opera by Ferdinand Langer. Its title is "Der Pfeifer von Hardt" ("The Piper of Hardt"), and the plot is founded on Hauff's novel "Lichtenstein," in which the said piper plays an important and most sympathetic part. The same work will also be produced at Mannheim, where the composer is Court Conductor.

Mascagni is said to be engaged on making various alterations in the score of his "William Ratcliff," in consequence of which the first performance in Berlin, originally fixed for November, will not take place till February next.

The Leipzig Riedel Society (Conductor, Professor Kretzschmar) will, during the winter, perform, *inter alia*, Berlioz's "Requiem," Beethoven's "Missa Solemnis," and Handel's "Deborah," while one of its Concerts will be devoted exclusively to *a capella* compositions of the Neapolitan school.

The Leipzig Liszt Society announces the Conductors for its forthcoming season; they are Messrs. Richard Strauss, Weingartner, Zumpe, F. H. Cowen, and Siegfried Wagner. At one of the Concerts Herr Stavenhagen will play a new Pianoforte Concerto of his own composition.

Felix Mottl's opera "Fürst und Sänger" ("Prince and Singer") was, on the 22nd ult., performed for the first time at Mannheim, under the direction of the composer, and seems to have met with an enthusiastic reception.

Dr. Hans von Bülow's health still gives cause for anxiety, and he will not, in consequence, conduct any of the Berlin Philharmonic or the Hamburg Orchestral Concerts. For the former, Herren Levi and Schuch have been engaged, and the first-named of these gentlemen and Herr Felix Mottl will conduct the Concerts in the Hansa town.

Berlioz's opera "Benvenuto Cellini" was, on the 1st ult., produced with much success at the Darmstadt Court Theatre.

At the Leipzig Town Theatre two novelties of very different types—viz., Smetana's "The Kiss" and Pergolesi's "La Serva Padrona"—were given on the 6th and 8th ult. respectively. The former pleased very much, but the Neapolitan master's old-fashioned music excited little interest.

The oldest German Male Voice Choir—that of Weida in Thuringia—celebrated, on September 24 and 25, the seventy-fifth anniversary of its foundation. It started in 1818 with eighteen members, and its first Conductor was Cantor Werner, an excellent musician.

The prospectus of the Leipzig Academical Orchestral Concerts has just been published. There will be six in all, and at the last one two movements from Mr. F. H. Cowen's "Scandinavian" Symphony will be played, presumably the *Adagio* and *Scherzo*. Mr. Cowen will be in distinguished company on the occasion in question, for the programme will also contain Beethoven's Pastoral Symphony, one of Liszt's Pianoforte Concertos, and Richard Strauss's remarkable symphonic poem "Death and Apotheosis."

The well-known organ virtuoso and composer, Herr S. de Lange, has joined the teaching staff of the Stuttgart Conservatoire of Music.

The large receipts taken during the late Wagner Cycle at the Munich Court Theatre have not only enabled the directors to clear off the deficit of the last two years, amounting to 125,400 marks, but also to cover the 60,000 marks spent this year on new scenery and decorations.

After a lengthy stay in Egypt and Sicily, Richard Strauss has at last returned to Weimar and resumed his duties as one of the Conductors at the Opera. He conducted, on the 15th ult., the first performance of a new opera by Richard Metzdorf, "Hagbart and Signe," and he is preparing Verdi's "Falstaff." According to some of the German papers, he is completely restored to health. May this good news be true news!

In connection with the 150th anniversary of the foundation of the famous Leipzig Gewandhaus Concerts the directors arranged three special Festival Concerts, on the 19th, 20th, and 22nd ult., the programmes of which included a new Festival Overture by Dr. Carl Reinecke; a Motet, "Ein feste Burg," by Johann Friedrich Doles (a pupil of Bach, and for thirty-three years Cantor at the Thomas Schule); Bach's D minor Concerto for three claviers; Mendelssohn's "Scotch" Symphony; Schumann's "Paradise and the Peri," &c. The choice of Doles's work is no doubt due to the fact of that worthy having been the founder and guiding spirit of some Subscription Concerts which were given from 1743 to 1756 at the "Three Swans" Inn, am Brühl, Leipzig. These may be considered the precursors of the Gewandhaus Concerts.

Apropos of the unveiling of the Liszt monument, the Museum of the Oedenburg Musical Society has been presented with the pianoforte on which Liszt practised when a boy. It was manufactured by Johann Schanz, of Vienna, and for many years was the property of the founder of the Society referred to above. After passing through several hands, it was purchased by an Oedenburg merchant, Herr W. Ritter, who handed it over to the Museum to be preserved for all time in remembrance of the greatest master of the pianoforte.

That splendid artist, Madame Calvé, has been engaged for a tour in America. She will sing in "Mignon," "Carmen," "Hamlet," "Manon," "Cavalleria," "L'Amico Fritz," and "Figaro."

Æschylus's tragedy "The Persians" was, on September 27, performed at the Castle, Altenburg, with music by the hereditary Prince of Meiningen.

Liszt's "St. Elizabeth" was, on the 22nd ult. (the composer's birthday), performed as an opera at the Munich Court Theatre. The theatre chorus was largely increased for the occasion by members of Herr Porges's Choral Society. The work is to be similarly performed at several other towns.

The Bremen Town Theatre celebrated, on the 16th ult., the fiftieth anniversary of its existence. It was opened on October 16, 1843, with a Festival Overture by Hagen and a play, "Hans Sachs," by Deinhardstein. The same piece, preceded by a prologue, was chosen for the Jubilee performance, and, as a contrast (in more respects than one, we should imagine), Wagner's glorious "Meistersinger" was given on the previous evening. A happy idea!

After forty years' service at the Frankfort Opera House Herr Georg Goltermann has retired from his post of Conductor. The last work which he conducted, on September 24, was Marschner's "Hans Heiling." The occasion was marked by much enthusiasm expressive of the regard in which the veteran musician has been held by the Frankforters.

Anton Rubinstein will be present at the celebration of the fiftieth anniversary of the Königsberg Academy of Music's foundation, which will be held from the 27th to the 29th inst. He will conduct a performance of his "Paradise Lost."

Eugen d'Albert's anxiously awaited two-act opera "Der Rubin" ("The Ruby") was produced on the 12th ult., at the Carlsruhe Court Theatre, under the direction of Felix Mottl. The libretto has been written by the composer and is founded on a Fairy-tale Comedy ("Märchen Lustspiel") by Fr. Hebbel. D'Albert calls his work a "Musical Fairy-tale" (musikalisches Märchen), from which fact alone even those who are not acquainted with his previous achievements and high artistic ideals may conclude that his work has nothing in common with the fashionable specimens of operatic realism; that it makes no bid whatever for cheap popularity, but rather appeals to the tastes of the cultured few. Dr. Otto Lessmann calls the opera a masterpiece, in spite of some small blemishes. The style is that of Wagner, as shown in "Die Meistersinger," "Siegfried," and "Parsifal," but his themes are expressive, noble, and free from all reminiscences; the workmanship is excellent, the orchestration wonderfully fine, and the musical characterisation surprisingly successful. The work was received with much warmth.

The Prince Regent of Bavaria will shortly offer a prize of 6,000 marks for the best hitherto unperformed German opera.

A new one-act opera, "Mara," by Ferdinand Hummel, was given for the first time on any stage, at the Berlin Royal Opera, on the 11th ult., with emphatic success. The story is a tragic one, in which scenes of idyllic simplicity are strikingly contrasted with others of a passionate and dramatic character. It is free from theatrical absurdities

and touchingly human. The composer has wedded a capital "book" to thoroughly appropriate and most effective music. Altogether, perhaps, the best "Einakter" as yet produced by a German composer. On the same evening Ignaz Brüll's "Gringoire" was but moderately successful. The stage performance of Mendelssohn's "Walpurgis Night" seems to have proved an artistic mistake, as no second performance is to be given.

The dates of next year's performances at Bayreuth are already fixed. Here they are: "Parsifal" on July 19, 23, 26, and 29, August 2, 5, 9, 15, and 19; "Lohengrin" (which is new to Bayreuth) on July 20 and 27, August 3, 10, 12, and 16; "Tannhäuser" on July 22 and 30, August 6, 13, and 18.

A Flemish National Theatre was, on the 3rd ult., opened at Antwerp. As its name implies, all operas will be sung in the vernacular, and particular attention will be paid to works by Flemish composers. For the opening performance Weber's "Freischütz" was selected. Two novelties are promised—viz., Benoit's "Meilief" and Vanderlinden's "Leiden ontzet."

The Netherlandish Theatre, Amsterdam, will, during the coming winter, perform Leoncavallo's "Pagliacci," Mascagni's "Rantzau," and Verdi's "Falstaff." There is no copyright law in Holland by which foreign authors can protect their works, and, as some time since Verdi's "Otello" was given there with a full score which had been concocted by a local musician from the vocal score, it is expected that a similar plan will be adopted with the three novelties named above. This is the way they interpret the good old adage about honesty being the best policy—in Holland.

Leoncavallo's "Pagliacci" has been added to the *répertoires* of the Hamburg and Hanover Theatres, at both of which the opera was very successful.

Wagner's "Lohengrin" will be given during the coming winter at Nantes. Other novelties will be "Samson and Dalila" (Saint-Saëns), "Sigurd" (Reyer), "Hérodiade" (Massenet), "Le Tribut de Zamora" (Gounod), "Le Roi d'Ys" (Lalo), and "Manon" (Massenet).

M. E. Colonne will, during the coming winter, conduct a series of Concerts and operatic performances at the Paris Eden Théâtre, at which works by Massenet, Gounod, Berlioz, Saint-Saëns, and Wagner will be given. He will have an orchestra of 110 and a chorus of 120 at his disposal, and renowned soloists will be asked to perform.

Signor Coronaro, the author of "Festa a marina," is writing a new opera, "Claudia," the book of which is founded on George Sand's "Claudie."

After the unfortunate *contretemps* during the performance of "Die Walküre" at the Paris Grand Opéra, to which we referred in our last issue, M. Paul Viardot sent in his resignation, which was accepted. M. Edouard Magnin, the *deus ex machinâ* of the occasion in question, has been appointed in his place, but he will also retain his position of *chef de chant*. M. Magnin is no novice with the *bâton*, for he was for a number of years Conductor at the Théâtre Lyrique, under M. Carvalho.

On the 4th ult. a one-act opera, "Aglaja," by Leo Blech, was produced for the first time at Aix la Chapelle. Although showing many signs of inexperience, the music is said to be full of promise and to reflect the wild and impassioned character of the story in a marked degree. The composer is a young man of twenty-two and lives at Aix.

In the absence of M. Guilmant, who is engaged to give a series of Concerts at Chicago, his post at the Trinité, Paris, is taken by an able organist, M. Regnault; the smaller instrument in the choir is in the hands of M. Salomé, whose name as a composer figures in many of the programmes of English Recital-givers. The performances at La Trinité rank high, but are less interesting than those in the German Cathedrals, from the tendency to mix ingredients. On Sunday, the 15th ult., a Mass by Silas was cut short to make way for two numbers by Gounod. The offertory was, as usual, improvised. The fashionable faithful of the Chaussée d'Autin were played out with an English piece, a Postlude by Edward Cutler, finely rendered by M. Regnault.

Mendelssohn's music to Sophocles' "Antigone" is not good enough for some French gentlemen who have just newly translated this tragedy from the Greek. They want to make the forthcoming performance of their version at the Comédie Française a "manifestation of essentially French art"; hence German music will not do on any account! M. Saint-Saëns, who, it has been said, can write equally well in all styles, will come to the rescue, and provide music "dans le sentiment grec," with unison choruses, &c. According to the versatile composer, it will contain "a great deal more of plainsong than music, and to appreciate this kind of melopœïa, it is necessary to completely forget the ordinary musical impressions of the concert-room and theatre, as one does when listening to the liturgical hymns in our churches. This melopœïa has rhythm and time, which make it *very different from plainsong*, from which it differs also in other respects." This reads somewhat contradictory, but we suppose it is all plain sailing. To make the affair a complete "manifestation of essentially French art," however, Sophocles surely should have been a Frenchman. But, of course, he wasn't.

At the Paris Opéra Comique two one-act operas—"Le Dîner de Pierrot," by Ch. L. Hess, and "Madame Rose," by Antoine Banès—were produced, for the first time, on September 25. The former is well spoken of as a refined, graceful, and charmingly orchestrated little work, which promises well for the composer's future efforts. M. Banès, on the other hand, seems to follow Mascagni's and the Norwegian Schjelderup's plan of illustrating a simple, homely plot with all the resources of the modern orchestra, and to do his best in the way of tearing a passion to tatters.

The 200th performance of Massenet's "Manon" at the Paris Opéra Comique took place on the 16th ult.

Smetana's opera "The Sold Bride" was not so successful as had been anticipated, when it was lately given under Herr Arthur Nikisch, at Buda Pesth, and this in spite of a performance which is stated to have been "quite superb."

The plan of campaign of the new Director and Conductor of the Pesth Opera, Herr Arthur Nikisch, is nothing if not ambitious. It includes a complete cycle of the operas by the lately defunct Hungarian national composer, Erkel, Wagner's "Tristan," "Meistersinger," and "Rienzi," Puccini's "Manon," a new Hungarian opera (composer's name not given), and one or the other of the latest additions to the *répertoire* of the French lyric stage. There will also be two new ballets.

Rubinstein's sacred opera "Moses" will be performed on December 3 by the Vienna Gesellschaft der Musikfreunde, under the direction of the composer.

Signor Tasca's opera "A santa Lucia," a striking and uncompromising specimen of the *verismo* of young Italy, was given on the 4th ult. at the Vienna Court Opera, and, thanks mainly to the superb performances of Signora Bellincioni and Signor Stagno, the success was a very brilliant one.

On the 14th ult. a new National Theatre was opened in Cracow, in Galacia, with great solemnity and appropriate festival performances.

The famous Vienna Männergesang-Verein (male-voice choir) celebrated the fiftieth anniversary of its foundation on the 6th ult., when Messrs. Brahms, Bruch, and Gernsheim were appointed honorary members, and the town of Vienna presented the Society (or its Conductor, Herr Kremser, we are not sure which) with the double-sized Salvator medal, whatever that may be.

At Vienna there have just been published in *fac-simile* eight letters written by Wagner to the Princess Metternich before and after the performance of "Tannhäuser" in Paris in 1861. The lady was the wife of the Austrian Ambassador to the Court of Napoleon III., and it was in a great measure to her that Wagner owed the acceptance of his work by the Grand Opéra. They tell us nothing new respecting the disgraceful intrigue which succeeded in damning a masterpiece without giving it a fair chance of being heard and judged. But they more than confirm all that has been known of what must have been one of the most terrible trials which genius has ever been subjected to.

Signor Sonzogno, the Milan publisher, has had an iron theatre constructed in his mansion in which the new operas which he will publish are to be tried, with a view to gauging their effect in performance.

A new opera, "Evangelina," by Signor Arturo Berutti, was recently produced at the Alhambra Theatre, Milan.

The public gave the work an enthusiastic reception, but the press does not endorse the favourable opinion thus expressed. The plot is founded on Longfellow's poem.

Signor Giacomo Puccini, the composer of the very successful opera "Manon Lescaut," has been appointed Professor of Composition at the Milan Conservatoire, in the place of the lately deceased Alfredo Catalani.

Gaetano Cipollini's opera "Il piccolo Haydn" has been given at the Manzoni Theatre, Milan, with much success.

The saying "Semper aliquid novi ex Africa" is as true now as it was in Pliny's time. It might, however, be altered to apply to Mascagni, for one can scarcely take up a foreign musical paper without reading "something new" about the author of the "Cavalleria." The latest is a rumour that he has turned playwright and is engaged on a drama (N.B.—Not a music-drama) for an Italian actor, Signor Novelli. If this is to be a "stepping-stone to higher things," and he will in future write his own libretti, the news may be considered important; for since he excels pre-eminently in dramatic music, there can be no doubt that his genius will receive a powerful stimulus if he alone creates his characters—*i.e.*, conceives them simultaneously dramatically and musically, and experiences those wonderful—we might say, uncanny—sensations which Wagner describes so graphically in a certain famous passage in his essay "Ueber das Opern Dichten" (Volume X. of his prose works).

The month's bulletin of new operas by the irrepressible composers of Italy is such a lengthy one that we really cannot reproduce it here. As nearly all the works are by unknown authors, and still in these gentlemen's portfolios, or in many cases as yet unfinished, we think it advisable to wait till they are performed. Perhaps some of them will either never reach that stage, or the event which their respective composers are no doubt anxiously looking forward to will be nothing but a still-birth.

The complete troupe of the St. Petersburg Imperial Opera will, during the first months of next year, give a series of sixteen performances in Paris. Rubinstein is expected to conduct his "Demon," and Tschaïkowsky will also direct one of his operas. So, at least, says the Paris *Figaro!*

The Moscow Conservatoire of Music is to be rebuilt, at an expense of 400,000 roubles, to be paid by the State. A grand Concert-room will be added to the building.

Apropos of the recently celebrated fiftieth anniversary of the first performance of Glinka's opera "Russlan and Ludmila," the town of St. Petersburg founded a Glinka scholarship at the local Conservatoire, and the street leading to the Opera-house was named after the first of Russian composers.

Wagner's "Siegfried" is in preparation at the Imperial Opera, St. Petersburg.

Tschaïkowsky has just completed a new Symphony, which will be performed for the first time by the St. Petersburg Musical Society at the first of the ten Concerts of the winter season. Amongst the novelties to be produced by this Society are two tableaux from Rubinstein's "Moses," fragments from "Nal and Damianti," by Arensky, Suites by Conus and Stojowski, Symphonic Poems by Smetana and Glazounow, an Overture by Tanéiew, &c.; Beethoven's C minor and Choral Symphonies, Schumann's "Rhenish," Mendelssohn's "Italian," Raff's "Im Walde," &c., will also be given. The Conductors are Messrs. Tschaïkowsky, Napravnik, Krouschensky, and Liadow.

In connection with the mysterious "unauthorised" publication of August Enna's new opera "Cleopatra," of which we spoke in our last number, the publisher of the vocal score in question, Herr Henrik Hennings, of Copenhagen, has issued a lengthy pamphlet in which full details of his transactions with the composer are given. These put a very different complexion on the affair.

Tschaïkowsky's opera "Iolanthe" was some time since performed at Copenhagen and very warmly received. The work is founded on Hertz's Danish drama "King René's Daughter."

The Norwegian composer J. Selmer, whose name is hardly known in this country, gave, on September 30, a most successful Concert at Christiania, the programme of which was made up of his own compositions.

M. Gevaert's opera "Quentin Durward" and M. Theodore Dubois's "La Guzla de l'Emir" are to be revived, during the present season, at the Brussels Théâtre de la Monnaie.

Signor Franchetti's opera "Christoforo Colombo" met with but very little success when it was lately performed at Hamburg.

At the Royal Theatre, Madrid, Puccini's "Manon Lescaut," Verdi's "Falstaff," Mascagni's "L'Amico Fritz," and—last, not least—Beethoven's "Fidelio" will be the novelties for the approaching season.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bacup.—The annual distribution of prizes in connection with the Mechanics' Institution took place on the 12th ult. There was a very large attendance. The proceedings were agreeably interspersed with songs by Miss Bessie Holt and selections of music by a glee party from the Temperance Prize Choir. Mr. F. Hamer accompanied with ability and taste.

Bedford.—An Organ Recital was given at St. Martin's Church, by Mr. T. O. Brooksbank, on the 19th ult., when works by Merkel Calkin, Archer, Rheinberger, and Rinck were ably performed.

Bournemouth.—A Service of Praise was held on the 3rd ult., at St. Michael's Church. Mr. M. Kingston, Borough Organist, assisted by Miss Edythe A. Oakley, contralto, and Mr. Bason, performed a selection of music which included Beethoven's *Egmont* Overture, Mendelssohn's Second Sonata, Gounod's "Nazareth," "O rest in the Lord" (*Elijah*), works by Smart, Capocci, Wely, Batiste, and other pieces. The church was crowded.

Bungay, Suffolk.—A large congregation assembled at Holy Trinity Church, on Wednesday, the 4th ult., the occasion of the opening of the new organ, built by Messrs. Norman Brothers and Beard, of Norwich. Mr. F. Cunningham Woods, Organist of Exeter College, Oxford, assisted by Miss Delia E. Woods (violin), performed pieces by Mendelssohn, Schumann, Merkel, Dubois, Silas, and others in a thoroughly artistic style.

Burnley.—A grand Concert was held in the Mechanics' Institute, under the auspices of the Cricket Club, on the 18th ult. The artists were Miss Marjorie Eaton, Mr. Cuthbert Blacow, and Mr. Eaton Batty. Miss Eaton's voice and style were much admired. Mr. Hartley most ably accompanied, and Mr. Whiteman gave several sketches.

Calverley.—A highly successful Concert was given at the Parish Church Schools, on the 16th ult., by Mr. Tom Child, assisted by Misses Wilby, Marie Rhodes, H. L. Parker, and Messrs. E. H. Walker, A. Armstrong, H. S. Parker, and others.

Carnarvon.—Harvest Festival Services were held in Christ Church on Monday, the 16th ult. At the Evening Service John E. West's Cantata "Seed-time and harvest" was performed. The solos were sung by Master H. O. Jones and Mr. T. H. Rawson. Miss M. M. Jones was the Organist, and Mr. John Williams, Organist of the Church, conducted.

Dornoch.—The inauguration of the new organ in the Cathedral was held on the 9th ult., when Mr. J. B. Lawson (Organist of the new Parish Church, Ardrossan) played pieces by Guilmant, Berthold Tours, Lemmens, S. S. Wesley, Gambini, Morandi, Haydn, and Salomé. Anthems and solos were also rendered by the Choir. The organ has been built by Mr. Eustace Ingram.

Dublin.—On Sunday, the 15th ult., the Annual Harvest Thanksgiving Service was held in St. Werburgh's Church. The rendering of the Anthem "O God, who is like unto Thee" (Myles B. Foster), and Service by Caleb Simper in F, as well as the chanting of the Special Psalms, &c., reflected great credit on choir and choirmaster.

Hereford.—An Organ Recital was given at the Cathedral on the 19th ult., by Mr. George Robertson Sinclair. The programme included Mendelssohn's Fifth Sonata, and pieces by Handel, Beethoven, Stainer, Lemmens, Schubert, and Widor.

KINGSTON.—An Organ Recital was given by Mr. A. Percy Alderson, on the 19th ult., at All Saints' Church, Kingston. The programme included works by J. S. Bach, Schumann, Saint-Saëns, Wagner, and Widor.

LINCOLN.—Mrs. Barraclough's fifty-fourth and Farewell Concert took place in the Masonic Hall, on the 11th ult., and attracted a large and fashionable audience. The performers were Mesdames Clara Samuell and Marian McKenzie and the Meister Glee Singers; violoncello, Mr. Leo Stern; pianoforte, Madame Gregory Hast.

LLANDUDNO.—Few Seaside resorts can offer their visitors such musical attractions as Llandudno has done during the season which has just ended. For over three months two first-rate orchestras—one under the experienced *bâton* of M. Jules Rivière, at the new Victoria Palace, the other under Mr. Gwyllym Crowe in the Pier Pavilion—have each given two Concerts daily. Both orchestras include many players of eminence, some being members of Sir Charles Hallé's band, others playing under Mr. Henschel in the Scottish Orchestra Company's Concerts at Glasgow.——The Autumn Concerts at the Pier (from the 2nd to the 14th ult.) have been under the direction of Mr. Verdi Fawcett, who has made praiseworthy efforts to vary the programmes by giving Chamber Music, including such pieces as Rheinberger's Quartet for pianoforte and strings, Schubert's "Trout" Quintet, &c. ——On the 12th ult. Harvest Thanksgiving Services were held throughout the town. At Holy Trinity Church, at Evensong, the Magnificat and Nunc dimittis (Tours in F) and Garrett's Harvest Cantata were admirably sung by an augmented choir. The organ (played by Mr. Llewellyn Jones, Organist of Llanfairfechan) was supplemented by a capital orchestra of strings and brass, consisting of members of the Pier and Victoria Palace orchestras. Mr. R. H. Whall, Organist of Holy Trinity Church, conducted.

LUTON.—The Harvest Festival Services, at Christ Church, were held on the 1st ult. The Anthems "Praise the Lord of heaven," by Dr. Elvey, and "Ye shall dwell in the land," Stainer, were sung in good style, the solo being taken by Mr. S. Heath; the Te Deum used was by Vaughan, and the well-known Evening Service of Adlam's in F. Mr. Lambert presided at the organ and at the end of the day's services gave a short selection.

MAIDSTONE.—The first annual Choral Festival in connection with the combined Maidstone choirs was held on Wednesday, the 4th ult., at the Corn Exchange, with band and chorus of 300 performers. The first part consisted of Farmer's *Christ and His Soldiers*, the second part being a miscellaneous selection. The soloists were Master W. Gough (treble), Miss M. Clark (contralto), Mr. T. Oldroyd (tenor), Mr. W. Syckelmoore (bass), and Mr. F. H. Squires (pianoforte). Conductor, Mr. F. W. Dutnall.

MALVERN.—The "Magdalen Vagabonds" gave a Concert on the 18th ult. at the College Hall. The Revs. W. O. Hughes, E. Vine Hall, A. H. S. Pattrick, Harcourt Fowler, and J. H. Lambert sang glees, old and new, with great success. Miss Martin (daughter of the President of the Council) contributed songs by Schubert and Spohr, and Miss Annie Glen was responsible for the pianoforte accompaniments throughout the programme.

MIDDLESBROUGH.—A special Musical Service was held at St. Hilda's Church on the 8th ult. During the service Miss Stevenson sang with much feeling Gounod's "Ave Maria" (violin *obbligato* by Mr. A. Wilson), and the choir did good service in the choruses in Mendelssohn's 42nd Psalm. Mr. Felix Corbett gave Mendelssohn's Second Sonata and Wély's Postludium on the organ. The service was a continuation of the recent Harvest Thanksgiving Services.

MORPETH.—The fourth of a very successful series of Organ Recitals was given in St. James's Church on the 20th ult., by the veteran Northumbrian Organist, Mr. J. F. Brewis. The programme was as follows: Organ Sonata, No. 2 (Mendelssohn); Air with Variations (Mozart); Andante from Fifth Symphony (Beethoven); "Hush, ye pretty warbling choir" (Handel); Adagio from Septuor (Beethoven); Benedictus from Twelfth Mass (Mozart); Adagio from Pianoforte Trio in C minor (Beethoven); Fugue in G minor (Bach).

NEWCASTLE.—Mr. Dodd's Choir gave an excellent Concert in the Town Hall on the 14th ult., and fully sustained its reputation in part-songs by Gounod, Faning, Vincent, &c. Organ pieces were played by Mr. George Dodds, Junr., who played the Overture to "Zampa" and Lemmens's "Storm" in a manner that secured the applause of a crowded house.

PERTH.—On the 6th ult. an opening Recital was given by Mr. Dan Wylie on the new electro-pneumatic organ lately erected in the City Church. Four Anthems were sung by the choir between the various pieces. As only one organ in Scotland had previously been built on the new system, considerable interest was naturally taken in this one. All who have played on it are, we learn, loud in expressions of approval.

ROMSEY.—The Harvest Festival was held in the Abbey, on Sunday, the 1st ult. The music for the Choral Celebration was that in G, by Agutter. At the evening service the organ was supplemented by a stringed orchestra. The Magnificat and Nunc dimittis were sung to Stainer's setting in A, the Anthem being "Ye shall dwell in the land" (Stainer). Mr. W. C. Bliss, the Organist, conducted, Mr. W. Grace presiding at the organ. Before the service Handel's "Pastoral" Symphony was played by organ and orchestra, and at its conclusion Mendelssohn's "Cornelius" March. The choir sang well throughout the day.——On the 5th ult. Mr. W. C. Bliss gave an Organ Recital in the Abbey. The Rev. C. L. Coghlan was the vocalist. Pieces by J. S. Bach, Handel, Mendelssohn, Guilmant, Saint-Saëns, Parker, and Dr. G. B. Arnold were given with perfect success.

STAFFORD.—On the 11th ult. a new organ was dedicated at St. Chad's Church, when Organ Recitals were given by the Rev. T. H. Spinney (late Organist of Exeter College, Oxford). The programmes included works by Handel, Haydn, Bach, Rossini, Wély, Mendelssohn, Stiehl, W. Spinney, Chopin, Batiste, and Meyerbeer.

TAUNTON.—A most successful Pianoforte Recital was given on the 12th ult., at the Hotel Assembly Rooms, by Miss Amy Hare, in aid of the "William Liddon" Memorial Hospital Fund. Miss Hare, who studied at the Royal Academy of Music, and is now settled in Washington, U.S.A., is a native of Taunton, and generously gave the Concert whilst at home for a short holiday. A large audience showed plainly that Miss Hare's artistic endowments were as fully appreciated as her kindness. The programme included Beethoven's Appassionata Sonata, and pieces by Chopin, Schumann, Brahms, Liszt, Grieg, Wagner, and Schubert.

WAKEFIELD.—Mr. Robert Hope-Jones, of Birkenhead, delivered a Lecture on the "Hope-Jones system of Electrical Organ Control," at the monthly meeting of the Wakefield and District Organists' Association, on the 5th ult. He said the tone of an organ depended to a much greater extent than was commonly supposed upon the form of action employed. The first essential of an organ was an absolutely prompt and steady supply of wind. The sensitiveness of organists' ears had been dulled by the fact that they had never heard the dignified result obtainable by steady and prompt wind. This had been secured by the Hope-Jones system. He then spoke of the advantages the system had from an architectural point of view. The instruments built on this system could be divided into any number of portions and placed wherever most convenient. The three-manual organ built on this system by Messrs. Denman, of York, for the Church of the Holy Trinity, Scarborough, showed what the system was capable of accomplishing. Its console was movable, being connected with the organ by a hundred feet of cable. The whole instrument did not occupy a single foot of ground space, and the immediate result of putting in the organ had been the gain to the congregation of forty sittings on the floor occupied by the old organ. Before closing the lecturer spoke of some experiments he was now carrying out with a view of producing the heavy thirty-two foot tones of an organ without the intervention of organ pipes.

WICKHAMBREAUX.—An Organ Recital was given in the Parish Church on the 23rd ult., by Mr. D. A. Fox (pupil of Dr. Longhurst). The programme included March in B minor (Schubert), Andante in F (Smart), Prelude and Fugue in E minor (Bach), Andantino (Lemare), Allegro, Fourth Concerto (Handel), Cantilène and Grand Chœur (Salomé), and Second Sonata (Mendelssohn).

ORGAN APPOINTMENTS.—Mr. W. H. Fraser, Organist and Choirmaster to the Parish Church, Northfleet.—Mr. Percy H. Fell, Organist and Choirmaster to St. Paul's, Upper Norwood.—Mr. H. Collier Grounds, Organist and Choirmaster to the Church of Our Lady of Perpetual Help, Boston, Mass.—Mr. G. A. Sarvent, Organist and Choirmaster to St. Agnes, Newmarket.—Mr. W. T. Winkworth, Organist and Choirmaster to Winkfield Parish Church, Windsor. —Mr. Ambrose Chittenden, Organist and Choirmaster to St. Peter's Church, Hersham.—Mr. Charles E. Daggett, Organist and Choirmaster to St. Paul's, West Brixton.—Mr. A. Madeley Richardson, to Malvern Priory Church.—Mr. P. Goodman, Organist and Choirmaster to the Church of St. Francis Xavier, Dublin.—Mr. John Van Craen, to St. Peter's, Phibsborough.

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THE MUSICAL TIMES
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GOUNOD:
THE MAN AND THE MASTER.

A French writer upon Gounod has said: "In time to come, when the Master has left the scene, when the author of 'Faust' belongs to posterity, the biographers will seize their prey. They will deliver their judgment with larger freedom, greater authority, and more disinterestedness. . . . Contemporary criticism is forgetful or unjust, and so often deceives itself." As regards the works of the lately-deceased composer these words may stand, but with reference to the man himself, the present has an advantage which the future can never enjoy. We have known Gounod, met him face to face, and felt the warm grasp of his hand. He is to all who were his contemporaries, and are now his survivors, a being, body, soul, and spirit, not a mere memory, and the impressions he made, as of one personality upon another, are at this moment fresher and more clear than, in the nature of things, they can ever be again. An admirer of a great English statesman once said that, like a mountain, he needs to be looked at from a distance for a clear idea of his height and grandeur. But the farther the standpoint the less precise the details. We may get the full outline; the traits which really determine the physiognomy are lost. Hence there is something to be said about Gounod even now, while we are still close to him, and his figure, though receding, remains distinct.

In all the articles called forth by Gounod's death, very positive recognition of that which mainly determined his individuality may be found. We see it, however, described in different ways; as, for example, sensuousness, or, more vaguely, mysticism, or, in some cases, pietism. All these terms may, to some extent, be applicable, but not one of them covers the case entirely. We must go deeper to find the key to Gounod's nature, and may discover a suggestion of it, perhaps, in a sentence now before me: "Il y a toujours un peu de la femme chez Gounod," and again, "Il y a, ça et là, dans ses œuvres quelque chose du boudoir." If we assume in the French master the predominance of a nature essentially feminine, his life ceases to puzzle the analyst of character. The distinguishing feature of the feminine in humanity is an extreme sensibility to outward influences, above all, to everything that is sensuous in nature and art. This is true, in some measure, of humanity as a whole, for, to quote an English writer: "We are plunged into the universe, tremblingly alive all over, and rendered capable of receiving impressions, pleasant or unpleasant, from every object that addresses our senses, from everything we perceive, and from everything of which we can form an idea." A strong development of this sensibility is a mark of the feminine, and that quite independent of sex, for there are womanly men as well as manly women. We all know, however, that the particular organisation in question is, generally speaking, an endowment of the female, and if we have lived in the world with our eyes open to the facts of humanity, we are no less acquainted with the forms in which it is manifested. Generally attendant upon the strong sensibility recognised as feminine is sympathy with every kind of beauty that appeals to the emotions through the senses. Blended colours, harmony of sounds, ornate displays of ceremony—these are the things to which it responds with alacrity, and the alliance of these with religious worship largely helps to fill our churches with women and with young men of almost equally susceptible organisation. Nothing is more common than the inclination of feminine sensibility to pietism. Not alone in such cases do impressive rites attract. There is the sense of awe and mystery which thrills the soul; there are the dreams of heavenly splendours, and desires for that saintly purity which may be described as the "beauty of holiness." That Gounod, in his early days, felt and was subdued by all these, and that some of them dominated him to the end, seems to be quite clear. By his very nature he was destined to pass under the sway of some or other forms of that to which extreme sensibility responds, and the same necessity which, in one case, makes a pietist, in another produces a libertine. Says Hannah More: "Sensibility appears to me to be neither good nor evil in itself, but in its application. Under the influence of Christian principle, it makes saints and martyrs; ill directed or uncontrolled, it is a snare, and the source of every temptation."

Gounod inherited the sensitive artistic temperament. His father was a painter, his grandfather had rooms in the Louvre, as keeper and repairer of the Royal armoury, which contained magnificent examples of artistic workmanship, and his great grandfather held the same post. But it was from his mother that the master derived his susceptibility to music. In a brochure, entitled "L'Allaitement Musical," Gounod says: "I had the happiness—happiness which seems to become more and more rare—of being nursed by my mother. Maternal nourishment contains more of education than is supposed. If it do not, like language, transmit ideas, it is, very probably at least, the vehicle of instincts, aptitudes, and inclinations which add so many traits the more of resemblance between child and mother." Madame Gounod is described as a charming woman, full of intelligence and energy, and an excellent musician. Indeed, after the death of her husband, the painter, she formed and taught a pianoforte class, among the members of which was her son Charles. The boy took to music as to the manner born, but his mother made the usual mistake of those to whom gifted children are entrusted, and, like the parents of Schumann, intended him for the law—a profession in which he would have failed miserably. Madame Gounod had the sense to yield in view of her son's manifest destiny, and in 1836, when the lad was eighteen, he entered the Conservatoire, having first been influenced by Reicha in favour of German art. At this period the latent characteristics of Gounod's nature began to develop, and, of his masters, it was Lesueur rather than Halévy who drew them out. A word as to Lesueur seems necessary here.

In common with all the French composers, this professor wrote operas, but he was, first and foremost, a Church musician, and it may be said that he devoted himself, as an artist, to the service of religion. Quite early in life he became a cathedral chapel-master, and acted in that capacity at Notre Dame. He was not twenty years old when Sacchini said of him: "I know only two chapel-masters in Italy who are his equals." Lesueur succeeded Paesiello in the musical direction of the Imperial chapel, and subsequently acted as composer to the Royal chapel. As to his music, Gounod said in after life: "Mediæval frescoes, or those strangely grand Byzantine mosaics, can give an idea of the works of Lesueur." Versed in all the learning of the schools, in taste inclining towards the breadth and massiveness of the antique, and full of enthusiasm for religious music, Lesueur was just the man to acquire an

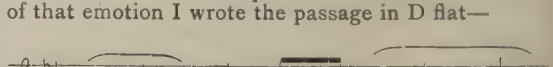
influence over Gounod, and, by drawing him into his own path, to place him where the æsthetics of sacred art could appeal most strongly to his sensibility. Gounod's heart went out to his congenial professor, whose music, long years after Lesueur had disappeared from the scene, he would sing with the fervour of profound admiration. Residence in Rome, as Grand Prix, completed that which the old chapel-master had begun.

The influence of the Eternal City must be great, in some form or other, upon every sensitive nature, and was, doubtless, much more powerful before the changes made in recent times than now. Gounod went prepared for submission to the glamour of religious life and ceremonial as seen in the capital of the Popes. The oratory of Lacordaire, itself a source of sensuous emotion, had aided the ministry of sacred music in exciting pietistic feeling, and personal intercourse with that eloquent man completed the conquest of Gounod's nature. The immediate result was the most natural thing in the world. Young, and burning with the ardour of youthful conviction, or sentiment, as, perhaps, the word should be, he would consecrate himself to the Church, put on the rich garments of the priest, and stand, a picturesque figure, amid forms and sounds of beauty. To this end he withdrew from the extremely secular life of the Villa Médicis—the home of the French students—and entered a Seminary, to begin the work of preparation for a new career.

Here necessarily arises the question whether Gounod's mind and soul were really subject to religious conviction. It is quite possible for a man to deceive himself, and believe that he has within him "the root of the matter," when merely revelling in an emotion the like of which, *au fond* and in degree, might be excited by other means. An answer to the question can, of course, be reached only through observation of results, and then must, from the nature of the case, be more or less speculative. Entering upon that observation, it is discerned, first of all, that while Gounod, as a critic said of him, had one foot in the Church and one in the world, he never wholly quitted his secular standpoint. The tendency was rather the other way. On leaving Rome, and during the year of travel prescribed by the Grand Prix, as well as for some time after his return to Paris, Gounod was more the musician than the pietist. He carried secular songs from publisher to publisher, and only when no man would buy them, accepted the post of organist to the little church of the Missions Etrangères, soon becoming known as the Abbé Gounod, just as his old master was familiarly styled the Abbé Lesueur. Once more religious feeling dominated him. He became an out-student (*externe*) at the Mission seminary, and, we are told, read and annotated the Fathers with much industry. Still he kept one foot in the world. His biographers speak of indecision—of a halting approach to the door of the sanctuary. At last came a time which applied a real test of earnestness and devotion. As to this, Adolphe Adam may be quoted :—

"When he found his independence restrained by all the rigours of ecclesiastical rule, the young neophyte understood the greatness of the sacrifice he proposed to make. He had the courage to go back, while losing none of his convictions. He saw that the more sincere those convictions were the more it behoved him to begin only that which he was in a state to continue, and he frankly returned to artistic life."

Accepting these remarks, the suggested conclusion is plain enough, and still more plain if we agree with the statement that Gounod's renunciation of an ecclesiastical career was due to the action of Madame Viardot, who, at a critical moment, opened to him the doors of opera. Madame Viardot had heard and admired the young composer's music. She had an organ in her *salon*, and there he would sit and accompany his own singing of the songs at which Parisian publishers would not look. In the result, Madame Viardot procured for her *protegé* a commission to write the music of a lyric drama ("Sapho") by Emile Augier. From that moment Gounod had both feet in the world. The sensuous side of religion still commanded his sympathies, but opera also had a sensuous side. On the stage as well as around the altar were splendour and beauty, and sounds that reached and thrilled the strings of emotion. Across it, moreover, ran a high road to fame, along which the traveller could pass without loss of personal liberty, and not only without mortification, but with incentives to indulgence. In 1846 Richault published, in Paris, "Offices de la Semaine Sainte, par l'Abbé Gounod." In 1851 the composer, no longer styled Abbé, even in error, was writing an opera on a pagan theme. The object was different; the impelling influence the same. Nothing in Gounod's after-life throws doubt upon the conclusion derived from a study of his early years. He was throughout swayed more by external impressions than by internal convictions. Beauty in any form captivated him. He lived in a world of fascinating shapes, colours, and sounds, where, to his fancy, the great masters of the beautiful in art were as gods, to be worshipped with all the intensity of feminine devotion. There were moments when he fancied that the glory of heaven shone down into his soul. Writing from London to a friend, he said: "My art begins to burn when I am tranquil. It seems that the heavens brighten all at once, and that voices sing to me that which I ought to write, compelling me to believe in them. Is not that glorious?" So, like the most illustrious of his countrywomen, he had his "voices," which urged, not the sacrifices of patriotism, but the indulgence of sensuous emotion excited through the most seductive means. The present writer was privileged to accompany Gounod to Drury Lane Theatre on an evening when his "Faust" was performed. A more indifferent representation could hardly have been given in a house of any pretensions, and the composer must have suffered much as it went on. He said nothing by way of complaint, however, and nothing suggestive of deprecation till, as *Margaret*, *Faust*, and *Mephistopheles* were together in the prison scene, he drily remarked: "They are a trinity, but I should not like to say which is the holy ghost." This by the way. In the course of that evening—memorable to the master's companion—Gounod mentioned a fact now generally known—namely, that his first impulse towards the illustration of Goethe's drama was felt in Rome, and that he there found the musical equivalent of its more prominent scenes and characters. "I was fascinated first of all," he said, "with the beauty of *Margaret* and the shining purity of her love, before demoniacal art worked upon her. Under the influence of that emotion I wrote the passage in D flat—



and those were the first notes of 'Faust.'" It was characteristic that *Margaret*, with her virginal charms, rather than any more profound consideration, drew the master to the subject in treating which he sowed the seed of his richest harvest. Under the influence of beauty in some form or other much, indeed most, of his best work was done.

Unquestionably a nature so susceptible to sensuous impressions, and capable of almost voluptuous enjoyment of the fair and gracious in art and life, ensures advantages to a musician. It is as an Æolian harp out of which every fragrant breath of summer air strikes sweetest harmony. The music is there and needs only the awakening touch. It is this nature, moreover, which falls down in worship before the creators of artistic beauty in the past, doing so as instinctively as a devotee prostrates himself before saints and martyrs. Gounod was, in this respect, true to the law of his being. His reverence for departed genius extended even to its imperfections. When there was much talk in Paris of liberties taken with Beethoven's Ninth Symphony by Wagner, the French composer wrote: "Touch not the works of great masters. It is a dangerous example of daring and irreverence." And again: "It is far better to leave a great master with his imperfections, if he have any, than to impose upon him our own." Knowing Gounod's artistic constitution, it seems the most natural thing in the world that he made Mozart the chief god of his idolatry—the composer in whom he found the sweetest and noblest combination of the beautiful and the true. Influenced by this admiration he necessarily raised his voice against the vagaries of the day: "We are infected with a craze for the extreme. We run after the strange, the excessive, the bewildering (*vertigineux*); simplicity seems to us silliness; every rule a timidity, every method a fetter, all discipline a prison." Writing only ten years ago, in support of his theory that it is the artist who progresses and not art, Gounod said: "Are not all the conditions of art fulfilled in 'Don Giovanni'? Have we there the art of the ancients or of the moderns? Do we not find there, along with the exquisite and incomparable charm of pure music, the most just and complete expression of human truth, and, consequently, all the psychological profundity that one can demand in a drama?" Gounod would have belied his nature had he committed himself to the developments of the present day. In so far as modern progress is not towards the beautiful it could have for him no charm, and scarcely any meaning.

But while there are advantages in a constitution framed for the sensuous delight which all things of beauty can give, we find it attended by very considerable drawbacks. In the case of a creative artist, one of those drawbacks is, often, a limited scope. There seems to be a natural law which decrees that what is gained in susceptibility to particular impressions shall be lost in breadth and depth of general sympathy. Mystic and dreamer as some declare the French master to have been, he was not the apostle of an ideal, charged to reveal the music of a world above and beyond his own. How significant was his wish to compose the Mass to the memory of Jeanne d'Arc amid the architectural splendours, the religious and historic impressiveness of Rheims Cathedral! He looked without for inspiration—for the motive power which should set the chords of his sensitive and high-strung nature in vibration. Beethoven found such power in the depths of his own spirit, where it sprang unceasingly, not with intermissions, like the flow of a mountain stream dependent upon the chances of weather. In his early years, Gounod was like a man "possessed" when placed under conditions which appealed with power to his extreme sensibility. Some interesting examples of this may be found in Fanny Mendelssohn's Letters, written at Rome during Gounod's residence in the Papal city. She describes the young student as a personality of extraordinary expansiveness, who could not find adequate words when he wished to tell her what influence she had over him, and how happy her presence made him. Again she says: "Gounod is passionate and romantic to excess. Our German music has upon him the effect of a bomb bursting in a house. Imagine the confusion!" And once more: "I played the Sonata in C minor of Beethoven. Gounod was mad with enthusiasm, and finished by crying 'Beethoven is a blackguard (*polisson*).' Upon this, his friends, judging that it was time to put him to bed, bore him away." The word *polisson* was, of course, used as a term of endearment, just as a French mother might call her boy "Mon petit chou" and mean not cabbage, but darling.

Another drawback to the possession of such a nature as Gounod's is the danger of limited expression. All forms of sensuous beauty, whether they exist in the actual world or in the realms of fancy, make much the same appeal to susceptible natures, and the creative artist in whom susceptibility is abnormally developed stands in imminent danger not only of working in one groove, but of doing so in the same manner. Examples of this may be found among the poets, and, in his famous indictment of "The fleshly school of poetry," Mr. Robert Buchanan points out how uniform were the results in the case of a man—Dante Gabriel Rossetti—who was both poet and painter. Says Mr. Buchanan: "He is distinctively a colorist, and of his capabilities in colour I cannot speak, though I should guess that they are good, for if there is any quality by which his poems are specially marked, it is a great sensitiveness to hues and tints as conveyed in poetic epithet. On the other hand, those qualities which impress the casual spectator of the photographs from his pictures are to be found abundantly among his verses. There is the same thinness and transparence of design, the same combination of the simple and the grotesque, the same morbid deviation from healthy forms of life, the same sense of weary, wasting though exquisite sensuality; nothing virile, nothing tender, nothing completely sane; a superfluity of extreme sensibility, of delight in affected forms, hues, and tints, and a deep-seated indifference to all agitating forces and agencies." This description does not apply at all points to the works of Gounod, but it indicates phenomena which the French Master in some measure exemplified. Following up the train of thought above suggested, we get to see why his music is generally so unvarying in expression and even in construction—why it can be distinguished at once and recognised as his without reference to title-pages. Inspired by the sight of beauty, or mental conceptions of it, Gounod's art strains after the same quality. It revels in luscious harmonies, slow moving and languorous, decked out with all the voluptuous colouring that a modern orchestra affords; it is rich in melodies of sensuous charm—chaplets of flowers laid at the feet of Venus or the chaster Diana, or the Christian embodiment of feminine purity. Such music is the natural outcome of such a nature, and in Gounod's case no other was possible without effort and constraint fatal to success. He sometimes made that effort, and subjected himself to that constraint, but the results were not always happy.

Gounod as a humorous musician is by no means unworthy of note. He who wrote "Le Médecin malgré lui" and the "Funeral March of a Marionette," assuredly had in his nature a vein of the precious quality, and it would have been well, perhaps, had the composer worked it more than he did. Gounod, however, was mastered by voluptuousness—the word is not used offensively, but because, in its general application, it is the best—and he rarely emancipated himself from its influence. We must

not complain, for to this is due music in hearing which we might exclaim, with Keats—

> Its loveliness increases; it will never
> Pass into nothingness,

It was natural that, approaching the close of his life, Gounod turned again towards the beauty of religion—at once an artistic delight and a source of consolation. There, we doubt not, he found peace, and, as he neared the end, may have heard in quiet moments an increasing "noise of harpers harping with their harps." One loves to picture him now in the very bosom of heavenly beauty where, as old Monk Rolles says—

> . . . There is bright somur ever to see,
> And there is never winter in that countrie,
> And there is great melody of angeles songe,
> And there is preysing Him among.

Joseph Bennett.

FROM MY STUDY.

One of the latest additions to my library is a book entitled "The Taste of the Town; or, a Guide to all Public Diversions. London, 1731." The author, who appends the name "A. Primcock" to his epistle dedicatory, treats (I.) of music, operas, and plays; (II.) of poetry; (III.) of dancing; (IV.) of ancient mimes, pantomimes, and choruses; (V.) of audiences; (VI.) of masquerades; and (VII.) of ancient athletic sports. I believe the book to be rare, and, as it is not without interest from a musical point of view, entitled to more than passing notice at my hands. First, a word as to the author. According to Lowndes, "A. Primcock" was the pseudonym of James Ralph, a writer best known by his History of England during the reigns of William III., Anne, and George I., and Ralph is credited by the bibliographer with having written two books on the subject of public amusements—namely, "The Touchstone; or, Historical, Critical, Political, Philosophical, and Theological Essays on the reigning Diversions of the Town. London, 1728," and "Taste of the Town; or, a Guide to all Public Diversions answered. London, 1730." There is evidently some confusion here, since Ralph could not have replied in 1730 to his own book published in 1731. It may be that some of my readers possess Dr. Drake's Essays, in which there is a notice of Ralph and his works. If so, I shall be obliged by more particular information concerning him.

Our author, in his dissertation on opera, answers various objections to that form of entertainment as practised in his day. There were some, it appears, who complained of the recitatives, and to them Ralph observes: "The recitative is but a tunable method of speaking, and, in the article of music, but refines upon speech as far as polite comedy excels common conversation, or tragedy in heroics the ordinary style of the great." He insists upon this, and calls upon critics to reform the absurdities of stage plays before attacking the opera: "I cannot imagine that to sing all the parts of an opera is by half so unnatural as the sparkling nonsense, gilded fustain, and pompous bombast in most, if not all our tragedies; nor so improper as the quaint *double-entendres* and forced similes squeezed out in the midst of misfortunes or at the point of death." Proceeding, he declares that nothing is ridiculous that executes a regular design, and the design of an opera is "to represent to us, in a dramatic way, some instructive fable, where the words are all to be delivered in music; therefore a king must rule, a general fight, a lover sigh in harmony." Returning to his favourite argument, our author thus winds up: "Nor can I observe anything in singing a conversation-piece more absurd or ridiculous than a familiar dialogue in heroic rhyme."

To the objection that opera disregards the rules of the classic stage and is a law unto itself, the writer makes a reply which may interest Wagnerian readers: "It has ever been granted by those who allow an opera any existence at all, that things wholly supernatural and marvellous are warrantable in this kind of drama, though they would be damned in a regular tragedy or comedy. An opera may be called the tyrant of the stage; it is subject to no poetical laws, despises the power or limitations of a parliament of critics, and subsists altogether by absolute sway and its own uncontrollable prerogative. It has liberty to range heaven, earth, and hell, call gods, spirits, and devils to its assistance, and all this unbounded freedom is taken for the probable, or rather what is necessary in this entertainment." In support of his contention the words of "one of our most eminent playwrights and critics" are cited: "An opera is a poetical tale or fiction, represented by vocal and instrumental music; the supposed persons of this musical drama are generally supernatural, as gods, goddesses, and heroes; the subject, therefore, being extended beyond the limits of human nature, admits of that sort of marvellous and surprising conduct which is rejected in other plays; human impossibilities are to be received in faith, because where gods are introduced a supreme power is to be understood, and second causes are out of doors. But still propriety must be observed even here."

Discoursing upon the subjects proper for operatic treatment, Ralph again utters words not devoid of present interest. He strongly inclines to the myth, and proposes, half in jest, half in earnest, recourse to the literature of the nursery, discussing the merits of "Whittington and his Cat," "Valentine and Orson," and "The Seven Champions of Christendom." With reference to the last-named, our author, as if with a dim perception of events to come more than a century later, enlarges upon the question of presenting St. George's dragon: "But I fear that we should find some difficulty in meeting with a proper dragon, unless the African Company could procure us a sucking one, just out of the nest, to be brought up tame, and skilful masters to instruct it in the rudiments of music; or that Doctor Faustus could be prevailed upon to part with his artificial one, which really roars out a good tunable bass. Then, if Signor Boschi would condescend to sing the part of St. George's horse, with Senesino upon his back, and Signor Pal—ni would allow himself to be clapped into the dragon's belly, I believe this plan would surprise us not only with a noble scene of recitative, but furnish us with an opportunity of throwing in the newest and finest duet that ever was heard—viz., between the horse and the dragon. . . . As my mentioning the dragon may excite the curiosity of many connoisseurs to see such a creature fly or tread the stage, and hear him sing, I think we need not go from home for a fable whose authority is undisputed, and which can furnish out as noble a monster scene as if we had gone to China for the story." I have not looked into the matter, but believe that no singing dragon appeared on the operatic stage till the fortunate year of grace, 1876.

Turning to ballad literature for subjects, the writer greatly favours "Moor of Moor Hall," perhaps because a dragon figures in that story also. Here he has prophetic visions of an approved nineteenth century music-drama. Read the following:—

"In the first Act you have a chorus of men, women, and children, whose bread-and-butter, milk

porridge, or relations the dragon had devoured, accompanied by a suitable noise of sobs, sighs, and groans on proper instruments, which must have a fine effect, as to moving pity. These lamentations, rousing up the dormant spirit of Moor, he declares for the combat, which naturally ushers in the second Act with a chorus of warlike instruments preparative to the battle, joined to a complete roar on the part of the dragon, which must exhibit terror to a vast degree. Then the third Act concludes nobly with the dragon's death, and a grand chorus of the whole country, where sounds of triumph and joy, mixed with bells, bonfires, and country dances, performed by country squires, shepherds, milkmaids, and a saint or two introduced by a machine; one supposed to have given Moor a breastplate and headpiece, another more than human courage to achieve so wonderful an exploit."

On another point this writer anticipates later developments. Contending that operas should be staged by "a superior genius" who would not call down ridicule where admiration was expected, he goes on to mention that, in the case of an opera (Handel's "Rinaldo") produced at the Haymarket, "a chorus of wild sparrows was let fly behind the scenes, but they were never heard (the managers being out in their choice of a singing bird) nor seen, but in their effects upon the ladies' heads. Now had the wise-acres planted some tuneful flageolets behind the scenes and let several artificial nightingales appear hopping to and fro in the grove, art there, by imitating, would have outdone nature. This example may suffice to give the managers of these entertainments a caution not to be deceived into things unnatural by following nature too far."

At the time when this book was written, Italian operas contained no choruses, or, at best, but a short and unsatisfactory *ensemble* at the end of the work—"a few sorry canting notes," says Ralph, "fit only to accompany a Wapping *crowdero*." Our author contends very forcibly for a larger employment of the chorus, but shrinks from allowing it to "break in upon the thread of the design, by appearing in any part of the act." He would have it used by way of interlude, "to fill up the vacancies between the acts, which are now passed over in dull chit-chat, or in our duller gaping and staring at one another; so never suffering the business of the stage to drop." This plan, of course, would not work, but it is interesting to find a writer who flourished 160 years ago urging the employment of means—Ralph does not mention the chorus only—which have since become essential features in lyric drama. Our author, for all his banter and occasional extravagance, was a far-sighted and sensible man, whose book, even now, cannot be read without profit as well as amusement.

The other day I took up MM. D'Heylli and Marescot's splendid edition of Beaumarchais—("*Théâtre Complet de Beaumarchais, avec les Variantes des Manuscrits originaux, publiées pour la première fois.* Paris. Libraire des Bibliophiles. 1871")—my copy of which, by the way, is "extra illustrated" with nearly seventy portraits of artists who "created" the characters. Beginning to read, by mere chance, the author's address to lovers of opera, issued with "Tarare," I came upon another proof of the clearness with which some men in the last century saw the needs of the lyric stage. Beaumarchais begins, as might be expected in the case of a librettist, by asking why the poem of an opera is regarded as of slight importance, and complains that the true order—namely, Subject, Poetry, Music—is not observed. "By a strange inversion," he remarks, "it seems that the (dramatic) piece is nothing but a banal means—a pretext for the glorification of everything but itself. Here the subordinates have taken first rank, while the basis of the whole is no more than an insignificant accessory—the canvas upon which an embroiderer works what designs he will." Pursuing his enquiry, Beaumarchais addresses himself to the task of discovering why, in opera, the poem counts for nothing, while the music, insignificant though it be when without support, interests more than the words, and the dance more than the music. He holds that for this the public are not to blame. The public seek pleasure, and if they cannot find it in one way they will search in another. "Weary, at the opera, of not hearing the words, they turn to the music, which, even apart from the interest of the poem, pleases the ear to some extent. But music soon yields place to the dance, which amuses the eye more. In this deadly subversion of theatrical effect, pleasure is always the object, the rest becomes a matter of indifference. If the opera, instead of presenting a powerful interest, offers only a puerile amusement, what claim has it on esteem? Wherefore, the public are right; it is the opera which is wrong."

Falling back upon his own experience, after quoting La Bruyère and Voltaire, Beaumarchais declares that, while sensitive to the charms of good music, the opera wearies him, despite all the means taken to a better end. He accounts for this in the following words:—

"There is too much music in the music of the theatre, which is always overcharged; to use the naïve expression of a justly celebrated man, the famous Chevalier Gluck, 'our opera stinks of music.'"

Dramatic poets, argues our author, do not indulge in the magnificence of words and luxury of diction which are proper to the Ode. They recognise the duty, in the theatre, of coming nearer to nature. Composers of opera must learn the same lesson. "If it be true—and who can doubt it?—that music is in opera what verse is in tragedy, a stronger manner of presenting the thought or sentiment, let us be careful not to abuse this species of affectation, not to put too much of luxury into this manner of painting. A vicious abundance stifles, extinguishes truth; the ear is satiated, and the heart remains unaffected." Just as a French author said to a colleague, "You are Italian; translate this work into Italian, but keep out everything foreign," so would Beaumarchais say to a composer: "Friend, you are a musician; translate this poem into music, but do not, like Pindar, make a mistake in your gods and praise Castor and Pollux for the triumph of an athlete, since they have nothing to do with it." Here follow some weighty words: "If my musician possess a real talent, if he think before writing, he will feel that his duty and his success consist in rendering my thoughts through a medium more harmonious, in giving them stronger expression, and not in making a work apart. The imprudent person who wants to shine alone is but a phosphoric light, a will-o'-the-wisp. If he seek to live without me he will do no more than vegetate; pride forced so far kills both him and me. He dies at the last *coup d'archet* and hurls us to the bottom of Erebus."

Beaumarchais shows himself as eager for rapid action in opera as the most modern of the moderns. "As soon as the actor sings," he declares, "the action stops, and while the action stops, interest is annihilated. 'But,' you say, 'how if he must sing, since he has no other idiom?' . . . Here the art of the composer comes in. If he sing the subject, as it has been versified, solely to set it forth, I find a charm the more, not an agent of distraction." Proceeding, our author defines the situation thus: "What comes of all this? While the poet, chary of words, struggles to condense his style and concentrate his thought, if the musician does the contrary, delays,

lengthens his syllables, drowns them in shakes, and robs them of force or meaning, the one pulls to the right and the other to the left; we know not which to hear; a melancholy yawning seizes me, and weariness drives me out of the theatre." Could there be a more complete anticipation of Wagner's theory regarding the word and the tone?

Much other in Beaumarchais's interesting preface deserves attention. He foreshadows the union of poet and musician in one person by dwelling upon the fact that Salieri (the composer of "Tarare") was born a poet and that he (Beaumarchais) was something of a musician. "Never, perhaps," he adds, "will there be success without the union of both these things." For the singer he has one precept: "Articulate the words distinctly"; and one also for the orchestra: "Be subdued. Orchestra of our Opéra! noble actor in Gluck's system, in Salieri's and in mine, you make but noise if you smother the words, and your glory is to express the sentiment."

X.

PETER ILTITSCH TSCHAIKOWSKY.

A very serious loss has befallen the musical world by the sudden death, while still in the prime of life and activity, of P. I. Tschaikowsky, who, only four months ago, as the honoured representative of Russian music, visited Cambridge to receive the complimentary Degree conferred upon him by that University. He was, however, no stranger to our shores, having previously visited England in 1888 and 1889, appearing in both years as the conductor of his own compositions at the Philharmonic Society's Concerts. And it is, perhaps, not too much to say that of all foreign contemporary composers who have been our guests, none inspired a more cordial liking than the genial and unaffected Russian whose premature removal we so deeply deplore. He was absolutely free from any affectation, and, in the fullest and best sense of the word, a thorough gentleman.

It is a curious feature about so many of the modern Russian composers that they have not come of a musical stock, and, more than that, before embracing the profession of music have embarked on other careers. This is true of Borodine, of César Cui, who was Professor of Fortification at the Engineering School of St. Petersburg, and of the subject of the present memoir. Peter Iltitsch Tschaikowsky was born on April 25, 1840, at Wotkinsk, in the Ural district, where his father held the post of engineer to the Imperial mines. When some years afterwards the latter removed to St. Petersburg to assume the directorship of the Technological Institute, his son was entered at the School of Jurisprudence in the Russian capital, and having pursued his studies in that department to a satisfactory close, he was appointed, in 1859, to a post in the Ministry of Justice. However, like Schumann, he soon discovered that the law was not his vocation, and when the new Conservatorium of Music was founded in St Petersburg in 1862, by the energy of Anton Rubinstein, who became its first director, Tschaikowsky resigned his Government appointment and entered the new school, where he remained till 1865, studying harmony and counterpoint under Professor Zaremba and composition under Anton Rubinstein. His career as a student was highly distinguished, and in the year last-mentioned he took his diploma and won a prize medal for a cantata on Schiller's "Ode to Joy." In the following year he accepted the invitation of Nicholas Rubinstein to join the staff of the newly founded Conservatorium at Moscow, and here for twelve years he held the Professorship of Harmony, Composition, and Musical History. The friendly relations that subsisted between him and his chief are commemorated in one of his latest works, a pianoforte trio inscribed "to the memory of a great artist—Nicholas Rubinstein." On quitting Moscow, where he had done excellent work as a teacher, Tschaikowsky devoted himself entirely to composition. As we have seen, he was somewhat late in beginning his musical education; but, once started, he soon made up for lost time by his inexhaustible productive energy. The list of his orchestral works includes no fewer than five symphonies; two pianoforte and two violin concertos—all familiar pieces in the repertory of the leading European virtuosi; several symphonic poems, one of which ("Francesca da Rimini") was given at the Doctor's Concert last June; a variety of orchestral pieces (overtures, suites, marches, serenades, &c.), quartets and other chamber music, pianoforte pieces and songs, some of his best work coming under the last category. Lastly, there remain his extensive and important contributions to the stage. The "Voivode," an opera in three acts, was produced at Moscow in 1869; "Opritschnik," four acts, 1874; "Wakule the Smith," three acts, 1876; "Eugen Onegin," 1879; "The Maid of Orleans," 1881; "Mazeppa," 1884; "La Dame de Pique," 1890; and "Iolanthe," 1892, complete the list of his operas. He also composed two or three ballets and incidental music to the drama "Snegourotchka." Of all his dramatic compositions, none have attained so much success as "Eugen Onegin," founded on Poushkine's well-known poem. It is, perhaps, the most popular Russian opera ever written, and the moderate impression it created when given in London a couple of years ago may be accounted for, in part at least, by the inadequateness of the performance.

After leaving Moscow, Tschaikowsky resided successively in a variety of places, spending a good deal of time in Italy and Switzerland. From 1878 onward, when his friend, Nicholas Rubinstein, introduced his music to the Parisian public at the Concerts in the Trocadéro during the Exhibition, he was known and appreciated in Paris. In Germany his name, of late years, has constantly figured in the programmes of orchestral and chamber concerts, and in Berlin, in particular, thanks in great measure to Dr. von Bülow, he was always sure of a cordial welcome.

The predominant characteristics of Tschaikowsky's music have been described by Mr. Dannreuther as essentially Slavonic—fiery exaltation alternating with languid melancholy, a fondness for huge outlines and barbaric gorgeousness of colour. This is no doubt true to a very considerable extent, but although Tschaikowsky undoubtedly made considerable use of national themes and rhythms in his works, and in the choice of subjects almost invariably drew upon the treasures of Northern literature, his wide culture and extensive acquaintance with German music inclined him to an eclecticism which in his earlier days aroused the hostility of Chauvinistic critics in Russia. "Eugen Onegin" might have been written by a cultivated musician of any nationality, so free is it from local or national colour. Though somewhat severe, there is undoubtedly much truth in Rubinstein's remarks, in his recently published "Conversation on Music," on the modern Russian school of which Tschaikowsky was, perhaps, the most distinguished representative. This school, he says, "on its instrumental side is the outcome of the influence of Berlioz and Liszt, and, with special reference to the pianoforte, one must add the influence of Schumann and Chopin as well. Above all this, a studied and deliberate national tendency makes itself felt. The productions of the Russian

school reveal a thorough-going acquaintance with technique and a veritable mastery of colour, but, at the same time, a complete absence of design or form."

Latterly Tschaikowsky had resided in St. Petersburg, where he enjoyed a personal popularity second to no artist throughout the length and breadth of Russia. He was an especial favourite with the Imperial family, but remained unspoiled by his social success. Thanks to the munificence of the Czar and the profits of his copyrights, he was the possessor of a handsome income, but it is stated that he has left next to nothing. Having no wife or family dependent upon him he never saved his money, but spent it freely in charity. As an instance of the chivalrous and gentlemanly feeling which was so marked a feature in his character, we may conclude this notice with the following anecdote. When M. Lamoureux, the famous French conductor, visited Russia early this year, he was entertained at a dinner in Moscow, at which some of his hosts went out of their way to institute invidious comparisons between him and Von Bülow, whose name was greeted with derision and abuse. Tschaikowsky had no sympathy with this mixing up of art and politics, which was at the bottom of this demonstration, and though it involved no little courage to run counter to the popular current of Gallomania, he issued a most spirited protest in the Russian and French papers against the indecency of the attack on Von Bülow, who was then lying dangerously ill, and who, whatever his faults and extravagancies, had done more than any other foreign musician to popularise Russian music outside Russia.

American journalists are nothing if not forcible. A recent article in the *Chicago Indicator*, professing to sum up the case of the musical fiasco in the World's Fair, exemplifies this in a most amusing manner. It informs the world that the cause of failure was "the downright stupidity and arrogance of the musical director of the Bureau, Theodore Thomas." No details are given, and we are left to wonder what acts of a gentleman who for years has been held up to us as a model director can have deserved such reprobation. "He is one of the kind of men," says the *Indicator*, "that believe no one should have the temerity to criticise or suggest." This does not seem a very serious fault in the head of a Bureau. We read on, hoping to find some more definite charges, and only come to this: "The Bureau of Music became an eyesore. It seemed to be organised chiefly for the benefit of Director Thomas and Secretary Wilson. Thomas was defiant and arrogant. He shook his fist at the whole music trade, and the music trade turned about and, like a python, crushed Mr. Thomas in a twinkling." Really, really, the spectacle of a conductor shaking his fist at the whole music trade—were they gathered together on purpose?—must have been a strange one. But before we have time to recover from the shock of hearing how poor Mr. Thomas met a frightful fate, the *Indicator* confounds us with the next sentence: "That was the beginning of his humiliation." We should not have thought that anything of importance could happen to a man after he was crushed, either physically or morally. What happened to Mr. Wilson is equally perplexing. We are told "Secretary Wilson aped his master. He, too, was proud and arrogant in a two-for-a-nickel manner. He found immense satisfaction in expanding himself like the frog in the fable that tried to emulate the ox. The frog finally burst wide open, and Mr. Wilson's fate was not much better. Water always finds its level." This paragraph is a perfect conundrum. The phrase "two-for-a-nickel" is probably American for "two-penny-ha'penny," and may pass. But has Mr. Wilson really burst, if not quite "wide open" then partially? And did the water which obeyed the laws of gravity cause the disaster, as though Mr. Wilson were a reservoir—or what, *what* does our friend mean? We never remember to have read an article which, in the space of two columns, could more thoroughly mystify us as to the writer's purport.

Writing of the recent discovery at Delphi of a hymn to Apollo inscribed on stone, with the musical notation, the *Standard* says: "This discovery is the more remarkable as it is expected that it will be the key to the music of Ancient Greece, which has hitherto been unknown." Nearly all the daily papers have alluded to it as the "key" to ancient Greek music, and one paper even goes so far as to say, "This is the only record yet found that music *was used* by the ancient Greeks centuries before Christ." (The italics are ours.) Students of musical history have good reason to wonder at the extreme ignorance of the subject shown by some of our daily contemporaries, several of which have devoted long articles to the matter, evidently written by persons well acquainted with the Greek language and classics. It is well known—the information is given in several easily-accessible works on musical history—that treatises on Greek music, amply sufficient to reconstruct the scales, have come down to us, and that Alypius has supplied us with the complete notation used by the Greeks. For the reconstruction of their rhythm, we have Aristoxenus, and an anonymous writer of the second century of our era, who gives the signs for time measurement, corresponding with our crotchet, quaver, dotted crotchet, &c., and rests. Hence, when the recent "find" is published, as it shortly will be by the French Government, we have a complete "key" to its translation into modern notation. The *Standard* informs us that "the musical notation is that of Aristoxenus, a pupil of Aristotle," by which we may conclude that the *composition* is that of Aristoxenus, for he furnishes us with no examples of musical notation in his treatises. If this hymn proves to be really a composition by Aristoxenus, it will certainly be the most valuable piece of Greek music yet discovered. Aristoxenus was an earnest student and admirer of the classical school of music, then in its decline; hence his compositions would certainly partake of the characteristics of this school. Another example of the classical school is a fragment of a chorus of Euripides exhibited last year at the Vienna Exhibition. This contains notes of the enharmonic genus, and suggestions of a very beautiful rhythmical construction, distributed between the voice and instruments, somewhat in the manner of Schubert's "Geheimes." We shall return to the subject of these recent discoveries of Greek music in a future number.

A recent article on "The Organ and the Pianoforte" in the columns of a weekly contemporary, though calling for no comment in itself, raises a question on which we have a few words to say. There has ever been a conflict of opinion between teachers of the organ and of the pianoforte as to whether the study of the two instruments is compatible. Many pianoforte teachers assert that playing the organ hardens the touch. Many organists desire their pupils to practise the pianoforte with a view to improving their execution. Moreover, some people

believe that the modern pneumatic or electric action, having removed the objectionable resistance in the organ keyboard, the two instruments are now on a level. But they one and all appear to have overlooked the fact that what is called "the touch"—that is, the mode in which the key is moved by the fingers—is (or should be) diametrically opposed in the two instruments. In the pianoforte a hammer has to deliver a blow of infinitely graduated strength. The finger therefore deals a blow of infinitely graduated swiftness (or power). This is the alpha and omega of pianoforte tone-production. But in the organ there is nothing of this. So long as the key is *pushed down* the amount of speed put into the finger matters nothing. Strength sufficient to overcome the resistance of the key and to depress many keys in rapid succession is indeed necessary, and here, indeed, the modern organs are kind to lady-like fingers, but the delicate variations of touch required for the pianoforte are only wasted nerve-power on the organ. *Legato* and *staccato* are achieved in a totally different way on the two instruments, since on the organ a note will sound if the key be only partly depressed, whilst in the pianoforte every blow must go home. It would appear, therefore, that though organists may improve their manual dexterity by practising the pianoforte, pianists have nothing to gain by practising the organ, and may lose much, unless they can dissociate the two instruments in their minds. That this is possible many brilliant examples, from Mendelssohn to Saint-Saëns, afford proof. But in this scientific age it behoves pianists and organists to know exactly what task their fingers have to perform, and this is wholly distinct and radically different on the two instruments.

The paper read by Mr. Naylor at the first meeting of the Musical Association voiced an objection which many intelligent persons urge against the later dramas of Wagner on the ground that they lack "action." It is said that works of which the action is so slow are undramatic, and therefore, of course, bad dramas. It seems to us that this argument, though plausible, is nevertheless superficial. A drama that is intended for musical treatment in the modern manner should obviously be full of emotional suggestion of a kind expressible only by means of music. Its "action" consequently will be rather a progress of emotions and passions than one of events. True, these emotions and passions are revealed to us dramatically by their causes and effects—*i.e.*, the march of events which forms the action proper, and, of course, by the gestures of the actors; but they are not depicted *as* emotions and passions, but inferred by us from the action. Emotions and passions can only be depicted in shapes which have an affinity with their own. Music supplies these in a more perfect, more direct and unmixed way than any other art. It follows that if the action be too swift and the emotion too fully expressed *by means of the action*, the drama will not be suitable for musical treatment. For, firstly, music cannot do much to help dramatic *action*, and is felt at once to be, if not an actual hindrance to it, yet a thing on the outside of and in no way necessary to it; and secondly, music being only capable of depicting the colour, the feeling, the emotional atmosphere (*Stimmung*) of the action, these must be in excess of any possible adequate presentation *by means of the action*, or there will be nothing for music to express. Now a *spoken* drama overcharged with psychical elements always drags. Here, of course, music steps in to deal with the emotional overflow in its own characteristic fashion. The "book" of a music-drama should not be judged by the canons applicable to a spoken play, any more than the form in which its music is cast should be measured by standards derived from works the scope and aim of which are totally different. As Mr. Swinburne puts it: grapes do not grow on figtrees, nor figs on a vine.

Parliamentary Blue-Books are not, as a rule, very interesting to musical people, but an exception is found in the Annual Report of the British Museum which has recently been issued. The fact that "7,497 titles have been written for the Music Catalogue during the year" proves that there has been considerable activity in the music department. In regard to additions, "5,148 pieces of music, each piece complete in itself, have been acquired by copyright during the year." Who will say that England is not a productive musical nation after that, even supposing that all the published music has been sent to the Museum, as it ought to be? And how many of these 5,148 pieces were stillborn, or will die in infancy, are very natural questions. Turning to the antiquities in printed music, it is gratifying to learn that "several works of interest and rarity" have been acquired, especially in madrigals and motets of the sixteenth and seventeenth centuries. Two rare works by Matheson, Handel's rival; a copy of the plain-chant setting of the Music for Holy-week, by Juan Navarro, printed in Mexico in 1604, one of the earliest musical works printed in America, are amongst the new treasures, as are also two works for the Spanish guitar, both published in Bologna in 1646. In musical MSS., Liszt's Oratorio of "Christus," full score, in the composer's autograph, has been secured for our national treasure-house; also an "Antiphonarium et Graduale" (Ambrosianum), of the eleventh century; a book of Masses and Motets, *temp.* Henry VIII.; and what is partly a native production, a MS. of "Fidelio," with Recitatives by Balfe; in addition to other works of interest. Those who utilise the invaluable resources of the Museum will readily testify to the present efficiency of the printed and MS. music departments, under the able superintendence of Mr. Barclay Squire and Mr. Hughes-Hughes respectively. Even analytical concert-programmes and festival word-books now receive attention, and the music catalogue has been improved.

Our readers may perhaps remember that when Peter Cornelius's posthumous and unfinished opera "Gunlöd" was some time since performed at Weimar, Strasburg, and Mannheim, it was announced as "completed and orchestrated by Dr. E. Lassen." Some friends of the deceased composer, Karl Hoffbauer, a pupil of Cornelius's, have now protested against this description, and affirmed that it was this musician who completed his master's work, and that Lassen only altered and amplified the orchestration. The matter was discussed at some length in several German papers, with the result that Dr. Max Hasse, of Weimar (where Lassen is Conductor at the Theatre), who was appointed arbitrator, gave it as his opinion, after a careful perusal of all the available material, that Hoffbauer's friends are correct in their assertion. Thereupon Dr. Lassen declared that he had, "on artistic grounds," taken all Hoffbauer's "additions" as having been founded on sketches by Cornelius, and that it never entered into his head to appropriate somebody else's work. He was, however, now convinced of his mistake, and would therefore withdraw his score. When Dr. Lassen, for the first

time after this declaration, appeared at the conductor's desk, the Weimar public gave him a most enthusiastic ovation to express their implicit belief in the perfect good faith of his statements. The conductor's desk and seat were smothered under a profusion of laurel wreaths and flowers, and it was with some difficulty that Dr. Lassen could restore quiet, to address a few words of thanks for these marks of the esteem in which the Weimar public hold him.

In a recent issue of the *Indépendance Belge* a wholly delightful tale is told of the resourcefulness and audacity of an Italian impresario, which is almost too good to have been invented. It appears that this impresario, who was touring in Italy with a small opera company, was about to produce Bizet's "Djamileh" for the first time in an out of the way town, when the tidings reached him of Gounod's death. The news placed him in rather an awkward position, for, whereas it was clearly his duty to improve the occasion by giving an *in memoriam* performance of one of the late composer's works, he did not see his way to mounting any of Gounod's operas at short notice with the forces at his disposal. Suddenly a brilliant idea occurred to him, and he hastened off at once to the local printer to make a slight alteration in the bills with which he was about to placard the town. As emended they now ran as follows:

Homage to Gounod.
Positively the first performance of
The One Act Opera
"Djamileh"
Words by M. Louis Gallet.
Music by Charles Gounod.

On the eventful night the enthusiasm of the inhabitants knew no bounds. "Djamileh" drew a splendid house, recalls were numerous, and at the end of the performance the curtain went up on a group of the whole company posed round a plaster bust of the deceased master—a truly touching sight. After three more successful performances of "Djamileh" the impresario made his preparations for departure, being due at another town. But before he left, a puzzle-headed native came to see him and asked him point blank, "Surely Gounod never wrote 'Djamileh'"? "Well," replied the unabashed impresario, "now that I come to think of it, I'm not so sure that he did. But, anyhow, he wrote 'Medjé,' and it's the most natural thing in the world to confuse the two titles—'Medjé,' 'Djamileh,' why they're as like as two peas."

Evil fortune has not yet done with Mr. Cowen's "Signa," which finds its Italian career cut short for the present, through no fault of the work, or, we are very sure, of the composer. The truth is that the Temple of Art prosaically known as an opera-house is no less the scene of inharmonious contention now than when Handel "among the foremost fighting fell." Those who know anything about such matters are quite prepared to believe that the appearance in Milan of an English composer and an English opera gave concern to the men already in possession, and if they took action accordingly there is no reason for surprise. What seems inexplicable and not a little absurd is the manager's reported belief that Mr. Cowen had influenced the English press to attack Leoncavallo's "I Medici," by way, we suppose, of reprisal. This notion shows a lamentable ignorance of possibilities. In the first place, Mr. Cowen could not turn the English press in the direction of unjust strictures if he tried ever so hard; and in the next place, he would not if he could. To put the case on the lowest ground, what had he to gain by inspiring attacks on "I Medici," the good or evil fortune of which is a matter quite apart from himself and his own work? As for the gratification of unworthy personal feeling, those who know Mr. Cowen know also that he is incapable of such conduct.

English public dinners are fruitful in effects of various kinds—all more or less powerful and permanent; but few banquets that we can call to mind are more likely to yield good results than that given the other day at the Mansion House by the Lord Mayor "In Honour of Music." By this graceful act Sir Stuart Knill gave forceful expression to the high esteem in which music and its professors are now held by all classes of the community, and, at the same time, established a precedent which it will be difficult in future to ignore. We trust that musicians generally will appreciate the compliment which the City of London, through its head, has paid them; and that they will do so, moreover, in the most practical way—namely, by supplying still further justification for the respect now shown to them by members of the learned professions and votaries of the sister arts. That this respect has been legitimately won is as true in the case of music as it is in that of the drama; but, in each profession, it has been won by the leaders, rather than by the rank and file. Let the imprint of the civic seal serve as a reminder that *Noblesse oblige*.

There is ample food for thought in the following letter, addressed to a Bristol daily paper: "Sir,—May I respectfully ask the clergymen who signed the letter to you, what they consider a 'living wage' for their organists, and if their conscience acquits them of getting the best talent that they can obtain at the lowest possible remuneration? They may tell me that, if I am not satisfied with my salary, why not get another organ? I lately tried at one of the churches, where the salary offered was moderately good—say, £25 per annum. I was informed by one of the vestry that they had about fifty applications, some offering to take the office at less salary, so anxious were they to obtain the situation. I ask the reverend gentlemen how this excessive competition is to be avoided between musicians, as they say it may be in the coal trade?—Yours truly, Organist."

FACTS, RUMOURS, AND REMARKS.

The leading features of The Musical Times Supplements are so well known, and have been so widely approved, that it is not strictly necessary to do more, with regard to the Supplement which will appear in the early part of this month, than to mention the name of the master chosen as its subject. Beethoven and Mozart have had their turn, and now Handel will receive all the honour that such a medium can convey. The illustrations will be numerous and of great interest, while the literary matter, edited and partly written by Mr. Joseph Bennett, can hardly fail in commending itself to the nation which has given Handel a place among its heroes. Mr. W. H. Cummings, Mr. A. J. Hipkins, Dr. A. H. Mann, and Sir Walter Parratt are among those who will contribute articles of special importance.

This is how our generally sober contemporary, the *Musikalisches Wochenblatt*, writes *àpropos* to Eugen d'Albert's opera "Der Rubin," lately produced at Carlsruhe: "E. d'Albert has made a piece of the

German musical motherland his own, a delightful place, situated at the foot of the proud mountain range crowned by Richard Wagner's creations, and not far away from the fragrant flower gardens of the too soon departed Cornelius. He has watched and tended this piece of the musical world of thought, religiously observing the rules laid down by the greatest masters of musical agriculture. Here and there he may have sought counsel of his more experienced neighbour Brahms, and now he invites us to an inspection of his young plantation. Everything stands in fullest bloom. Lovely fragrant flowers of melody surround us; artistically entwined creepers fringe the paths which are nowhere obscured; some oriental sycamores give shade, and swelling fruits of harmony invite to enjoyment. A clear streamlet, forming here and there pleasant waterfalls, ripple with never ceasing motion through the entrancing garden, and we who have so frequently nowadays to push our way past gigantic imitation trees and artificial waterfalls, through whole forests of scentless paper flowers and tin cactuses, and to wade through endless deserts of absolute poverty of invention, we feel how our heart warms and thrills in the midst of all this simple and well ordered naturalness." Air! Air!

Her Majesty's choice of "Fra Diavolo" for performance at Balmoral by the Royal Carl Rosa Opera Company serves to remind amateurs that in the present day Auber's charming works are denied them. Time runs apace, and we now look back over a long interval to the period when "Fra Diavolo" still held the Covent Garden stage, and it was possible now and then to hear "La Muette de Portici," "Le Domino Noir," and "Les Diamants de la Couronne." Whether the operas which have supplanted these are better or worse is a consideration not now to the point, because, in either case, the fact that the French composer's delightful music is mute affords just ground for regret. We do not expect Sir Augustus Harris to remember Auber. On his vast stage and in his big house French *opéra comique* resembles a small picture with a disproportionately large frame, and cannot be seen to full advantage. What we require is a theatre of moderate size devoted to this class of lyric drama, with performances in English by native artists, as at Balmoral. It may be said that French opera needs French acting, and there is much truth in the remark; but if we cannot attain the best, let us get as near thereto as possible. We have operatic classes in our great music schools and plenty of young people resorting to them. Surely from these there must be some results of a satisfactory nature. But even the Carl Rosa Company, a complete organisation with a name and a career, holds aloof from London as uncertain of support. Nevertheless, a change must come some day, and, at the worst, one is permitted to hope.

The choice of Schumann's "Genoveva" for performance by the operatic class of the Royal College of Music distinctly claims approval from a musical point of view. It has many times been urged that the public work done by students, alike in the concert-room and on the stage, should be made to serve a double purpose, and not only exhibit the talents of pupils, but increase public knowledge of unfamiliar compositions. It is not with the managers of such performances as with the impresario, who has to produce that which he thinks his patrons will approve rather than what they ought to hear. Amateurs may be perfectly assured that "Genoveva" will never be brought out in the ordinary course of business. The book is a bad one, not only in construction, but because it ignores the most pathetic and moving passages in the legend. Even the music, beautiful as much of it is, rarely attains to strong dramatic expression. Yet the opera should be heard, in common with everything from the pen of genius, and the Royal College deserves well of London music-lovers for undertaking to present it.

The prospectus of the new season of Britton Concerts (Hampden Club, Phœnix Street, King's Cross) is a quaint document. We read in it, after a statement that the Concerts do for concerted vocal music what the "Pops" do for concerted instrumental works: "But while the former Concerts are popular chiefly with gentlefolks and the well-to-do, these are meant to be popular with the common people, who, on payment of the inconsiderable price of four pots of beer, are admitted to any part of the room. . . . The vocal music, as in last year's Concerts, will be mostly the unhackneyed glees of the English school; and we shall omit 'By Celia's Arbour,' 'When Evening's Twilight,' and such *crambe repetita* of the glee clubs. Of the great Elizabethans, Wilbye will be represented by some of his less known madrigals, and Weelkes by some of his entirely unknown, though incomparable, three-part songs." There is a pleasant smack of old-world heartiness and geniality about this, and we are very likely to pay the Britton Concerts a visit.

The other day, in a town not a thousand miles from the Scottish border, a worthy and gracious Mayoress distributed prizes to certain successful students in music, and made them the usual speech. A very good address it was; eloquent in praise of the art, but more especially brave in its confession of a comprehensive taste. "I must confess," said the Mayoress, "to a liking for a really good comic song—nothing vulgar, avoid that as you would poison—but a song that called forth honest, hearty laughter was of great value in these days of keen competition and strain. I feel our thanks are due to Chevalier for his 'Old Dutch,' 'Dear Eliza,' and the humorous 'Old Kent Road.' Some people seem to forget that the same God who made us to weep made us also to laugh, and that wit and humour were his gifts, and worthy of cultivation." What the grave and learned musicians present thought of this they seem to have kept to themselves.

The movement for a Gounod memorial in France is progressing, and the end will certainly be reached. Something should be done in this country to show our appreciation of the master and the respect in which we hold his memory. It is the fashion now—and a very sensible fashion too—to found scholarships as monuments of departed worth. Why not a Gounod Scholarship at the Royal Academy of Music, our senior "Conservatoire"? The deceased composer lived amongst us for some years; for us, in effect, he wrote two great sacred works, and to us, in common with all nations, his undying opera, "Faust," has given infinite pleasure. Here is provocation enough for such a memorial as we suggest.

In Pagnerre's "Charles Gounod, sa Vie et ses Œuvres," it is stated that the "Funeral March of a Marionette" was written as a joke, and intended to imitate the walk of an English critic. It would be interesting to know on what authority this statement rests, and it is almost impossible to suppose that the French master could sink so low as to prostitute his art for the purpose of ridicule. If he did so, he must

have been, at the moment, under very evil influence. The only English critic at that time having anything peculiar in his gait was J. W. Davison, whom an accident in infancy lamed for life. That Mr. Davison entertained no suspicion of what Pagnerre asserts is quite certain. The "Funeral March" was a special favourite with him, and the present writer often joined him in playing it as a pianoforte duet. On such occasions there was generally a stoppage somewhere for an explosion of laughter.

Three thousand people crowded into Gloucester Cathedral when the first Recital of sacred music for the present season took place. This was the eightieth performance since Dean Butler, now Master of Trinity, started the Recitals in 1886, with Mr. C. Lee Williams as his willing helper and musical "right hand." The popularity of the meetings increases rather than abates as time goes on, while their procedure is the same in its simplicity as at first. A few vocal solos, with a certain number of choruses and organ pieces, make up the programme, and one or two devotional hymns are sung by the entire congregation. Cannot this admirable and successful example be more widely followed than it is? At present, as far as we are aware, only Norwich and Bristol have similar gatherings in their Cathedrals.

It is interesting to know that the string quartets at the Monday Popular Concerts are now played upon instruments all of which were made by Antonius Straduarius, Mr. Alfred Gibson having lately purchased of Messrs. Hart and Son a Straduarius viola of great beauty. This instrument was formerly in the possession of the late Charles Reade, the novelist, and was purchased from him by the late Mr. George Hart, in whose private collection it remained upwards of fifteen years. It then passed into the hands of an eminent collector in Paris, and was subsequently repurchased by Messrs. Hart and Son. The four instruments now composing the quartet are all of the "grand period" of Straduarius's work, and are dated as follows: Lady Hallé's, 1709; Mr. Ries's, 1710; Mr. Gibson's, 1728; and Signor Piatti's, 1720.

The *Allgemeine Musik-Zeitung* prints a hitherto unpublished letter of Franz Schubert which, although but short, is so characteristic of his modesty and conscientiousness, and such a striking proof of his admiration for one greater than himself, that we feel justified in translating it. It bears no date: "Most esteemed Herr v. Bärtel,—As I have really nothing for full orchestra which I could send forth into the world with a calm conscience, and there are in existence so many pieces by great masters—*e.g.*, by Beethoven: Overture 'Prometheus,' 'Egmont,' 'Coriolan,' &c., &c., &c., I must most sincerely beg your pardon if I cannot be of service to you on this occasion. Forgive me, therefore, my too hasty and thoughtless promise.—Yours obediently, Franz Schubert."

The other day the Lübeck *General Anzeiger* gravely announced that a new opera, "'Der Bajazzo,' by Signor I. Pagliacci," would shortly be performed in the old Hansa town. The credit of discovering the composer, Signor I. Pagliacci, belongs, we may remark, to a London musical contemporary; but the Lübeck scribe has certainly gone "one better"—"Der Bajazzo" being merely the German title of Leoncavallo's famous opera. In the far distant future, we may safely prophesy, some conscientious Biographical Dictionary maker will include "I. Pagliacci" among nineteenth century composers. That is the way history is made.

According to a report from Buda-Pesth, engagements have been made there for the next season at Covent Garden Theatre, subject to the approval of the Intendant of the Royal Opera. It is purposed, if this authority may be credited, to bring over the orchestra and three of the principal artists. By way of Pesth comes, also, news that "Tannhäuser," "Lohengrin," "Tristan," "Die Meistersinger," the "Nibelungen Ring," "Fidelio," and "Don Giovanni" will be performed at Covent Garden in the course of June and July next. We mention the foregoing "under all reserves," and hoping that the threatened importation of an orchestra may not be true.

That wonderful provincial critic is now on the *Montgomery County Times*, and doing his very best Here are a few of his latest gems: "Mrs. —— sang with her usual taking effect, the rising and sinking of the voice was most attractive." "Mr. —— was in good form, his deep voice pervading the whole room, and sometimes sounding as of a deep subterranean rumbling." "Mr. —— sang extremely well, his beautiful voice breaking out sometimes like the sun from behind a cloud." Our friend will never be able to excel himself as we have him here.

Amateurs who look with a jealous eye upon the frequent visits of our best artists to America may be glad to learn that Mr. Edward Lloyd's absence from his English admirers next year is by no means certain. In all probability our leading tenor will spend the season among his own people. Anyhow, it is comfortable to know that English artists visiting the States do their work and come back. Fancy the consequences if, like American artists who favour England with their presence, they stayed on!

On the occasion of his eightieth birthday Verdi received the following telegram from Signor Crispi, the ex-Premier of Italy: "Francesco Crispi rejoices with Giuseppe Verdi, and hopes that for the greater glory of Italian Art he will attain at least the age of the Maëstro Galmini." To which Verdi replied: "It gives me great satisfaction to receive the good wishes of Francesco Crispi. I declare that I shall do everything possible to reach the age which he wishes me." The worthy referred to, an obscure Italian musician, died at the age of 135!

The *Violin Times* is the title of a new monthly journal, the first number of which appeared on the 15th ult. Its editors are Messrs. E. Polonaski and Edward Heron-Allen. It might be better printed, but the literary matter is distinctly good. Two letters of Paganini's (one in *fac-simile*); a translation of the "Arts and Crafts book of the Worshipful Guild of Violin makers of Markneukirchen, from 1677 to 1772"; and the first of a series of helps for violinists by Mr. Wallace Sutcliffe are prominent features. The *Violin Times* is welcome.

The Directors of the Cincinnati Festival Chorus have finally determined upon the following works for performance at the forthcoming Festival, under Mr. Theodore Thomas:—Brahms's "Song of Destiny" (Schicksalslied); Goetz's 137th Psalm, Posthumous; Schumann's "Song for the New Year"; Parker's "Hora Novissima." This latter work is also in rehearsal with the Handel and Haydn Society of Boston and the Springfield Choral Society.

The interest manifested on all occasions by H.R.H. Duke Alfred of Saxe-Coburg in the cause of music and its votaries has received a further illustration. He has signalized his accession by conferring the Order of Merit for Art and Science upon Dr. A. C. Mackenzie, Sir George Grove, Sir Joseph Barnby, and Mr. George Mount—a practical illustration of the adage *Palmam qui meruit ferat*. English music-lovers have reason to feel gratified at the honour conferred upon their fellow-countrymen.

Scene: A London Church. *Parson* and *Choir* discovered.

Parson: I claim to direct, not only the theological aspirations of the congregation, but the demisemiquavers, sharps, and flats of the choir as well.

Choir: We won't stand it. Confine yourself to dogma, and leave music to those who know something about it. We strike.

Parson: I shall fill up your places.

Choir: And we will go to another church.

[*Exeunt severally.*

The Guildhall School of Music is to be congratulated upon the gift of a portion of the late Sir W. G. Cusins's musical library—200 volumes. These books will doubtless be the nucleus of a much larger collection, and their utility in their new home will be far greater than would have resulted from dispersal by auction.

BRISTOL MUSICAL FESTIVAL.

(From our own Correspondent.)

Last month we were unable to do more in connection with this Festival than record its beginning, on October 26. The lapse of four weeks makes ancient history of the event and all its circumstances, and as no new work was produced, and nothing of particular interest occurred in any other way, a brief notice will suffice. It should be stated, first of all, that the Festival, in point of executive means, was thoroughly well equipped. Sir Charles Hallé, who again acted as Conductor, had his Manchester orchestra there, and we all know what that means. As for the choir, it is open to question whether Mr. Rootham, the experienced chorus-master, ever turned out a better lot of singers. In this respect the Western City has a reputation to keep up, and right well was it sustained by careful balance of parts, purity of tone, and executive skill. The programme invited attack from those who consider that a Festival should always offer a proportion of novelty. But we must remember that the committee catered, not for quidnuncs who run about in pursuit of new things, but for the population of Bristol, to whom more than one of the works chosen was utterly unfamiliar, if not absolutely unknown. This would appear to be a sufficient defence of their policy, which, moreover, received the approval of local amateurs, who attended in numbers greater than those recorded in connection with the Festival of 1890.

The performances began with Handel's "Samson"—a work not often heard in Bristol, or, for that matter, anywhere else, despite the manifold beauties of its airs and the grandeur of its choruses. In the execution of this Oratorio the orchestra might certainly have done better, but the chorus was heard at its best and did everything as well as could reasonably be wished. The solos were entrusted to Madame Albani, Miss Clara Butt, Mr. Ben Davies, Mr. Bantock Pierpoint, and Mr. Andrew Black. Madame Albani was brilliant as ever in "Let the bright Seraphim," while Miss Butt earned the respect of the discriminating by her very artistic delivery of "Return, O God of Hosts." All the gentlemen did excellently well and it is hard to discriminate, but a special word may be said for Mr. Ben Davies and his effective singing of the important tenor solos. The attendance was not so large as it should have been, having regard to the nature of the work. Berlioz's "Faust" attracted a much larger audience in the evening of the same day. Here the orchestra, engaged upon a perfectly familiar task, made amends for defects in "Samson," and had to repeat both the Hungarian March and the Ballet of Sylphs. As with the band, so with the other divisions. Better choral singing could not have been desired, while Miss Esther Palliser, Mr. Lloyd, Mr. Worlock, and Mr. Santley answered for the solos in a manner which need not be particularised.

On the second day the morning programme was the "Hymn of Praise" and Rossini's "Stabat Mater," as to which nothing need be said, save that the solo vocalists were Madame Albani, Miss Landi, Mr. Lloyd, and Mr. Santley. The attendance was again smaller than it should have been. In accordance with the rule at this Festival, no performance took place in the evening.

The morning of the third day brought a varied selection, comprising S. S. Wesley's anthem "The Wilderness," Dvorák's Symphony in G, and Schumann's "Paradise and the Peri." Dvorák's work was inserted rather late, to increase the attraction of a programme at which the public looked askance, thinking, perhaps, that "The Wilderness" is best heard in a church, for nothing, and not knowing what to think about "Paradise and the Peri." At any rate, the booking for this Concert was very poor, and in order to make an audience respectable in point of numbers the committee were obliged to scatter "paper" with a liberal hand. Wesley's anthem (which should have been given with the original organ accompaniment) went off tamely, but the Symphony, capitally played, stirred the public, and was the success of the occasion. What a fine and characteristic work it is! Let those who weakly believe with Wagner that Symphony said its last word in Beethoven's No. 9 perpend this remarkable composition. "Paradise and the Peri" was heard, it is to be feared, with somewhat languid interest, although the performance was generally good and the soloists—Miss Henson, Miss Landi, Mr. Ben Davies, and Mr. Andrew Black—were excellent. Truth to tell, some portions of the Cantata "hung fire" terribly, as usual—nay, as must needs be, for Schumann, who in great measure prepared his own libretto, showed himself anything but skilful at the task. The evening of this day was devoted to a Wagner programme, in which were the last two acts of the "Flying Dutchman" and a number of well-known pieces, orchestral and vocal. The much-discussed music attracted a large audience, who appeared highly to appreciate excerpts from the master's earlier operas. The singers were Miss Palliser, Miss Boucher, Mr. Ben Davies, Mr. Lloyd, Mr. Santley, Mr. Worlock, and Miss Marie Gane, a local artist who did good service on various occasions during the week.

The proceedings ended, on the morning of the fourth day, with a performance of "The Messiah," in which the principal soloists engaged took part. We append the figures of attendance throughout the Festival: "Samson," 1,307; "Faust," 1,421; "Hymn of Praise," &c., 1,652; "Paradise and the Peri," 1,701 (counting "deadheads"); Wagner Selection, 1,762; "Messiah"—well, "The Messiah" headed the lot. The grand total, 7,843, was an advance of 170 upon that of 1890.

THE BERLIOZ CYCLE AT CARLSRUHE.

(From our own Correspondent.)

It may safely be said that those who are unacquainted with Berlioz as an opera composer (*i.e.*, at least 99-100ths of the musical public) know only one side of the composer's qualities. Strange to say, in the three operas which date from the youth and advanced age of the composer, there is scarcely a trace of any one of his less admirable peculiarities such as are to be found in nearly all his works for the concert-room. One would have expected the composer of the "Symphonie Fantastique" and "Harold en Italie" to out-Meyerbeer Meyerbeer in his desire to make a sensation on his audience. So far from this being the case, there is never a moment at which the slightest element of unrefinement appears. It is true that in "Benvenuto Cellini," his first opera, there are *arie* with cadenzas, and all the usual paraphernalia of the operatic composers of the day; but compare the score, as a whole, with any opera that had lately been written in 1838, and it will be found that it

marks a real and important degree of advance from the accepted conventions of the time. The libretto is, indeed, rather a poor affair, but it had the excellent result of making Berlioz determine henceforward to be his own librettist. And the masterly way in which he has treated each scene, and, in particular, the whole second act, with its vivid pictures of the Carnival, is especially surprising to those who remember the somewhat disjointed style of much of the composer's work. Musically, the third act, which concerns itself mainly with the casting of the statue of Perseus, is the most important, though much of the effect of the beautiful tenor air, with its exquisite pastoral accompaniment, is lost when it is sung during the progress of the founding, at a moment when the superintendence of the sculptor in person is above all things necessary. The work, as a whole, is justly reproached with a certain want of characterisation; the personages of the story have become the types that are so familiar in grand opera—for instance, in the central figure there is nothing to reflect the self-confidence, not to say "swagger," of the famous artist.

It is only when judged by the higher standard of the later operas that these defects appear; as compared with the grand operas of its own date, with any of Meyerbeer's, for example, it is a masterpiece of dramatic as well as of musical art. No better opening to such a series of performances as were given at Carlsruhe under Herr Felix Mottl's able direction from the 5th to the 12th ult. could be imagined, and its performance, in most respects, was excellent.

In the exquisite opéra comique "Béatrice et Bénédict," given on the 7th ult., the main dramatic motive of Shakespeare's play has been so completely left out of sight that *Don Pedro* becomes a purely superfluous character, being used, like *Ursula*, merely for the purpose of completing two delicious trios, though it must not be forgotten that *Ursula* takes part in the loveliest number of all, the inspired Duo-Nocturne, "Vous soupirez, Madame?" the effect of which upon the stage is quite extraordinary. Berlioz has added a most amusing scene, in which a fatuous musician directs a rehearsal of a composition of his own; the effect of this and of many other scenes is heightened by the excellently written music which Herr Mottl has set to what was spoken dialogue, and which, if it seems at times a little sombre in tone, serves all the better to throw up the brilliancy and unending vivacity of the original numbers. With a very little alteration, consisting, in fact, merely of the excision of two short passages in which the celebrated *idée fixe* occurs, the lovely *scène du bal* from the "Symphonie fantastique" is arranged to serve as an accompaniment for a dance at the opening of the second act, and the complete success of the result amply justifies the proceeding.

The crowning work of the composer for the stage, "Les Troyens," which occupied the evenings of the 11th and 12th, must be described as a "music-drama" of almost as full development as those of Wagner, though on completely different lines. Nothing can be more dissimilar than the actual methods of the two masters, yet it is certain that the effect produced by both is to some extent the same—viz., that the characters of the story, and the story itself, have been presented to us with a truth and force far beyond the power of drama unaccompanied by music. It is one of the most amazing things in the history of France and of music that as yet no attempt should have been made at either of the Parisian opera-houses to present this masterpiece of French music worthily. Its great length is, of course, the chief stumbling-block to its being performed all in one evening, though, even so, it is not as long as the "Götterdämmerung." The happy idea of connecting the story together by means of a bold addition to the Virgilian text, is entirely successful, and its suggestiveness will be plain at once. In the rapid course of events that pass in the first two acts, making up the part called "La Prise de Troie," *Æneas* is visited in a dream by the ghost of *Hector*, who commands him to seek, not merely, as in Virgil, a new country, but definitely, Italy. From that point onwards the hero is continually reminded of his destination, and the word "Italia" is uttered in almost every one of the subsequent scenes. *Cassandra* and the Trojan women cry it aloud as they prepare for death; the Naiads, Fauns, and Satyrs utter it (we must suppose in entire ignorance of its meaning) during the picturesque "chasse royale" in the Numidian forest; *Mercury* descends from heaven to prevent (by merely repeating it) *Æneas* from forgetting his mission in the charms of *Dido;* and, finally, *Dido*, as she expires, sees a vision of the Roman capitol and prophesies of Hannibal, who shall avenge her wrongs. In some ways the first part is the more dramatic of the two; the scenes follow one another with extraordinary power and conviction, and the inevitable doom of the city is felt from first to last. Musically, the numbers which demand notice are a remarkably beautiful duet between *Cassandra* and *Chorœbus*, her lover; a five-part chorus, "Dieux protecteurs," and the subsequent scene, enacted in dumb show, where *Andromache* enters with *Astyanax* to mourn over *Hector's* grave. A wonderful *ensemble* succeeds to this, in which each of what would naturally be called the solo parts is sung by either two or three voices (of soloists) in unison, and a most impressive effect of statuesque dignity is thereby created. A scene of enormous dramatic power, in which *Cassandra*, left alone, hears the sacred march of Troy, and gradually realises that it is being used to accompany the entrance of the wooden horse into the citadel, she being aware all the time of the purpose of the artifice. The *Finale* of this part, in which the prophetess inspires her companions to destroy themselves rather than become the slaves of Greek warriors, is marvellously beautiful, and their wild hymn is worked up to a splendid pitch of exaltation. These two acts are so exciting to those who have ears to hear that the opening of the next part, "Les Troyens à Carthage," would inevitably lose some of its effect if the whole work were played in one evening. Not that it matters much to discuss practical questions such as this, for there is not much chance, in the present condition of operatic matters, of seeing this noble opera in London, although M. Jean de Reszké would find himself suited "down to the ground" in the music of *Æneas*. The general design of much of this part, the pageants, triumphal choruses, &c., a certain "pas d'esclaves Nubiennes," and many of the utterances of the Queen after she realizes that *Æneas* has forsaken her, remind one so strongly of passages in "Aïda" that one is tempted to wonder whether Verdi ever witnessed one of the few performances which were given of this section at the Théâtre Lyrique in Berlioz's lifetime. It would be pleasant to linger over the many beauties of the earlier scenes (Act III. of the whole as originally cast), but the music of the later scenes is incomparably more important as well as more beautiful. The curious movement, almost purely instrumental, called "Chasse royale," is a most picturesque section, in the course of which the frightened sylvan creatures fly from the hunters; the storm and the peaceful end of the scene have given Berlioz so many suggestions that the neglect of this strange and characteristic piece by concert-givers is hard to account for. It might conceivably be more effectively arranged than it was at Carlsruhe, where, however, the stage management, as a rule, was most excellent throughout the cycle. The next scene opens with three delightful ballet numbers, and a lovely pastorale for the second tenor, "O blonde Cérès." There succeeds to this a group of three most beautiful movements, a quintet, a septet with chorus, and the love duet, which is the only number of the work known to most musicians. The last of these, the duet "Nuit d'ivresse," belongs to the loveliest things of its class in the whole range of music; nothing more melodious or appropriate to the situation can be imagined, and, in its own way, it is not less dramatic than the love-duet in "Tristan." For its words Berlioz has adapted the lovely scene between *Lorenzo* and *Jessica* in the last act of "The Merchant of Venice," a passage which is known to have been among his prime favourites in the whole of his adored Shakespeare. The fifth act of the whole, played at Carlsruhe as the fourth and fifth of the second evening, begins, *à la Tristan*, with a characteristic little sailor's song, sung, as in the opening of Wagner's work, by a singer out of sight. A little duet for sentinels leads to a splendid scene for *Æneas* in the course of which the ghosts of famous Trojans appear to remind him of his mission. This, and the subsequenf scene with *Dido*, reach a point of dramatic truth rarely, if ever, attained before; and the same high level is maintained

in the last scenes, where *Dido* has a splendid solo, culminating in a pathetic reminiscence of the theme of the love-duet, and a noble piece of declamation before she stabs herself.

The climax of the final scene is preceded by a gloomy march of Priests, of most tragic import, and by a spirited piece of invective for two voices (*Anna* and *Narbal*, mezzo-soprano and bass) in unison. The course of the scene, from *Dido's* command to build a pyre until the end, where she kills herself as an apotheosis of Rome appears in the sky, presents a curious parallel with the end of "Götterdämmerung," and throws into all the stronger relief the entire absence of any musical resemblance between the two composers. Berlioz in this, his greatest achievement, appears rather as the legitimate successor of Gluck; his statuesque severity of style, the unconventionality in his means of expression, and in some ways the actual form of his melodies, remind the hearer continually of the great reformer of an earlier day. But, as a matter of course, Berlioz's treatment of the orchestra throughout his operas is most individual and always delightful. It is something of a surprise to find that he never overloads the accompaniments or sacrifices dignity to effect.

Wherever it is heard the work must make the same profound impression upon musicians as it did at Carlsruhe, although few companies will be able to provide two singers of such dramatic power and musical intelligence as Frau Reuss-Belce, whose *Cassandra* was wonderfully impressive, or Fräulein Mailhac, whose *Dido* was an impersonation of the utmost charm and intensity, even though she is scarcely a sufficiently perfect vocalist to do full justice to the music. In the less congenial part of *Beatrice* she showed unexpected comic power. The performance was wonderfully fine in nearly all ways, and, in particular, the excellent singing and acting of the chorus merits a word of commendation.

At the Concert given on the 8th, the "Symphonie fantastique" was given as a main attraction. Its performance, though creditable, was not nearly up to the level usually attained in London, and the two bells, which are a necessary part of the band in the *Finale*, were (apparently) represented by one tea-tray. Two movements from "Harold in Italy" were played—the Pilgrims' March and the Serenade; the former was taken almost exactly half as fast again as the metronome marks indicate, and both were far more finely played at Sydenham the other day. Frau Henriette Mottl's really exquisite singing (in French) of four of the strangely-neglected "Nuits d'Eté" was, perhaps, the most agreeable feature of the Concert, which began with the "Roi Lear" Overture.

MR. COWEN'S "SIGNA."

(From our own Correspondent.)

Mr. Cowen's new opera "Signa," which was produced on the 12th ult. at the Teatro Dal Verme, Milan, seems an eligible candidate for admission to the circle of compositions whose merits have only been brought to revelation through great tribulation. Certainly, few musicians have been beset by greater difficulties and annoyances than those which have dogged Mr. Cowen in his endeavours to produce "Signa." Commissioned originally for the Royal English Opera, it was not performed before the collapse of that ill-fated theatre; and when its composer, whose arrangements with Mr. Carte prohibited the presentation of the work in England until after the expiration of a considerable time, determined to produce it in Italy, curiously persistent ill-luck awaited him there. Arrangements were made for its production at Genoa, but when Mr. Cowen arrived to superintend rehearsals, he found that the artists engaged were so incompetent that he refused to allow the work to be given. From Genoa he went with his score to Milan, where he placed it before Signor Sonzogno. That gentleman at first refused to entertain the proposal for its production, but he eventually changed his mind; the announcement of his promise to bring out the opera coinciding happily with the appearance in Milan of many English critics and musicians, come thither for the performance of Verdi's "Falstaff." What further trials befell the composer—how, after giving his word of honour that "Signa" should be performed at least three times, that being, by custom, the regulation number for any new opera—the impresario declined to give more than two; how he further demanded 6,000 francs as the price of the third performance; how Mr. Cowen indignantly refused to pay that or any price—all these things are now matters of history and regret. After all, the point of immediate interest is that "Signa" has been performed, and was pronounced good by an audience from which the management had carefully excluded all those constituents of sympathy which are not usually disdained on such occasions.

Although some description of the libretto and analysis of the score of "Signa" appeared in The Musical Times of January, so many alterations have been made that it will not be superfluous to recapitulate the main features of the book, which was originally designed, it will be remembered, by the late Gilbert à Beckett, completed by Mr. H. A. Rudall, translated into Italian by Mr. Mazzucato, and finally revised and condensed by Mr. Cowen himself. At present the story may be briefly described as follows: Passing over the early incidents in the life of Ouida's hero, we find him in the first act a young man who, as he approaches manhood, betrays less and less inclination for the rustic life to which the affection of his uncle *Bruno* condemns him. Music is his one passion, and all his dreams are of the fame and fortune that would await him if he could but be made free of the outside world. Of his two playmates, *Gemma* and *Palma*, the first sympathises with him in his desire for freedom, though she is inspired by less worthy ambitions; *Palma*, on the other hand, represents the more placid joys of country life and virtues. So when *Sartorio*, an impresario travelling in search of undiscovered talent, arrives, and desires to take both *Signa* and *Gemma* away, *Gemma* goes with him cheerfully, but *Signa* is still kept by *Bruno*, who ends by driving the impresario from his door. *Bruno* reproaches the boy with his ingratitude, and at last snatches the violin from his hand and dashes it shattered to the ground. The second act shows us *Signa* apparently resigned to his lot; he would remain so, happy in the love of his uncle and *Palma*, were it not that *Gemma* returns suddenly, now rich and famous. She fires *Signa's* brain once more with the old dreams, and *Bruno* at last, seeing that the boy will never be content, declares his intention to withdraw his opposition. A pathetic leave-taking ensues, and the act ends as *Sartorio*, *Gemma*, and *Signa* go out together. We are next at Naples. It is Carnival time, and in the crowd of dancers and revellers is *Signa*, now broken-hearted. *Gemma*, it is clear, has quickly tired of his love, and in his despair he neglects his art and is sinking fast to ruin. *Gemma* appears, but will not heed his entreaties—she has a ducal lover. Presently comes *Bruno*, who, in his lonely village, has heard the story of *Signa's* distress, and is determined to put an end to the fatal passion which is wrecking his nephew's life. He begs *Signa* to come back and leave his treacherous mistress, but to no purpose, and when, shortly afterwards, he meets *Gemma* and finds her as heartless as ever, he stabs her to the heart. As *Signa* enters, drawn by her cries, he says, "I give you back your life." "No," is *Signa's* answer, "you have destroyed it for ever," and therewith slays himself upon his lover's corpse.

It requires no very close examination to discover that of the three acts the third is by far the richest in dramatic interest. In the first and second, it must be confessed, the material is spread somewhat thinly. The terminal incident of the first, for instance, is one that might easily fail of impressiveness, for, however clearly one may realise the psychological value of the situation in reading the novel, it is always a dangerous thing to put such an incident on the stage, where an awkward actor may ruin the most beautiful music. It is said that Mr. Cowen meditates still further changes in the plan of the opera, and may possibly merge the first and second acts. This will be a distinct strengthening of the book. Nevertheless, even as matters stand, the libretto has given Mr. Cowen some admirable opportunities; and it should be said at once that he has turned them to the fullest advantage. It is not easy to give any adequate description of the music, and in the absence of the score analysis is equally difficult. Perhaps I can best transcribe my impression of it by saying that in

it Mr. Cowen's peculiar gifts have found completer and more distinct expression than in any of his previous works. His lyric faculty is familiar enough; here he gives us more beautiful melody than we have yet had from him. The duet between *Bruno* and *Signa* at the end of the first act, *Bruno's* solo at the beginning of the second, and the *Finale* of the same act; than these Mr. Cowen has written nothing more beautiful. Bright and spirited choral-writing has always been one of his characteristics; the chorus of the second act, "Questi fior," and the carnival choruses, show this faculty at its fullest. We have known him for a cunning master of orchestration, of a peculiarly subtle and distinguished quality; in the score of "Signa" he touches, for this part, his highest level.

There remains the greater question: How far does Mr. Cowen show in this work that he has the dramatic instinct—theatrical were, perhaps, the better word, since music may be dramatic and yet ineffective on the stage? It is a question not to be answered off-hand, or with any pretence of finality; but I have little hesitation in saying that in this work Mr. Cowen has proved his right to be counted amongst the few masters of dramatic music, and that he will be a potent factor in the future developments of modern opera. Mr. Cowen is certainly not of that more than modern school, whose chief artistic canon is that, so long as the ear of the spectator is filled with hearing and his eye with seeing, it matters not at all to regard sincerity and restraint. It is the abundance of these qualities in "Signa," quite as much as the actual beauty and strength of much of the music, that induces me to believe that, when he shall have found a really powerful libretto, Mr. Cowen may prove himself the English operatic composer for whom we have waited so long. The emotional constituents in the story of "Signa" are simple—primitive, if you will; and Mr. Cowen has shown the sincerity of his purpose by treating his subject upon natural and perfectly honest lines. *Signa* himself is scarcely heroic, and only a Young Italian would seek to bring into the musical expression of his story those cyclonic passions with which a perverse generation of opera-goers loves to be deafened. And if not *Turiddu*, neither is he *Tristan;* so you shall look in vain for Wagnerian methods. There are, it is true, two or three themes of which frequent use is made, but the manner of their employment is the composer's own. The most important is the theme of *Signa's* "Song of Liberty," in C minor, 6-8, on which the Prelude is formed; it appears in fragmentary form at intervals through the first act, re-appears as a prelude to the duet in the third, and, with a tragic cynicism in which Mr. Cowen would hardly have been suspected, is given out *fff* by the whole orchestra as the curtain falls on *Signa's* suicide. I use the word cynicism for want of a better, and with no suggestion of a light mockery: for this is no mere stage trick, but rather the expression of a great poetic idea which alone would proclaim the opera very considerable. Other themes might be noted, and instances be cited of the happiest results of Mr. Cowen's inspiration; but since to name an isolated passage, or to announce the key of a theme, can do little towards appreciation of a work, I prefer to do neither; nor shall I insist at length on the only conspicuous fault in his dramatic method—the too frequent employment of an almost "dry" recitative. I am content to record that my final impression is of a genuinely beautiful work of art, to the making of which heart and hand have wrought with equal sympathy and sincerity.

For the performance and *mise-en-scène*, it is sufficient to remark that the latter scarcely reached even the Italian notion of adequacy, but that the former was remarkable for the enthusiasm and sympathy brought to bear by all the interpreters. Mesdames Busi and Danisi, the representatives of *Gemma* and *Palma*, showed laudable intelligence; Signor Palermini failed to realise fully the rugged tenderness of *Bruno's* character, but his fine voice was well suited with the music of the part; and the extremely difficult character of *Signa* could hardly have found a cleverer interpreter than Signor Trabadelo, who is a singer of quite remarkable resources. Signor Cimini, a conductor of tact and experience, is entitled to no stinted praise; and a word of special commendation must be given to the chorus, than which I cannot remember to have heard a better.

ROYAL CHORAL SOCIETY.

The recent death of the gifted French musician and composer, Charles Gounod, served to recall the circumstances under which the above-named Society was founded; and although in its early years it experienced some vicissitudes, it is now happily in vigorous life and is by common consent regarded as the leading Association for the performance of oratorios and secular choral works of magnitude in the metropolis. The new season was successfully opened, on the 2nd ult., with a performance of Berlioz's "Faust," the masterpiece of the gifted though eccentric French master as usual attracting a large and enthusiastic audience. It is not a little curious that although the wonderful colour and variety of Berlioz's orchestration must inevitably suffer to no small extent in the Albert Hall, yet the loudest applause was accorded to the famous Hungarian March and the Danse des Sylphes, both movements being vociferously re-demanded and repeated. But the forces under Sir Joseph Barnby's direction were heard to most advantage in the choruses, these being rendered with superb power and precision, and, where needful, delightful refinement. Owing to the illness of Madame Moran-Olden, who was engaged for the part of *Marguerite*, Mrs. Hutchinson took her place and gave full satisfaction. Mr. Ben Davies as *Faust*, Mr. Henschel as *Mephistopheles*, and Mr. R. Grice as *Brander* merit similar commendation.

Nowhere, save at the Handel Festival, can the magnificent double choruses in "Israel in Egypt" be heard to such advantage as at the Albert Hall, and the performance on the 23rd ult. was one of the finest ever given in this building. The "Hailstone" chorus was, of course, encored, and so was the duet "The Lord is a man of war," sung, as usual, by 400 tenors and basses. Though we object on principle to tampering with the works of the great masters, it cannot be denied that the effect in this instance is exceedingly fine. Mr. Edward Lloyd, who was in magnificent voice, fairly surpassed himself in "The enemy said," and was compelled to yield to the vociferous demands for a repetition. In the two contralto airs, "Their land brought forth frogs" and "Thou shalt bring them in," Miss Clara Butt's fine voice told well, but the young lady's method of production is not improving, and she should guard against a growing tendency to indulge in the *vibrato*. Once acquired this vicious habit is very difficult to cure. The useful service rendered by Miss Anna Williams and Miss Margaret Hoare should not pass without acknowledgment.

LONDON SYMPHONY CONCERTS.

These Concerts supply a striking illustration of the familiar adage, "Nothing succeeds like success." Last season it was felt that Mr. Henschel had "turned the corner," and the state of things revealed on the 8th ult., when the first Concert of the present series (the eighth) was given, left no room for doubt as to the ultimate success of the enterprise. A large and brilliant audience assembled, and there was a "something in the air" that, however difficult to describe, told unmistakably of confidence and prosperity. Mr. Henschel has a right to feel proud of his triumph over that deadliest of the foes of art, apathy. The stimulating atmosphere was not without results. We have never heard a better performance under Mr. Henschel's *bâton* than was given on this occasion of the C minor Symphony of Brahms. It was so good that the audience recalled the Conductor to the platform in order to express their thanks Of similar excellence was the rendering of Tschaikowsky's Elegie for strings, which, in memory of the composer, was substituted for Wagner's "Faust" Overture, originally announced. A fine performance of Bruch's beautiful G minor Concerto—which, by the way, is rather too often played—was given by Miss Frida Scotta, who in mastery of her difficult instrument is advancing by leaps and bounds. Her second solo was Svendsen's Romance. Two songs with orchestral accompaniment were sung with customary dignity and taste by Mr. Plunket Greene—one, Professor Stanford's newly-composed "Prince Madoc's Farewell," the power and pathos of which were quickly recognised; the other, his arrangement of the charming old Irish song "Sweet

Isle." The Concert concluded with the "Magic Garden" scene from "Parsifal"—the least satisfactory number of the programme.

At the second Concert, on the 22nd ult., an Overture in D minor, by Mr. Emanuel Moór, was played for the first time, and made an exceedingly favourable impression, due chiefly to its Introduction, which is long enough and strong enough to serve as prelude to a symphony. The *Allegro* which follows, though of considerable merit, is much less interesting. Mr. Moór has imagination, and handles the orchestra with a sense of responsibility that bodes well for his future. The hero of the Concert was M. Paderewski, who played Schumann's Concerto and his new Polish Fantasia, written for the Norwich Festival. Schumann viewed through Sclavonic spectacles may not be to every one's taste, but no listener possessed of musical feeling could fail to sympathise with the player's obvious desire that the beauties of the noble work should lose nothing at his hands. He erred, if at all, in the right direction. His own Fantasia justified the reputation it had gained through its first hearing. We have here a work worthy to rank with the best of Liszt's Hungarian Rhapsodies, full of life, full of character, and abounding in poetical suggestion of a kind that haply only a Pole may fully appreciate. Its performance was a triumph for all concerned, and nothing would appease the excitement but a repetition of the last movement. The programme included Haydn's delightful Symphony in G (not of the Salomon set), the mingled humour, vivacity, and tenderness of which found full appreciation; and the splendours of Wagner's "Kaisermarsch" brought the Concert to an end.

CRYSTAL PALACE CONCERTS.

After an interval of almost exactly a month from its production at Norwich, Mr. Cowen's "Water Lily" was given at the fourth Saturday Concert, on the 4th ult., under the direction of Mr. Manns, the composer having been obliged to abandon his intention of conducting the performance owing to the claims on his presence at Milan. Of the original cast of soloists only Mr. Norman Salmond remained, but the new representatives of the parts of *Ina*, *Galahad*, and *Norna* proved at all points equal to the requirements of their respective *rôles*. Miss Emma Juch gave an exceedingly sympathetic and artistic rendering of the important solos allotted to the heroine, while Miss Hilda Wilson, though her conception of the part was somewhat lacking in dramatic point, sang the contralto music with her wonted suavity of style. Mr. Ben Davies, whose command of the higher register of his voice seems to improve each time he sings, was an admirable *Sir Galahad*, and Mr. Norman Salmond, though suffering from cold, lent due impressiveness to the *rôle* of *Merlin*. The part of *King Arthur* was efficiently filled by Mr. Robert Grice. The choral numbers were given with laudable precision by the Crystal Palace Choir, and although the performance of the orchestra hardly came up to the high level reached at Norwich, a fair measure of justice was rendered to Mr. Cowen's clever and picturesque instrumentation. The performance of the cantata was prefaced by a spirited rendering of Mendelssohn's ever-green "Midsummer Night's Dream" Overture.

Undoubtedly the most notable feature of the Concert of the 11th ult. was the delightful performance given by the band of that most delightful work, Goetz's Symphony in F, each successive hearing of which only enhances the regret inspired by the premature removal of its gifted composer. The claims of native art were recognised by the inclusion in the programme of Mr. Granville Bantock's Overture to "The Fire-worshippers," a work in which warmth of feeling and a sense of the picturesque are allied to considerable constructive skill and power of dramatic presentment. Miss Beatrice Langley, who made her *début* in Max Bruch's Violin Concerto in G minor—a charming work which might be given a rest—is a young artist whose natural talent has been cultivated in an excellent school. She plays with animation and feeling, and, but for a momentary lapse of memory, acquitted herself with marked credit in the Concerto. Later on she gave a remarkably fluent rendering of Gade's posthumous Capriccio, the pianoforte accompaniment to which has been scored for orchestra by Carl Reinecke. The vocalist was Mr. Plunket Greene, whose fine singing of two old Irish melodies—"The Foggy Dew" and "Patrick Sarsfield"—was heavily handicapped by the slipshod and perfunctory playing of the orchestra. Mr. Greene was also heard in Franz's "Im Rhein, im heiligen Strome," and two *Lieder* by Brahms, "Auf dem Kirchhofe" and "Wie bist du, meine Königin." Here he had the advantage of the sympathetic pianoforte accompaniment of Mr. Waddington Cooke, and his rendering of all these songs was of masterly excellence. The programme was completed by the Prelude to "Lohengrin" and Berlioz's arrangement for orchestra of Weber's "Invitation à la Valse."

Mr. C. H. Couldery's "Cradle Song for Orchestra," which was heard for the first time at the Concert of the 18th ult., forms part of a Suite, the Romance from which was given at one of these Concerts three years ago. The "Cradle Song" is of a tuneful and pleasing character, but calls for no special remark on the score of originality of idea or treatment. Berlioz's "Harold" Symphony was the *pièce de résistance* of the programme, and was admirably interpreted by the band, the part for solo viola being very finely played by Mr. Krause. Schubert's Fantasia in C, as transcribed by Liszt for pianoforte and orchestra, served to introduce M. Siloti to the Crystal Palace audience, and though opinions may differ as to the merits of the work, there could be no doubt as to the artistic and workmanlike character of M. Siloti's performance. For his minor solos M. Siloti chose Arensky's curious *tour de force* entitled "Basso ostinato," Tschaikowsky's picturesque Romance (Op. 5), and Chopin's Ballade in A flat, and distinguished himself in all by his charm of touch, sympathetic expression, and finished technique. In response to the demand for an encore, M. Siloti added a piece by Jensen. Mrs. Hutchinson sang the Cavatina "Glöcklein im Thale," from "Euryanthe," with much refinement, and gave two beautiful songs by Alessandro and Domenico Scarlatti with her wonted distinction of style. The Concert opened with a fine performance of Schubert's "Rosamunde" Overture, and concluded with the immortal "Leonora, No. 3."

MR. SARASATE'S CONCERT.

There is little to be said concerning the second of Mr. Sarasate and Madame Berthe Marx's Concerts of violin and pianoforte music, at St. James's Hall, on the afternoon of the 4th ult., as no new works or interesting revivals were included in the programme. It opened with Schumann's rarely-played Sonata in D minor (Op. 121), a work which does not share the popularity of the companion Sonata in A minor (Op. 105), though, leaving out of account the first movement, which is rather laboured, it is equally worthy of admiration; the *Scherzo* and the slow movement being among the composer's most genial inspirations. The two artists likewise coalesced in Emile Bernard's Suite (Op. 34), which they have rendered familiar, and in Raff's brilliant, if rather trivial piece "La Fée d'Amour." Subsequently Mr. Sarasate played his own clever "Zigeunerweisen" and Madame Marx gave Liszt's remarkable fantasia on Mozart's "Don Juan," encores being demanded in both instances. How the several pieces were rendered it is unnecessary to mention.

MONDAY AND SATURDAY POPULAR CONCERTS.

On the whole the interest of these performances has been well maintained during the past month, and some additions have been made to the repertory. At the Concert of Monday, October 30, Mr. Leonard Borwick introduced Bach's Suite Anglaise in G minor (No. 3) for the first time, and played it with admirable clearness and in the quiet unaffected style which the old master's music demands. This fine work is best known by its piquant Gavotte and Musette, the latter bearing a remarkable resemblance to an old English tune. Remarkably fine performances were also given of Brahms's Sonata in D minor for pianoforte and

violin (Op. 108), by Mr. Borwick and Miss Wietrowetz, and of Schumann's Pianoforte Quartet in E flat (Op. 47). Miss Jessie Hudleston displayed her pleasant and well-trained soprano voice to advantage in Goring Thomas's "A Summer Night," and in a pretty song, "The Voice," by Mr. Hermann Klein. Mozart's Quartet in E flat (No. 4) completed an excellent programme.

There is very little to be said concerning the Concert of Saturday, the 4th ult. The concerted works were Mendelssohn's Quartet in E flat (Op. 12) and Beethoven's Pianoforte Trio in the same key (Op. 70, No. 2). Mr. Borwick was again the pianist, and gave a beautiful reading of Schumann's little pieces, the "Kinderscenen" (Op. 15). Mr. Hugo Becker, the violoncellist for this occasion, gave Boccherini's old-fashioned Sonata in A in excellent style, and Miss Florence Hoskins was satisfactory in Mr. Santley's "Ave Maria" and Schumann's song "The noblest."

On the following Monday Lady Hallé made her first appearance this season and was warmly greeted by a large audience. A magnificent performance was given of Beethoven's Quartet in E minor (Op. 59, No. 2), and the Moravian violinist was heard alone in the *Adagio* from Dvorák's Concerto in A minor (Op. 53). Mr. Borwick repeated his intelligent performance of Chopin's Sonata in B flat minor, with the Funeral March, and Miss Damian was the vocalist. The Concert ended with Beethoven's rarely heard Sonata in D, for pianoforte and violoncello (Op. 102, No. 2).

The Concert of Saturday, the 11th ult., may be dismissed with equal brevity. Beethoven's Quartet in F minor (Op. 95) and Schubert's Pianoforte Trio in B flat (Op. 99) were the concerted works. Lady Hallé played in her finest manner three of Dr. A. C. Mackenzie's pieces for violin, including the popular "Benedictus," and Mr. Schönberger, the pianist on this occasion, gave a vigorous rendering of Schumann's Sonata in G minor (Op. 22), both artists being encored. Mr. William Nicholl contributed with effect three of Brahms's *Lieder* and two songs from Grieg's "Reminiscences from Mountain and Fiord."

Another considerable assemblage welcomed Mr. Piatti on his return at the Concert of Monday, the 13th ult. Notwithstanding his advancing age the powers of the great violoncellist show no signs of deterioration, his playing in Schubert's Quartet in D minor, Schumann's once abused but now popular Pianoforte Trio in D minor (Op. 63), and in three movements of his own refined and elegant Sonata for violoncello and pianoforte in C (Op. 28) being as unapproachable as ever. Miss Fanny Davies may be thanked for her selection of eight of Chopin's Preludes, as only one of them had been heard before at these Concerts, and also for her excellent interpretation of these brief but difficult little pieces. She was three times recalled, but wisely refused an encore. Miss Amy Sherwin rendered with much effect Handel's air "Ombra mai fu" and two of Schubert's *Lieder*.

On Saturday, the 18th ult., the programme consisted, with the exception of Haydn's Quartet in B flat (Op. 64, No. 5), of unfamiliar works, vocal as well as instrumental. Miss Fanny Davies revived Handel's "Suite de Pieces" in D minor (Book I., No. 3), and played the quaint music exceedingly well; Mr. Piatti also revived Valentini's melodious Sonata for violoncello in E (Op. 8), and rendered it with exquisite expression; and the Concert concluded with Saint-Saëns's Pianoforte Quartet in B flat (Op. 41), which, like the two other pieces last-named, had not been heard for many years at Mr. Arthur Chappell's performances. Miss Liza Lehmann, who was very cordially received, sang Bishop's song "By the simplicity of Venus's doves" and a charming new lyric, "Fleur aimée," by Francis Thomé, in her most pleasing style and was twice encored.

The last Concert we can notice this month took place on the following Monday, when Goldmark's Pianoforte Quintet in B flat (Op. 30) was performed for the first time at these Concerts. It is an elaborate and apparently, at a first hearing, rather laboured work; but most of the themes are melodious and it should be heard a second time before any dogmatic opinions are passed upon its merits. Lady Hallé gave a magnificent rendering of Tartini's sonata "Il Trillo del Diavolo," and was also heard at her best in Schubert's delightful Quartet in A minor (Op. 29). Mr. Schönberger was fairly commendable in Beethoven's Sonata in A (Op. 101), and Mr. David Bispham received enthusiastic applause for his very expressive interpretation of Loewe's fine song "Archibald Douglas," the accompanist, Mr. Henry Bird, fairly sharing in the compliments bestowed on an excellent performance.

PIANOFORTE RECITALS.

To adopt an expression in common use at the present day, Mr. Paderewski "beat the record" at his Recital on October 31, at St. James's Hall, the demand for places, notwithstanding the high charges for admission, being absolutely unprecedented. The musical public has made up its mind that the Polish artist is infinitely superior to every other pianist of the time, and although thoughtful musicians would scarcely endorse the extravagant estimate, they cannot fail to acknowledge his exceptional gifts, which were displayed at this Recital perhaps more fully than on any previous occasion. True, his rendering of Beethoven's favourite Sonata in D minor (Op. 31, No. 2) was open to question on the ground of extreme feminine delicacy, particularly in the middle movement; but in some pieces by Chopin, especially the Etude in A minor (Op. 25, No. 11), Mr. Paderewski fairly surpassed himself. Magnificent too, in every sense, was his execution in Bach's Chromatic Fantasia and Fugue in D minor and Schumann's Sonata in F sharp minor (Op. 11). From his own pen he introduced a set of variations on "Home, sweet home," from an "English Suite" shortly to be published. Perhaps we may trace in this selection a pretty compliment to his Anglo-Saxon admirers, and the variations are clever and far more musicianly than those of Thalberg. But the sickly air is hackneyed beyond endurance.

Much curiosity was felt by earnest lovers of pianoforte music in the first appearance of Miss Thérésa Gérardy, on the 21st ult., at St. James's Hall, the young lady being the sister of Master Jean Gérardy, the extraordinarily gifted young violoncellist who is already regarded less as a "prodigy" than as an accomplished artist. Miss Gérardy is understood to be one year his senior, and she may also be judged from a high standpoint, her playing, except in Beethoven's Sonata, commonly known as the "Moonlight," being more intelligent and expressive than that of average adult performers. She was especially commendable in Mozart's Rondo in A minor and Chopin's Scherzo in B flat minor—no mean tests of a pianist's ability. Mr. Edward Arthur, a vocalist with an agreeable but very light tenor voice, contributed some songs.

On the following afternoon the platform at St. James's Hall was occupied by Mr. Siloti, a Russian pianist from Moscow, who first appeared in London at the Princes' Hall on May 24, last year. His programme on the present occasion was rather peculiar, only three of the great masters usually associated with pianoforte music being represented. Two of Bach's celebrated Forty-eight Preludes and Fugues and two movements by Handel were played with unexceptionable taste. In Chopin's Sonata in B flat minor, with the Funeral March, Mr. Siloti commenced well, but, for some unexplained reason, he took the March, or rather the middle section of the movement, at a surprisingly rapid pace, and consequently made it quite ineffective. The most noteworthy piece in the rest of the programme was the historical series of Variations written by Liszt, Thalberg, Pixis, Herz, and Chopin on a once popular melody from Bellini's "I Puritani." These and other examples of what may be termed *virtuoso* music were played with much brilliancy and, perhaps, excessive force. Of Mr. Siloti's second Recital, which was fixed for the 27th ult., we must speak next month.

WESTMINSTER ORCHESTRAL SOCIETY.

Two papers indicative of the wide area now covered by music were read, on the 3rd ult., before the members and friends of the Westminster Orchestral Society at the Westminster Town Hall. The occasion was the introduction, by Sir John Hassard, of the new Chairman of the Council, Sir Benjamin Baker, and the papers were severally read by Archdeacon Sinclair and Mr. D. J. Blaikley. The former is

of opinion that the religious sentiment of the people would be deepened by the use of full orchestras in churches on special occasions when oratorios and services of song are given. Music, he said, spoke a language more penetrating than any other, and he claimed for music no small part of the success of the Reformation. What Ambrose had done for the Church song in the fourth century, Luther did in the sixteenth. It had indeed been said that many people had sung themselves into the new doctrine. Of all musical combinations, that which was most multiform in tone-character, and consequently most expressive, was the orchestra. Why, then, should it not, in proper circumstances and at fitting times, be employed as a help in the worship of God? The Archdeacon, however, refrained from dealing with the financial side of the question.

Mr. Blaikley's paper dealt with the development of that branch of the orchestra popularly known as "the brass." With a painstaking earnestness born of thorough mastery of his subject Mr. Blaikley went back to the days of primeval man, and extracted horn-like notes from brobdignagian shells, bones, pipes, unlovely looking animals' horns, and finally blew a bombardon some sixteen feet long; in fact, everything that touched Mr. Blaikley's lips was forced to yield up its musical soul. Sometimes the audience wished it had been otherwise. The explanations were, however, lucid and most instructive. A fine collection of modern instruments, lent by Messrs. Boosey, included a trombone fitted with a slide tube made of aluminium, the lightness of which removes the unsteadiness at the player's lips when the instrument is suddenly extended. Mr. Blaikley and Mr. George Case have been for some years endeavouring to use this metal, and their success would seem likely to cause a revolution in "the brass family."

ROYAL ACADEMY OF MUSIC.

The first public Students' Concert of the season took place at St. James's Hall on the 20th ult., and was rendered memorable by a performance of Pergolesi's "Stabat Mater," a work which was formerly heard more frequently than at the present time. Originally written, of course, for boys' voices, this masterpiece of the gifted young Italian composer, who was cut off ere he had attained the prime of manhood, should now acquire new popularity in the choirs of ladies which have recently sprung into existence. Pergolesi lived at a time when contrapuntal art was on the decline in the Peninsula, and was destined shortly to disappear entirely in favour of trivial tune by which the so-called land of song was, in a measure, disfigured for nearly a century. There is an abundance of melodic grace in the "Stabat Mater," and if the display of science is not great, it must be borne in mind that Pergolesi was writing merely for voices in two parts. There is much beauty mingled with expressiveness in the duets "Quis est Homo," "Sancta Mater," and "Quando corpus morietur," to name but three of the thirteen movements in the work, and there is not one that is not marked by a certain degree of quaint freshness of style, if such a paradoxical description may be pardoned. The choir of 163 lady students and the stringed orchestra of 37 players, in which the female element was also largely represented, did their work exceedingly well under Dr. A. C. Mackenzie's direction, and, on the whole, the solo parts received justice from the numerous young people who shared them. In the miscellaneous programme which followed were two movements from Mozart's Quartet in C for strings (No. 6), in which a good *ensemble* was secured; a very well written *Andante* and *Scherzo* for violin and pianoforte, by Marie Mildred Ames (student), in which Miss Ethel Barns once more displayed her remarkable promise as a violinist; and Rossini's duet "Mira la bianca luna," sung with much taste by Miss Clara Williams and Mr. Reginald Brophy.

ROYAL COLLEGE OF MUSIC.

A Pianoforte Quartet by a student, Mr. H. Walford Davies, opened the first of the Concerts in the new Term. It is evidently an earlier work than his highly creditable String Quartet played during last Term, for the themes are much less interesting and the reminiscences more frequent—sure signs of youth! It was well played by the composer, Miss Jessie Grimson, Mr. Charles Jacoby, and Miss Alice Elieson. The programme included also Beethoven's Septet. The Orchestral Concert, on the 1st ult., brought a *quasi*-novelty in the shape of Mozart's Clarinet Concerto in A, a very melodious work in three short movements. Mr. Charles Draper, who played the solo part, is already a very capable performer; his tone and execution are both excellent. Miss Marie Motto gave a meritorious rendering of Dvorák's long Violin Romance in A, and Mr. Albert Archdeacon sang two airs from "Don Giovanni," in which his fine voice was not, however, heard at its best. Schumann's D minor Symphony, that "joy for ever," was played by the orchestra, and more especially by the splendid strings, with the utmost gusto. Nothing more inspiriting than these enthusiastic young people's performances can well be imagined.

The last Concert we can notice this month took place on the 9th ult. The programme contained the "Kreutzer" Sonata, played in capital style by Mr. Charles Jacoby and Miss Annie Fry; Rubinstein's Polonaise from "Le Bal" (Op. 14), in which Mr. Francis Böhr showed promise as a pianist; Max Bruch's everlasting Romance in A, given with a full tone and considerable "go," but little "romance," by Mr. William Ackroyd; and Schumann's String Quartet in A minor (Op. 41, No. 1), carefully led by Miss Lilian Wright, who had Miss Kathleen Thomas, Mr. Ackroyd, and Mr. Paul Ludwig for her associates. The singers were Miss Evelina Benzabatti, who attempted a very florid song "Thy mighty power," with a curiously old-fashioned double bass obbligato by Vincent Novello; and Mr. Norman Jones, who, in two beautiful songs by Jensen, proved himself a tenor of more than average excellence.

MUSICAL GUILD.

The tenth series of these Concerts opened, on October 31, with Schubert's String Quintet (Op. 163), of which an exceptionally good performance was given; *ensemble*, tone, and finish were alike deserving of high commendation. Mendelssohn's String Quartet in E flat (Op. 12) was the other concerted piece. Messrs. Arthur Bent, Wallace Sutcliffe, Alfred Hobday, and Paul Ludwig performed in both works, Mr. J. T. Field taking the second violoncello in the Quintet. Miss Ethel Sharpe gave a brilliant and romantic rendering of Schumann's exacting Pianoforte Sonata in F sharp minor (Op. 11), and demonstrated once more that she has but very few rivals amongst native pianists. Mr. Charles Magrath displayed his fine bass voice to the greatest advantage in Purcell's "Incantation" from "The Indian Queen," and in an extremely spirited and unconventional setting of Browning's Cavalier tune "Give a rouse," by A. Davidson Arnott, which he sang with quite refreshing emphasis and abandon.

At the second Concert, on the 14th ult., the most interesting number was Brahms's String Quartet in C minor (Op. 51, No. 1), perhaps the most original and intellectual of his chamber compositions. The performance, by Miss Isabella Donkersley, Messrs. Sutcliffe, Hobday, and Ludwig, was a very creditable one, considering the exceptional difficulties of the first and last movements, with their storm and stress. Miss Donkersley was once more an excellent leader. Miss Annie Fry and Mr. Arthur Bent gave a finished rendering of the "Kreutzer" Sonata, Mr. Bent's violin playing showing a marked improvement on his efforts in previous seasons. Three German songs by Mr. Algernon Ashton were sung by Miss Einna Holden, who also attempted Mozart's "Mi tradi." Mozart's Quintet for pianoforte and wind instruments completed the programme. It was well played by Miss Annie Grimson, Messrs. E. V. Davies, W. H. Hall, E. Hall, and J. Smith.

MUSICAL ASSOCIATION.

The monthly meetings of the Musical Association were resumed on the 14th ult., when Mr. E. W. Naylor, Mus. Bac., read a paper on the comparative merits of Verdi and Wagner as operatic composers. Both men, the lecturer said, took the old Italian style of opera as their model for

their early works. The former, however, had developed the Italian style continuously, until he had produced "Aïda," "Otello," and "Falstaff"; but the latter, by adopting *Leitmotiven* as the basis of composition, had removed his work from the Italian plane to another quite incompatible with it. Hence there existed a radical difference of method and style, which made it for ever impossible to institute any analogy between the later productions of these composers. The term *Leitmotif* should be limited strictly to the technical sense of "associated melodic phrase," as used by Wagner in "Tristan" and his subsequent works. *Leitmotiven*, of course, were used by Verdi, but not in the Wagnerian manner—*i.e.*, as a method of composition. Each composer had sacrificed the song and singer on the dramatic altar, but to very many the result had not been an equal increase of dramatic power by both masters. "Aïda" and "Otello" were certainly dramatic in the best and fullest sense. But could this be said of "Tristan"? In the first four scenes there was "absolutely no action whatever." The *Leitmotif* system was certainly capable of producing lovely music, which some of us might be inclined to enjoy as abstract music; but as a factor in dramatic music the system took an entirely different standpoint. To very many, however, it appeared that any view of music that leant towards any mechanical identification of melodies and their various combinations and developments with mental and psychical motives and processes, must inevitably tend to foster a materialistic view of an art which was as much higher than facts as the spiritual life was higher than the actual.

The paper elicited a discussion in which the Chairman, Dr. Vincent, Mr. W. H. Cummings, Mr. Banister, Mr. Southgate, and Mr. Gilbert Webb took part, but with the only result that, like the proverbial husband and wife, "the more they arg'ed th' question th' more they didn't agree."

GRESHAM LECTURES.

THIS winter's series of Professor Bridge's Gresham Lectures, delivered on the 6th, 7th, 8th, and 10th ult., at the City of London School, afforded more than usual pleasurable interest owing to the picturesque and instructive picture they drew of the state of music in this country in the seventeenth and eighteenth centuries. Professor Bridge based his discourses upon the autobiography of the Hon. Roger North, an enthusiastic *dilettante* who died in 1734. He was a pupil and intimate friend of John Jenkins, who was born in 1592, and thus his remarks concerning music in the autobiography covered a singularly interesting transitional period of about 150 years, during which time the viol was replaced by the violin, and the Italian style of music was introduced into this country. Professor Bridge took for the title of his first Lecture the heading of a chapter in Roger North's book—viz., "Of Music and its Importance in Education." This naturally led to gratifying remarks concerning the satisfactory recognition now given to music. It is always pleasurable to be assured of one's superiority over one's forefathers; but, the Professor said, although music was now admitted to be an important factor in education, he thought our modern system of concert-going had tended to check the development of "home music." It was music in the home, not the concert-room, that made a nation truly musical. He would like to remind them of the lines in Shakespeare's Eighth Sonnet, *i.e.*—

> Mark how one string, sweet husband of another,
> Strikes each in each by mutual ordering;
> Resembling sire and child and happy mother,
> Who, all in one, one pleasing note do sing.

The second and third Lectures, although entitled "On the road to the String Quartet," and forming the first two of a proposed series on chamber music, were virtually a continuation of the opening subject, the Professor's attention being chiefly directed to showing how the new Continental style of music gradually replaced the "interwoven hum-drum." The early history of the string chamber music was, the Professor said, practically the story of the development of the sonata form. The earliest attempts with instruments were made in three directions—viz., accompanying voices, playing dance tunes, imitating vocal forms. Through the last-named we obtained the term sonata, meaning something sounded or played, in contra-distinction to "cantata," which was applied to music to be sung. The man who undoubtedly exerted a remarkable influence for good on English composers was Nicola Matteis, a Paganini of his day (saving that he was described as being robust), who came to England about 1672, but concerning whose influence musical histories for the most part seemed to have overlooked. Dr. Burney said of him: "The compositions and performances of Nicola Matteis had polished and refined our ears and made them fit and eager for the works of Corelli." Roger North in his MS. book (in the British Museum) had written: "Nicola Matteis gave a new taste and made a revolution in music in this country. . . . He was the means of settling the Italian music in England and after him the French was wholly laid aside, and nothing in Town had a relish without a spice of Italy, and the masters here begin to imitate them, witness Mr. H. Purcell in his noble set of sonatas."

The concluding Lecture, entitled "Roger North and his Musical Contemporaries," contained most interesting information concerning the life and work of Matteis. Concerning his playing Roger North said: "He was very tall, and having very long arms held his instrument (the violin) almost at his girdle. His bow was very long, and he touched his divisions with the very point . . . he first showed us the holding of the bow without touching the hair which before time was not done in England, but from him it was immediately taken up by the best hands, and in a few years it became the universal practice." His playing, indeed, must have been a revelation to English violinists, and that he was the first to introduce the Italian style of music here might be gathered from Roger North's remark that: "I remember no Italians till Nicola (Matteis) came." Matteis afterwards went to Paris, where Roger North said "He took a large house, and had a thing called a wife, and pretended to entertain. Excess of pleasure brought on illness. He came at last to lose both his invention and his hand, and in a miserable state of body and poor in mind died." He left one son, who many years after taught French and music at Shrewsbury, and from whom Dr. Burney had lessons.

As on former occasions, a most interesting series of pieces illustrative of the Professor's remarks were played and sung by pupils from the Royal College of Music and choristers from Westminster Abbey.

THE MUSICIANS' COMPANY.

ON October 31 the annual dinner of the Livery and Court of this old City Company took place at the Albion, Professor Bridge, the Master of the Company for the year, presiding, and being supported by Mr. J. C. Collard and Sir John Stainer, the Wardens. In giving the toast of the Prince and Princess of Wales, the Master gratefully recognised the interest taken by His Royal Highness in music, and referred to the presentation of the Company's gold medal to the Prince. The toast of the Army was responded to by General Sim, who declared that music was the link which bound the Army, Navy, and Volunteers together and rendered the services attractive and popular. In proposing the toast of the evening, "The Worshipful Company of Musicians," the Master pointed out the value that this Company could be to the musical world, attracting to itself the clergy, soldiers, composers, artists, and those whose business was connected with music. At the conclusion of his speech, he presented the silver medal of this year to Miss Llewela Davies, of the Royal Academy. Dr. Mackenzie, in expressing thanks on her behalf, dwelt at some length on the danger in these days of doing too much for the student, and also on the mania for examination with which people were now overtaken. To this eagerness he attributed the existence of the bogus examining colleges and persons ready to supply certificates and big brass plates to adorn the front doors of the incompetent. Sir John Stainer, in a speech of much interest, pointed out what great services the Cathedrals had rendered to our noble school of Church music. Dean Hole, of Rochester, returned thanks for the musical institutions of England, and, in a lengthy speech of singular

power and eloquence, placed before his audience a picturesque account of what music had done for the Church from the earliest ages. The health of the Worshipful Master was proposed by Mr. W. M. Wilkinson.

"IN HONOUR OF MUSIC."

Among the conspicuously happy thoughts of the year, that which took effect at the Mansion House, on the 6th ult., is, perhaps, most worthy of perpetual remembrance in the annals of English music. On that date the Lord Mayor, Sir Stuart Knill, Bart., LL.D., entertained a representative gathering of ladies and gentlemen connected in various ways with the art of music, together with a number of distinguished members of other professions. With the exception of Sir Arthur Sullivan—who was confined to his house by a bronchial attack—and Mr. Cowen—who had gone to Milan to produce "Signa"—the guests included most of the "chief musicians" of England—composers, conductors, performers, teachers, critics, and many of the most prominent concert-givers, instrument makers, and publishers. During the dinner the excellent string band of the Royal Engineers played in the balcony; and between the speeches a selection of glees, madrigals, and part-songs was sung by a male voice choir, under the direction of Mr. W. Coates, Mr. Ben Davies contributing a song from "Utopia, Limited."

The health of Her Majesty having been duly honoured, the Lord Mayor, in proposing that of the Prince and Princess of Wales and the rest of the Royal family, read a telegram from Duke Alfred of Saxe-Coburg regretting his inability to be present; and warmly recognised the services rendered to music by various members of the Royal family.

Sir Richard Webster proposed the "Defensive forces," and paid a tribute to the value of Dibdin's nautical songs, which had cheered and animated our seamen for generations. The art of music, he maintained, was closely connected with the art of war, and he thought that this beautiful art had rendered incalculable services to our soldiers and sailors in their toils and wanderings.

Lord Roberts, who responded, confessed to a very slight knowledge of music as an art. Soldiers had little time to spare for the study of art, but he could tell them from personal knowledge of the effect of music upon the soldier. It put heart into the despairing, footsore infantrymen on the line of march, and they pulled themselves together, and stepped out firmly and briskly when they heard the cheery strains of the familiar regimental march, when but a few moments before they had seemed as if they could go no farther, and as if they must give up the weary struggle. He could also tell them of the marvellous effect the bagpipes had on the Scottish soldiers. He was prepared to be thought somewhat of a barbarian for placing the bagpipe among musical instruments, but he had had experience of their inspiriting effect upon Highlanders. The main incentive of the bagpipe was to make a man do more than was expected of him. (Hear, hear.) Military music had of late years distinctly improved. This was no doubt largely due to the training given at the Royal Military School of Music, under the direction of Colonel Shaw-Hellier.

Mr. Justice Chitty, in an amusing speech, replied for the Volunteers, and the Lord Mayor then proposed the toast of the evening—"Music." He said that he was glad his last festival in that great hall should be one in honour of music. (Cheers.) Music had been described as the memory of the heart. He honoured music and all who made music their profession. Personally, he loved music, although, at the same time, he was ignorant of its chief beauties. Music was the one art which entered into our souls and elevated us above worldly cares; it solaced and helped us all. He regretted that Sir Arthur Sullivan was unable to be present. With the toast, he coupled the names of Dr. Bridge, the Gresham Professor; Sir Joseph Barnby, and Sir Augustus Harris, all civic officials, together with that of Dr. A. C. Mackenzie, the Principal of our famous old English school, the Royal Academy of Music.

Dr. Bridge, in a graceful speech, responded on behalf of Sir Arthur Sullivan, and read an eloquent letter from him, expressing his high appreciation of the honour to the art. We give its concluding words: "To-day is a red-letter day in our musical calendar. Your Lordship, who is notably much given to good works, may, perhaps, forget it; believe me, we never shall; and I would fain have been present to-night to thank your Lordship in the name of the musicians of England, whose humble representative I was to have been, for the splendid manner in which you have emphasised the fact that music is a powerful and important element in the lives of mankind."

Dr. A. C. Mackenzie, who was received with great warmth on rising, said there was no country in which so much had been done, and was being done, for musical education, as in England. He commended the City of London for the part it had taken in advancing musical training at the Guildhall School, and compared the facilities now afforded to students throughout the country with those existing years ago. There were many benevolent institutions doing much to popularise music and make it more easy for the people to learn. It was possible a time might arrive when those benevolent schemes might be revised a little. A lively and healthy proof of the genuine popularity of music might be found in the fact that there were so many orchestral societies, he might say in full blast, in all the districts and suburbs of London. (Hear, hear.) Music had been brought close to the door of the amateur, and stars in the milky way of Piccadilly were obliged occasionally to travel a little out of their sphere if they wanted their harmonious motion to be felt. (Laughter.) That was good. There was a time when the door was shut to the young English composer, and he was bound to say that no man had done more to open it than Mr. Manns. (Cheers.)

Sir Augustus Harris and Sir Joseph Barnby having also spoken, Professor Villiers Stanford proposed the "Kindred Arts," pointing out the imaginative characteristics of music, and how the arts reacted on one another; he coupled with the toast the name of the President of the Royal Academy of Arts.

Sir Frederick Leighton, in acknowledgment, said the sympathy between the kindred arts of music was not merely that which it was the privilege of music to inspire almost universally in the roughest as in the most cultured nature—it was a closer sympathy—a sympathy rooted in deep-lying analogies which exist between an art which speaks to the ear and those which appeal through the eye. It was a kinship which was felt more obviously, perhaps, in architecture than in the others, for architecture not being, like painting and sculpture, mimetic, exhibited, on the one hand, more manifestly that co-operation and combination of science and emotion which was more characteristic of music than did the other arts. On the other hand, it seemed more closely in touch with music from the exclusively abstract character of the emotions it evoked. It would be well for artists and for art if the intimate relationship of the arts were more clearly perceived and more generally grasped, and if men would ask of art primarily that which it was the primary duty of art to give.

Dr. Hubert Parry proposed the health of the Lord Mayor and Lady Mayoress, and his Lordship having replied, the company shortly afterwards separated.

MR. COENEN'S CONCERT.

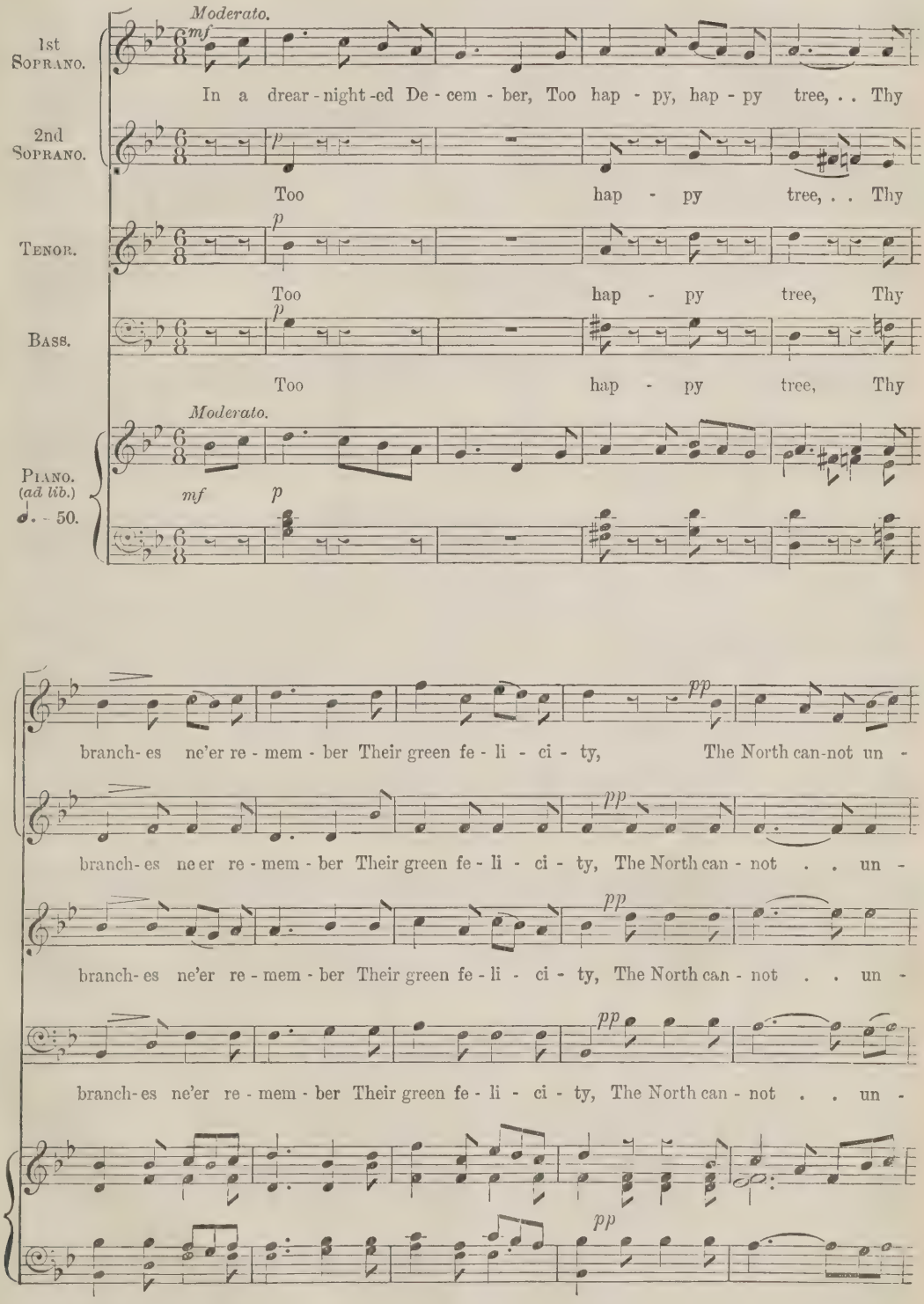
An admirable programme of Chamber music was put forward by Mr. Coenen at his Concert in the Brighton Pavilion on the 15th ult. It included two Sonatas for pianoforte and violin, Grieg's (Op. 45) and Beethoven's "Kreutzer," in both of which Mr. Coenen was associated with Mr. Johannes Wolff. These were, of course, most artistically played, and pleased so much that attempts were made to obtain the repetition of single movements; encores, however, were firmly and wisely refused throughout the evening, with the result that the Concert finished at a reasonable time and did not satiate. Both gentlemen played solos on their respective instruments with the skill and taste for which they are famous, and that charming artist, Miss Liza Lehmann, contributed several songs to the evident delight of her hearers.

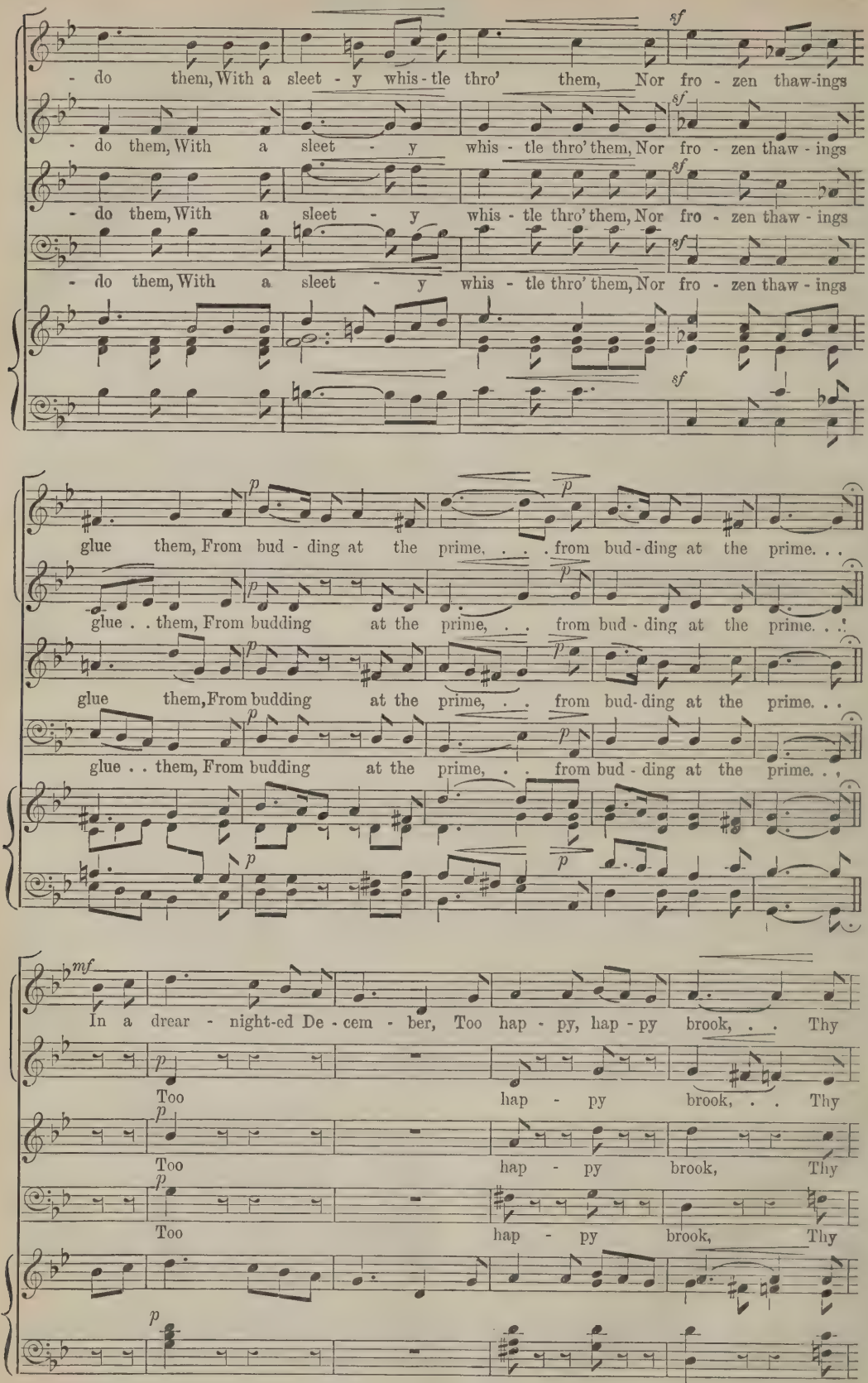
In a drear-nighted December.

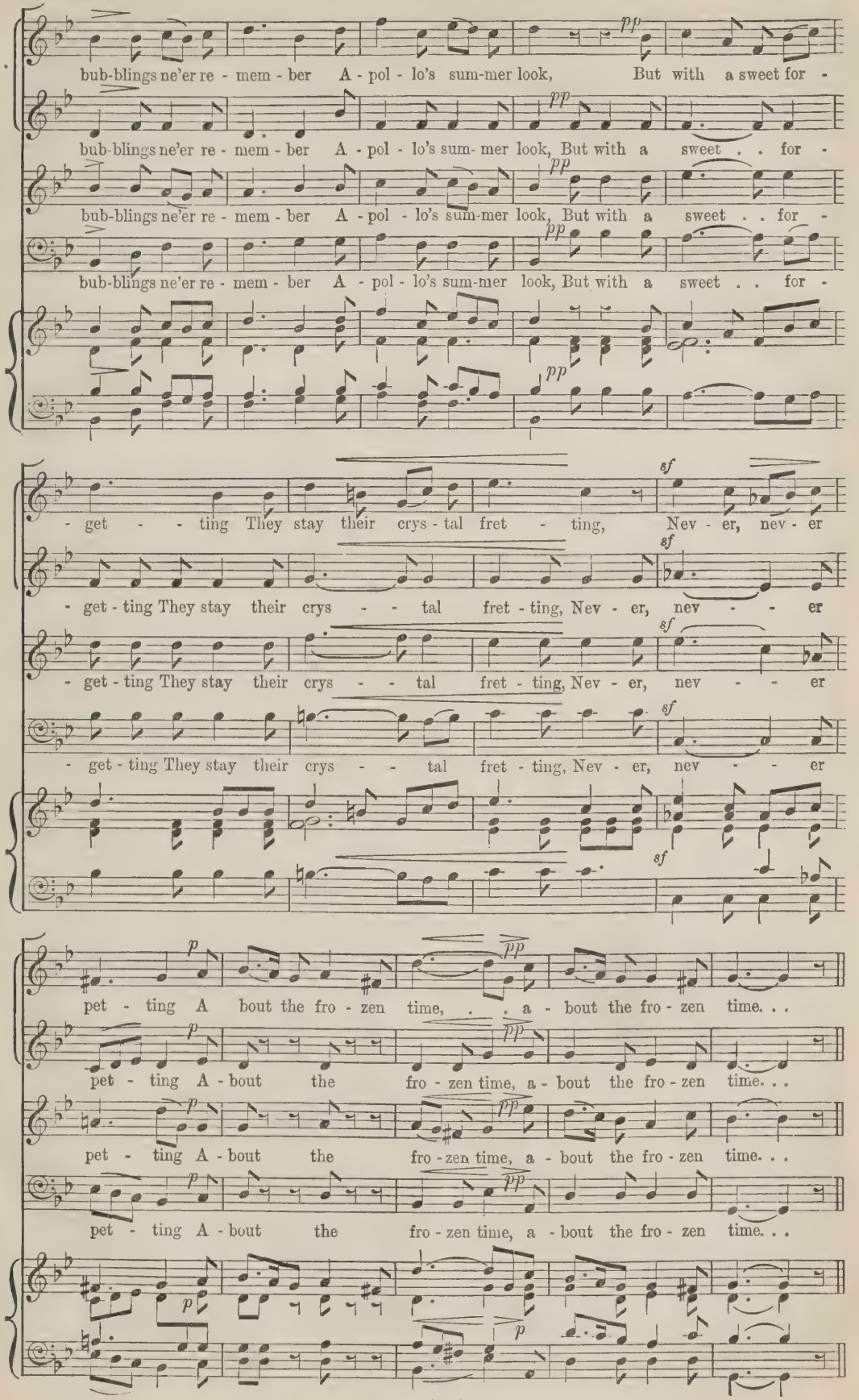
A FOUR-PART SONG.

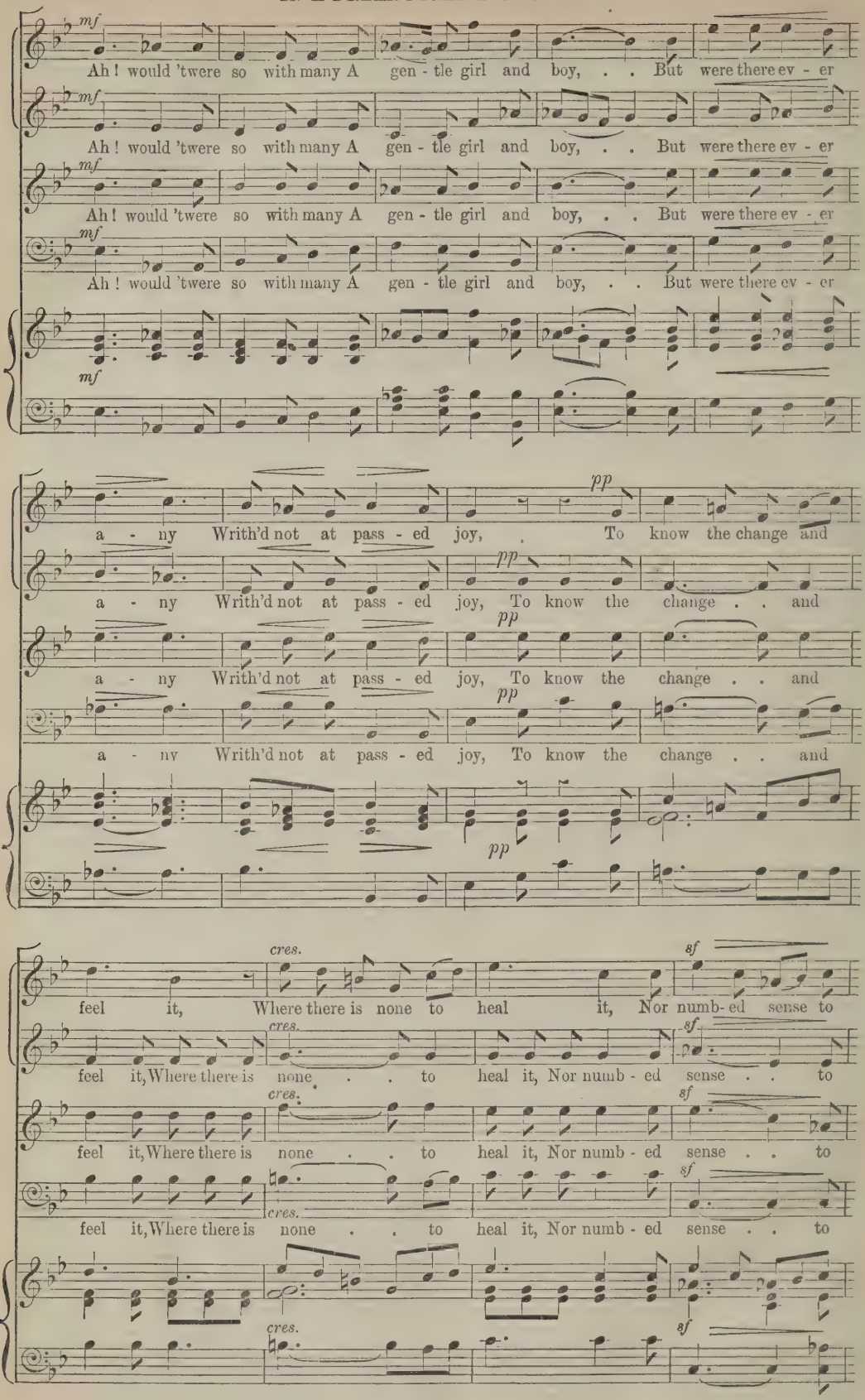
Words by J. Keats. Composed by G. A. Macfarren.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Moderato.
mf
1st Soprano.
In a drear - night - ed De - cem - ber, Too hap - py, hap - py tree, . . Thy
2nd Soprano.
p
Too hap - py tree, . . Thy
Tenor.
p
Too hap - py tree, Thy
Bass.
p
Too hap - py tree, Thy
Moderato.
Piano. (ad lib.)
mf p
pp
branch - es ne'er re - mem - ber Their green fe - li - ci - ty, The North can - not un -
branch - es ne'er re - mem - ber Their green fe - li - ci - ty, The North can - not . . un -
branch - es ne'er re - mem - ber Their green fe - li - ci - ty, The North can - not . . un -
branch - es ne'er re - mem - ber Their green fe - li - ci - ty, The North can - not . . un -


- do them, With a sleet - y whis - tle thro' them, Nor fro - zen thaw-ings
- do them, With a sleet - y whis - tle thro' them, Nor fro - zen thaw - ings
- do them, With a sleet - y whis - tle thro' them, Nor fro - zen thaw - ings
- do them, With a sleet - y whis - tle thro' them, Nor fro - zen thaw - ings
glue them, From bud - ding at the prime, . . . from bud - ding at the prime. . .
glue . . them, From budding at the prime, . . from bud - ding at the prime. . .
glue them, From budding at the prime, . . from bud - ding at the prime. . .
glue . . them, From budding at the prime, . . from bud - ding at the prime. . .
In a drear - night-ed De - cem - ber, Too hap - py, hap - py brook, . . Thy
Too hap - py brook, . . Thy
Too hap - py brook, Thy
Too hap - py brook, Thy


bub-blings ne'er re - mem - ber A - pol - lo's sum-mer look, But with a sweet for -
bub-blings ne'er re - mem - ber A - pol - lo's sum- mer look, But with a sweet . . for -
bub-blings ne'er re - mem - ber A - pol - lo's sum-mer look, But with a sweet . . for -
bub-blings ne'er re - mem - ber A - pol - lo's sum-mer look, But with a sweet . . for -
- get - - ting They stay their crys - tal fret - ting, Nev - er, nev - er
- get - ting They stay their crys - - tal fret - ting, Nev - er, nev - - - er
- get - ting They stay their crys - - tal fret - ting, Nev - er, nev - - - er
- get - ting They stay their crys - - tal fret - ting, Nev - er, nev - - - er
pet - ting A bout the fro - zen time, . . a - bout the fro - zen time. . .
pet - ting A - bout the fro - zen time, a - bout the fro - zen time. . .
pet - ting A - bout the fro - zen time, a - bout the fro - zen time. . .
pet - ting A - bout the fro - zen time, a - bout the fro - zen time. . .


mf
Ah! would 'twere so with many A gen - tle girl and boy, . . But were there ev - er
Ah! would 'twere so with many A gen - tle girl and boy, . . But were there ev - er
Ah! would 'twere so with many A gen - tle girl and boy, . . But were there ev - er
Ah! would 'twere so with many A gen - tle girl and boy, . . But were there ev - er
pp
a - ny Writh'd not at pass - ed joy, . To know the change and
a - ny Writh'd not at pass - ed joy, To know the change . . and
a - ny Writh'd not at pass - ed joy, To know the change . . and
a - ny Writh'd not at pass - ed joy, To know the change . . and
cres.
sf
feel it, Where there is none to heal it, Nor numb - ed sense to
feel it, Where there is none . . to heal it, Nor numb - ed sense . . to
feel it, Where there is none . . to heal it, Nor numb - ed sense . . to
feel it, Where there is none . . to heal it, Nor numb - ed sense . . to

steel it, Was nev - er said in rhyme, ... was nev - er
steel . . it, Was nev-er said in rhyme, . . was nev - er
steel it, . . Was nev-er said in rhyme, . . was nev - er
steel . . it, Was nev-er said in rhyme, . . was nev - er
said in rhyme, . . nev-er said . . . in . . rhyme, . . nev-er
said in rhyme, . . nev-er said . . . in . . rhyme, . . nev-er
said in rhyme, . . nev-er said . . . in . . rhyme, . . nev-er
said in rhyme,nev-er said . . . in . . rhyme, . . . nev-er said . .
said . . . in rhyme, was nev - er said in rhyme. . . .
said . . . in rhyme, was nev - er said in rhyme. . . .
said . . . in rhyme, was nev - er said in rhyme. . . .
. . in . . rhyme, . . . was nev - er said in rhyme. . . .

READY ON DECEMBER 14.

A

SPECIAL NUMBER

OF THE

MUSICAL TIMES

DEVOTED TO

HANDEL

HIS LIFE AND WORKS

EDITED BY

JOSEPH BENNETT

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THE NUMBER WILL CONTAIN NUMEROUS ILLUSTRATIONS, CONSISTING OF PORTRAITS, VIEWS, FAC-SIMILES OF MANUSCRIPTS, AND LETTERS OF GREAT INTEREST, HITHERTO UNPUBLISHED.

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THE QUEEN'S HALL.

Regent Street is in future destined to become more than ever the chief centre of Metropolitan musical activity. Its Northern extremity now boasts a Concert-room of altogether exceptional size and beauty, and of which the comfort and security are certainly equal, if not superior, to those of any house in the world devoted to purposes of music. The building adjoins St. George's Hall and occupies a corner site, having an area of 21,000 feet. It has seventeen entrances, on three sides, and the vestibules and corridors are so spacious that danger and discomfort, under any conceivable circumstances, are practically impossible. The front is built of Portland stone in the style of the French Renaissance, and adorned with busts of the great composers; and an open-air balcony runs along the side on the first-floor level. The large hall (there is also a smaller one, holding about 500 persons) has seating accommodation for an audience of nearly 3,000, with an orchestra with space for over 400 performers. At the back of this is a very fine organ, with four manuals, sixty-four stops, and the latest improvements in mechanism. It has been built by Messrs. Hill. The hall contains two balconies, both free of vertical support—the lower, on the street level, having a Royal box in the centre—and between them capable of seating nearly 1,200 without suspicion of discomfort. Lighting and ventilation are in every respect admirable, and the eye has been liberally catered for as regards both form and colour, the prevailing tints being grey, gold, and terra-cotta. The ceiling has been painted by M. Carpegat, of the Paris Opéra, and floors, seats, and staircases throughout the building are covered with carpets in two shades of Venetian red. The arena can be used for dancing, or built up in the form of an amphitheatre for Concert purposes. Owing to its width and two balconies, the hall has some resemblance to a large theatre. An opportunity of testing its acoustic qualities was afforded on the evening of the 25th ult., when Mr. Robert Newman, the manager of the hall, entertained a brilliant company (some 2,000) of musicians and amateurs at a "Private View." During the evening the band of the Coldstream Guards, under Mr. Thomas, played selections; Mr. Best revealed the capabilities of the magnificent organ, and at the same time illustrated his own, in pieces by Handel, Bach, Wesley, Smart, and himself; Miss Greta Williams and Mr. Arthur Oswald sang a number of excellent songs; and Miss Llewela Davies discoursed upon a Broadwood grand. The result was a unanimous and emphatic verdict of approval. A performance of the "Hymn of Praise," on the 2nd inst., by which the public opening of the hall is to be signalised, will afford a final test. It remains to say that the architect is Mr. T. E. Knightley, and that he has had the valuable advice of Mr. Morton Lathom, of the Bach Choir, on several important details. Both are to be congratulated.

THE LONDON BOARD SCHOOL CHOIR COMPETITION.

The annual Competition of choirs composed of children from the London Board Schools will be held in Exeter Hall on Wednesday, the 13th inst., at 2.30 p.m. The prizes consist of a challenge medallion, held by the winning choir until it is wrested from them; a set of books, presented by Mr. J. S. Curwen; and a handsomely-framed portrait of a great composer, presented by Messrs. Novello, Ewer and Co. Preliminary competitions have reduced the number of choirs to seven. Each choir will sing the test-piece "Divine Cecilia" (arranged from S. Webbe), a piece of its own choice, and a sight-test in three parts. The adjudicators will be Sir John Stainer and Mr. W. G. McNaught. This competition is considered an important one in the elementary school circle. Last year one of the adjudicators wrote as follows: "The singing of the London Board School children on the occasion of the contest for the possession of the challenge medallion, probably represents the highest level of executive skill attainable under the present conditions of elementary school life. The influence of this annual event is widespread and pregnant."

OBITUARY.

We regret to have to announce the following deaths:—

Mr. George Alexander Osborne, the *doyen* of London musicians, at 5, Ulster Terrace, Regent's Park, on the 16th ult., aged 87. Born at Limerick, in 1806, he became a pupil of Pixis, Kalkbrenner, and Fétis, in Paris, where he lived from 1826 to 1843. He was an intimate friend of Chopin and Berlioz, and other famous musicians who have long since passed away. He was considered one of the best pianists of his time, and made also a name as a composer, especially of drawing-room pieces, one of which, "La Pluie des perles," achieved quite a phenomenal popularity. He wrote also string quartets, fantasias, variations, &c. Almost up to within a few months ago he took the greatest interest in musical events.

Madame Julia Woolf, on the 20th ult., at Ravenscourt, Woodchurch Road, West Hampstead, aged 62. She was an Associate, Honorary Member, and King's Scholar (thrice elected) of the Royal Academy of Music, and the composer of an opera, "Carina" (which was performed in 1888 at the Opéra Comique), and other works of less importance.

Mr. William Murray, senior, after a rather protracted illness, at his residence, Barns Park, Ayr, on the 12th ult. He was a partner in the firm of Messrs. Paterson, Sons and Co., the well-known pianoforte and musicsellers, Glasgow, Edinburgh, &c. Mr. Murray was one of the most amiable of men, and will be greatly missed in literary and artistic circles.

Mr. John Sullivan Dwight, one of the most remarkable men in the musical history of the United States. Without being a musician he did more to elevate the taste for high class music, and to spread the knowledge of the works of the great masters, than almost any man in the States. Born on May 13, 1813, he was educated at Harvard University, where he studied divinity. For a short time he became a Unitarian minister, but his desire to devote himself to literary work in connection with the art he loved caused him to leave the Church. In 1852 he founded the famous *Dwight's Journal of Music*, by far the best of all American musical papers, and until the end of its existence, in 1881, a model of its kind. As early as 1837 he had taken a prominent part in the foundation of the Harvard Musical Association, which has done so much to improve the musical taste of the country, and to which Boston owes its Music Hall and the celebrated Symphony Concerts. In the musical world of Boston he occupied a unique position, his intense love of, and enthusiasm for everything that is beautiful and elevating in our art, causing him to devote himself entirely to the task of infusing a similar love into his countrymen, and letting them share in the pure enjoyment he derived from the muse. With his death the best known and best loved figure in musical circles of Boston disappears.

Herr Theodor Wachtel, the famous operatic tenor, on the 14th ult., at Berlin, aged seventy. Born at Hamburg, on March 10, 1823, as the son of a cab proprietor, he worked in his father's business until his voice was discovered. At the age of twenty-six he made his *début;* thanks to his splendid organ, and, in spite of his lack of musical education and histrionic gifts, he soon became known. His chief successes were the *rôles* of the heroes in Adam's "Postillon de Longjumeau" (in which his performances with the whip were as much a feature as his singing) and Boieldieu's "La Dame Blanche," which two parts he must have sung countless times. He appeared in London in 1862, and frequently afterwards. He sang as late as in March last, when he celebrated his seventieth birthday by appearing in his favourite part of the *Postillon*. His attempt (in 1876) to add "Lohengrin" to his *répertoire* was a failure. In Germany he was always a great favourite with the public, and long after his voice had lost its freshness he "starred" with never-failing success.

M. Jules Uzès, pianist and composer, well known and highly esteemed in Paris as a teacher, and much in request as an accompanist. He was born at Avignon in 1839. Of his compositions, an operetta, "Le Soleil d'Or," may be named. He was at one time *Chef de Chant* at the Théâtre des Italiens and the Théâtre-Lyrique. He was killed in a street accident on his way back to Paris from Poissy, where he had spent a few days to escape from the

noise of the festivities given in honour of the Russian marines.

M. Ernest Cahen, pianist and composer of considerable talent, born on August 18, 1828. In 1849 he gained the second Grand Prix de Rome at the Paris Conservatoire. He became known as a writer of several operettas, two of which, "Le Calfat" and "Le Souper de Mezzetin," were played at the Folies-Nouvelles Theatre. He died in Paris.

Mr. Lewis Williams, a harpist of considerable reputation in Wales, and well known at the National Eisteddfodau, at which he met with many successes. He died on his farm of Gellihâf, near Maesycwmmer, on the 19th ult., aged forty-nine.

M. Gaetano Riccio, a distinguished violoncello player, and assistant librarian at the Naples Conservatoire. He was also a composer of promise, a one-act lyric drama, "Russalka," being his most important work. He died at Naples, aged 36, and, like M. Uzès, in a street accident.

Mr. Joseph Antonio Belagna, aged 77, at Bayonne, U.S.A. He was an operatic and concert singer of some repute in his day, and in 1849 toured with the late Madame Jenny Lind in America.

Fräulein Marie Schmidtlein, concert singer, highly esteemed in Germany, on the 15th ult., at Berlin.

We regret having given currency to the erroneous news of Madame Tavary's death, which we derived from our German contemporaries.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The Royal Carl Rosa Opera Company gave (October 16-21) seven performances at the Theatre Royal, the Mascagni and Leoncavallo pieces being, of course, brought to the fore. "I Rantzau," however, failed to please. The performances of "Tannhäuser" and "Aïda" were very fine. Gluck's "Orpheus" interested as a novelty; but a finer rendering was afterwards to be given by the Italian Company.

The Festival Choral Society produced the "Elijah" on October 12. So far as the chorus is concerned—every member of the Society being able, if required, to sing his or her part without the aid of notes—a good rendering of this work is always a foregone conclusion. Miss Anna Williams was the leading vocalist on this occasion.

Mr. Stockley, on the 2nd ult., gave the first of his orchestral series, Madame Alice Gomez being engaged as vocalist and Fräulein Wietrowetz as solo violinist. The *pièce de résistance* for the band on this occasion was Schumann's "Rhenish" Symphony (in E flat), a very perfect presentation of the work being given. Noteworthy was an example afforded us of the work of Cyrill Kistler. The Prelude from the third Act of this composer's opera "Kunihild" was given. The music is much in the style of Wagner: the same yearning, striving melody seemed the characteristic feature of this extract. A good rendering of the ever-welcome "Tannhäuser" Overture opened the Concert. Miss Wietrowetz, who made a great impression here last season by her truly masterly playing, gave this time Mendelssohn's Concerto; her style combining boldness and grace in the most happy manner. Madame Gomez sang Goring Thomas's "A summer night."

The Italian Opera performed here for six nights (6th-11th ult.), and, with the exception of the opening performance, that of Gluck's "Orpheus," did excellent business. We made the round of the Mascagni-Leoncavallo operas over again, varied by excellent presentations of "Faust," "Lohengrin," "Carmen," and "Les Huguenots." The sisters Ravogli greatly distinguished themselves.

A party of young instrumentalists, bearing the device of the Birmingham String Quartet, gave a Concert on the 7th ult., in the Masonic Hall. The leader is Mr. Henley, whose skilful playing has already gained for him a good local reputation; he is undoubtedly a "rising" artist. The principal pieces on this occasion were Beethoven's Quartet in F (Op. 18, No. 1), B. Godard's Quartet in A (Op. 136), and a Suite for pianoforte and violin—a set of four short, but very interesting movements—by the Parisian composer, Bernard. Dr. Winn was the pianist, and Miss Laura Taylor, as vocalist, agreeably varied the entertainment by two songs of Gounod and Weber.

Miss Marie Fromm, assisted by Mr. Schiever (violin), gave her annual Concert on the 13th ult. This lady, who, we believe, graduated under Madame Schumann, has, on several occasions, obtained honours here as a highly proficient pianist. She produced this time the little heard Fantasia in F sharp minor of Mendelssohn, together with Tausig's version of some Hungarian Gipsy Melodies, also taking part with Mr. Schiever in the "Kreutzer" Sonata—the latter work always welcome to our Birmingham audiences.

The Clef Club, whose semi-private Concerts are extremely enjoyable to privileged listeners, gave an entertainment on the 14th ult., at which one of Godard's String Quartets again entered among the chief instrumental pieces.

Upon the many popular Concerts given usually on Saturday nights at the Town Hall we have no space to comment in detail. We may mention, however, the highly pleasing part-singing of Mr. Monteith Randell's Choir upon one or two occasions. Mr. G. Halliley attracted, at his opening Concert, by the extremely clever concertina playing of Mr. Hopkins, this gentleman proving himself a true *virtuoso* upon this very popular, but much-abused instrument. Mr. Halford's Orchestral Society gave a very successful rendering of the "Bohemian Girl"—though with many "cuts"—on the 13th ult.

A series of free Concerts for the people has been started, with, we need hardly say, remarkable success, at the Volunteers' Drill Hall, in Thorpe Street. We have, indeed, become so accustomed of late to these free presentations of music, that we feel little or no surprise when certain local critics refer, as they do at times, quite reproachfully to the ordinary undertakings of professional musicians, as arising out of desires for "monetary gain" and "self profit."

MUSIC IN BRISTOL.

(From our own Correspondent.)

The Triennial Festival (which is noticed in another column) has been the only important musical event in Bristol during the past six weeks. Besides that there is little to record. It may be fitting here to say that since the Festival there has been affixed to the beautiful timepiece (then presented to Mr. D. W. Rootham, the Choirmaster) a tablet, the inscription on which sets forth the attachment existing between the donors and recipient of the gift: "Presented to Mr. D. W. Rootham, Choirmaster of the Bristol Musical Festival, by the members of the choir, on the eve of the conclusion of his Sixth Triennial Festival, as a mark of their esteem for him as a Conductor and Musician, and their affection for him as a friend. 27th October, 1893."

On the 1st ult. the second Popular Concert of the present season given by the Bristol Musical Society took place in Colston Hall. The choir, as usual, sang crisply and artistically some well-chosen and familiar part-songs, choruses, &c., including Wagner's "Hail! bright abode," the Swabian Volkslied "Come, Dorothy, come," Adams's "The Comrades' Song of Hope," Martin's "Sweet Twilight," Faning's "The Miller's Wooing," and Mendelssohn's "The Wood Minstrel." The band played overtures and selections with becoming spirit. Madame Alice Gomez, Mr. Ager Grover, and Mr. Henry Bailey contributed songs.

Montpelier Choral Society gave a complimentary Concert to Mr. Alfred Brookes, their Conductor, on the 9th ult. Dr. E. T. Chipp's "Naomi" and Sir Sterndale Bennett's "The May Queen" were brought forward and performed with gratifying results. The soloists were Miss Marie Gane, Miss Clara Aldersley, Mrs. T. Fisher, Mr. E. T. Morgan, and Mr. W. Thomas; Miss Agnes Blick (pianoforte) and M. A. E. Hill (harmonium) were the accompanists.

On the 11th ult. the delightful Popular Chamber Concerts provided every season by Miss Lock and her associates were resumed. The chief works in the list were Goetz's Quintet in C minor (Op. 16) for pianoforte and strings, a similar composition from the pen of the late Sir George Macfarren, Spohr's Duet Concertante (Op. 95) for violin and pianoforte, and a posthumous fragment of a Quartet for strings of Schubert. All, or nearly all, these works were brought forward for the first time at these Concerts. The executants were Miss Lock, Messrs. Theo. Carrington, F. Gardner, H. Bernard, E. Pavey, and Bourke. Mr. Owen Roberts was the vocalist, and Mr. Fulford the accompanist.

Another of the Harrison Subscription Concerts was given in Colston Hall on the 21st ult., when the artists were Miss Palliser, Madame Belle Cole, Mr. Braxton Smith, and Signor Foli; Mr. F. Dawson (pianoforte), Mr. Kosman (viola), Mr. W. L. Barrett (flute), and Mr. Sydney Brooks (violoncello). Madame Albani was announced to sing, but was unable to do so through indisposition.

Mr. Lawford Huxtable has resumed his Musical Saturday Afternoons at the Fine Arts Academy.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

As far as Edinburgh, at least, is concerned, Mr. Henschel may say *veni, vidi* (or, rather, *exercitavi*), *vici*. From the first vigorous and unanimous bar of the "Euryanthe" Overture, it was evident that the band was as excellent generally as later it proved to be artistic individually; and the complete understanding already established between Conductor and orchestra enabled one of the most interesting musicians of the day to display his experience, his skill, and his personality as in a mirror. The C minor Symphony has often been played here, but it is quite safe to say that it was never played as we heard it at Henschel's first Concert on the 6th ult. It was pathetic to hear Tschaikowski's "Elegie," a few hours after the telegram had been published announcing the composer's premature death. Miss Ella Russell was the vocalist and was loudly applauded. The large audience frequently testified also to their appreciation of Mr. Henschel's work.

The second Concert of the Scottish Orchestra was given on Monday, the 20th ult., when an equally interesting programme was equally well received by a crowded house. The soloists were Señor Sarasate and Madame Berthe Marx.

Not content with their larger scheme, Messrs. Paterson and Sons have embarked on the risky, but pre-eminently praiseworthy, enterprise of high-class popular Concerts on Saturday evenings. The public did not respond on the 11th ult. in such numbers as might have been expected; but when it is made so clear that the standard of performance is as high, and the programmes every whit as interesting as on Monday nights, all the seats vacant at the last Concert will surely be filled on the next occasion. The most interesting number was the "Scotch" Symphony—beautifully played, and Madame Emily Squire gave great pleasure in two songs.

Another novelty of the season for which we are indebted to Messrs. Paterson was an Afternoon Concert, when the beautiful Empire Theatre was crammed to the doors by an audience which lavished applause upon the Meister Glee Singers, Mr. Leo Stern, Miss Clara Samuel, Miss Marian McKenzie, and others.

Mdlle. Krüger-Velthusen was very successful in some pianoforte pieces interpolated in Mr. Lawrence Kellie's rather lachrymose programme in the Queen Street Hall.

Two gentlemen presented their credentials as resident pianists in Recitals which showed their capabilities to advantage. Both Herr Denhof and Herr Tramm commanded large and indulgent audiences. Herr Tramm is a distinct acquisition to the ranks of Edinburgh musicians. He was assisted at his Concert in the Music Hall by Herr Werner, the Dublin violinist.

Mr. Todd's Edinburgh Select Choir gave a successful Concert on the 8th ult. The choir, which numbers eighteen voices, sang the different numbers to the evident appreciation of the audience. The eight gentlemen of the choir also made an excellent appearance in several part-songs for male voices. The soloists acquitted themselves with credit.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Now that the Scottish Orchestra Company has fairly settled down to its work party feeling runs, if anything, higher than ever. At Mr. Henschel's inaugural Concert it was soon made apparent that the Conductor had gathered around him an excellent band, remarkable for the fine quality of both the brass contingent and the violoncellos. The tone of the first violins is singularly good, but their spirited efforts have been more than once overpowered by reason of undue energy at the trombone desks. Ample provision had been made for rehearsals, inasmuch as the new-comers were at work for a fortnight in advance of their first public appearance. Such facilities told an agreeable tale in Beethoven's C minor Symphony, the Mendelssohn Violin Concerto (in which Miss Frida Scotta made a welcome *début* here), and the "Oberon" Overture. As often as not the performance of those familiar works showed perfect acquaintance with the text, and it only remains to be said that Mr. Henschel, whose reception was something of the nature of an ovation, kept a firm control over his forces.

On the evening of the 4th ult. the first Popular Concert of the series took place in presence of a large audience. The programme included Mendelssohn's "Scotch" Symphony—always a prime favourite with Glasgow folks—a stirring performance of Wagner's "Rienzi" Overture, and as good an account of the "Euryanthe" Prelude as anybody could well desire. The vocalist was Madame Emily Squire.

On the 9th ult. the Company's first Chamber Concert was given. It was very poorly attended, and, truth to tell, Mr. Sons and his coadjutors were not at their best in Schubert's C major Quintet. The Classical Concert, on the 13th ult., was memorable for Mr. Paderewski's first appearance in Scotland with an orchestra. His exposition of the pianoforte part in Schumann's A minor Concerto was overflowing with points of marked excellence, and at the close of the work both Mr. Henschel and the Polish artist won the enthusiastic favour of the audience. Primary interest centred, however, in the new "Fantaisie" specially composed for the last Norwich Festival. The enormous difficulties of this stimulating, if not very great work, were deftly overcome both by the band and the soloist, and another outburst of enthusiasm greeted all concerned in the performance. At the second Popular Concert, on the 18th ult., Beethoven's C minor Symphony was again heard, and the programme otherwise included Weber's Pianoforte Concerto (Op. 32) and Mendelssohn's "Ruy Blas" Overture. The pianist of the evening was Miss Pauline Hofmann. On the 27th ult. Mr. Sarasate was announced to appear in Lalo's "Symphonie Espagnole" and in Saint-Saëns's "Rondo Capriccioso" for violin and orchestra. The Symphony was Brahms's No. 2, in D.

The Glasgow Choral Union season proper commences on the 14th inst., when Mr. Manns will renew acquaintance with his many Glasgow friends. A choice series of programmes has been prepared, and Mr. Frederic Lamond will be the pianist. While we write, it is known that the popular Sydenham *chef* brings North with him a band many of whose members hold foremost rank in their profession.

Fresh from another triumph before the Queen at Balmoral, where "Fra Diavolo" was performed on the 13th ult., the Royal Carl Rosa Opera Company began, on the following evening, an engagement at the Theatre Royal, Glasgow. One of the features of the short season was the highly successful *début* of Madame Frances Saville, an accomplished Australian soprano, and who will soon make her mark in this country, if we mistake not.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The choral forces of the Philharmonic Society were put to the first important test of the season on the 7th ult., when Rubinstein's "Tower of Babel" was given. Mr. H. A. Branscombe being indisposed, his place as chorus-master had to be taken by Mr. Wilson, of Manchester, and perhaps, under all circumstances, it will be best to say but little of the performance, for which some special rehearsals had been arranged. Any way, the work itself is not one which affords especial gratification to the chorister. Be the cause, however, what it may, the general verdict seems to be hardly favourable to a repetition of the work of the famous pianist. The orchestra created the expected effect in the Storm episodes and so forth, causing all the more regret that so fine a body of players could not be more

frequently employed on legitimate symphonic efforts. On the 22nd ult. a Miscellaneous Concert was given by the same Society; Sir Charles Hallé conducted both performances, and, at the latter, Lady Hallé appeared..

The Musical Society, a rehabilitated organisation which erst did good service as the Musical Association, under Mr. J. F. Swift, gave Handel's "Judas Maccabæus," on the 14th ult., in St. George's Hall, with Mr. D. O. Parry as Conductor. The choruses generally went well, precision and crispness being commendably in evidence. Mr. W. T. Best was at the organ, and there was an orchestra; but while the presence of the former lent dignity to the whole, the playing of the latter might have been improved upon. Nevertheless, the new arrangements entered into by the Society in question have been justified in the general results.

The series of Orchestral Concerts proposed by Mr. Goossens appear to have come to an untimely end. For the first, which took place with the close of October, a Wagner programme was arranged and the performance was of a high order. Of the support accorded by the public the same cannot be said, and in some correspondence which has ensued in the local press the late Conductor of the Carl Rosa Company distinctly and properly protests against elevating the tastes of this city at the expense of his own pocket.

On the other hand, orchestral music is still well to the front with Mr. A. E. Rodewald and his large orchestra, in regard to which it is difficult to understand where the line of demarcation exists between professional and amateur instrumentalists. One thing is, however, certain, and that is the popularity of these Gentlemen's Concerts, the second of which was given on the 18th ult., at the City Hall, with a programme representative of various periods of history and ranges of thought, from Purcell to Brahms.

In Birkenhead the Chester Diocesan Choral Association held a Festival on the 16th ult., under the Rev. Hylton Stewart; Stainer's "Daughter of Jairus" being given by a chorus of 150 voices in St. Mark's Church. The singing of the massed choirs was highly commendable, and upon the results of the Festival the Vicar of New Brighton, who was lately the Precentor of Chester Cathedral, may be congratulated. For the 28th of the same month Mendelssohn's "Elijah" was announced across the river by the Birkenhead Cambrian Choral Society, with Mr. D. O. Parry in the rostrum.

Runcorn and Warrington have coalesced, under Mr. Crossley, for the performance of Handel's "Samson" on successive dates at the towns named; and at Freshfield Handel's "Judas" has been given, under Mr. McCulloch.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

We have no longer to complain of a dearth of music, for we now revel in an atmosphere of sweet sounds, if of chilly temperature. The campaign opened in a brilliant manner with the annual visit of Madame Adelina Patti and an able staff of coadjutors, combining the excellent violin and harp playing of the Sisters Eissler, the naïve pianoforte efforts of little Frida Simonson (with her quaint curtsey), and the vocalisation of Madame Hope Glenn, Messrs. Durward Lely and Norman Salmond, with the wonderful violoncello playing of Jean Gérardy—as charming in its way as even the singing of the great artist who seems destined to be the last of a race which recognised that beauty, equality, and purity of tone, steadiness of intonation and polished execution are essentials, for the lack of which violent declamation (so often mistaken for dramatic power) can never atone. A few evenings later the Free Trade Hall was again crowded to enjoy the Pianoforte Recital of M. Paderewski, who had been enticed to break through his resolve not to visit us again this season. As the same programme seems to have been presented everywhere, I need not record it: and the power of the popular pianist is too well known to require eulogy. Probably it is inevitable that, amid the excitement of a closely packed audience, eagerly listening for novel readings and exaggerated effects, the real intentions of the authors whose works are being displayed with immense skill and vigour should be, to some extent, lost sight of. Being dead, the great masters yet speak to some of us; but, perhaps, more clearly and potently among less disturbing influences.

Owing to the Bristol Festival our subscription Concerts commenced somewhat later than usual, but it was worth while to wait a week to be rewarded by such a rendering of Mendelssohn's great "Midsummer Night's Dream" Overture and of Beethoven's Seventh Symphony as showed how well balanced and admirably associated Sir Charles Hallé's orchestra still is. Further evidence has been given by the rendering of Stanford's "Irish" Symphony at the second Concert, of Sullivan's "Macbeth" Overture at the fourth, and of many smaller works scattered through well arranged programmes. The Cambridge professor conducted his own work, which is admirably scored, and replete with the colouring suggested by its title. Among the soloists of the month, we have had Signor Sarasate—with Lalo's "Symphonie Espagnole" and a not very interesting "Carmen" Fantaisie; and we have hailed the re-appearance of the Manchester pianist, of whom we are proud — Mr. Frederic Dawson, of unsurpassed executive skill. Lady Hallé's advent was delayed till the fourth Concert—quite long enough to try the patience of her admirers—that is, of all music-lovers. Beside welcoming Miss Palliser, Mr. Iver McKay, and Mr. Andrew Black at the Recital of the "Flying Dutchman" on the 16th ult., we warmly applauded Miss Emma Juch at the opening Concert on the 2nd ult., and admired the finish of her method and—when not forced beyond its fair power—the purity of her voice; and we have listened with pleasure to the warblings of Madame Amy Sherwin. And just as we delighted in the excellence of the band on the first evening, so we congratulated ourselves, after the Wagner opera, upon Mr. Wilson's care of his choir, and upon the promise it afforded of admirable choral performances during the winter.

The Saturday evening Concerts of Mr. Barrett and of Mr. Cross are in full and successful swing; while, to more serious students, the Organ Recitals of Mr. Pyne, at the Town Hall, are extremely attractive. The Philharmonic Choir, under Mr. Lane, has already given "Judas Maccabæus" and, admirably guided by the *bâton* of Mr. Goossens, the "Rustic Chivalry" of Mascagni, and is intent upon making our Wednesday evenings alluring and cheerful.

But still more interesting is the perseverance, amid much discouragement, of Mr. Bauerkeller with his Quartet Concerts, and the assistance which Mr. Willy Hess has promised toward the popularising of a class of music too long neglected here. Many attempts have been made to foster a love of chamber music in Manchester; but, beyond doubt, the rapidly growing number of young violinists of both sexes must lead to an increased cultivation of that music which, more than any other, ought to interest all wielders of the tuneful bow. The first meeting of Mr. Hess's party at the Concert Hall, on the 13th ult., was most enjoyable. A more excellent rendering of Schumann's Second Quartet (Op. 41) or (by Sir Charles Hallé, Messrs. Hess, Briggs, Speelman, and Carl Fuchs) of Dvorák's Quintet in A (Op. 81) could not be heard anywhere; and very pleasant variety was afforded by Mr. Hess's masterly execution of Bach's Chaconne in D minor and by the clever singing of Miss Medora Henson.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

The success of our recent Triennial Festival has increased the interest in musical circles. All the principal choral societies are reaping advantage from this wave of musical enthusiasm, and the excellence of our Concerts will be improved upon in the near future.

Burslem Tonic Sol-fa Choir has probably the best record for honours won in competition, but of recent years a rapid decline set in, and early in this season the committee seriously considered the advisability of abandoning the programme. Happily, the members rallied round the Conductor (Mr. W. Sherratt), and a vigorous committee is endeavouring to make the first performance a success. T. Hulme, Esq., C.C., J.P. (President of the Choir and Chairman of the School Board), has rendered splendid service in reviving the choir of the mother town.

Stoke (now North Staffordshire) Philharmonic Society (with Dr. C. Swinnerton Heap, the Festival Conductor) has over 200 members, and here there are reasonable grounds for expecting both musical and financial success.

Hanley Glee and Madrigal Society is conspicuous for spirited enterprise, and for years all its Concerts have proved to be financial successes. With a comfortable balance of nearly £200, a strong list of eminent artists is engaged for the initial performance of "The Messiah." Among the younger societies, the Tunstall Sir Smith Child is rehearsing Mendelssohn's "St. Paul," under the *bâton* of Mr. Alcock, from Newcastle, and in time, with its exceptional advantages, will be worthy to rank among the senior societies.

The Sunday School Union, of Hanley, tried a novel experiment this month. Over 400 scholars sang appropriate hymns and songs at what will probably be an annual Festival. Mr. J. W. Turner's English Opera Company occupied Hanley Theatre Royal for a week, and among other works produced Mascagni's famous "Cavalleria Rusticana." The Hanley Corporation have had the advantage of a sum of money left by the late Mr. Meakin "to provide high-class music for the people." Two Concerts have been given under this scheme during the month. At the first, Miss Esther Palliser, fresh from her Festival triumphs, and Signor Foli sang with great success. At the second all the tickets were sold nine days before the date fixed. Master Cyril Tyler, the wonderful boy soprano, sang with great feeling. Madame Dotti and a party from Covent Garden gave the celebrated Garden Scene from Gounod's "Faust." In the first part of the programme almost every piece was encored, and a return visit was announced for the 30th ult.

The Hanley School Board Festival was in advance of the usual success. By these Concerts funds for purchasing pianofortes for school use are secured.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The last month has been an exceptionally busy one in music here. An unusually heavy list of Concerts of all kinds has been supplemented by Opera at both Theatres.

Amidst all these counter-attractions it was gratifying to find that Herr Ellenberger's first Concert, on October 26, was well supported. The audience was rewarded with excellent renderings of Brahms's C minor Quartet, Beethoven's Quartet in F major, Miss Ellenberger giving as her solo Schumann's Pianoforte Toccata in C major, and Herr Ellenberger the *Andante* from Joachim's Violin Concerto in G minor. Herr Ellenberger deserves high praise for the care and taste devoted to the selection and preparation of his programmes.

The Philharmonic Choir commenced its season on October 31 with a miscellaneous Concert; its own share in the programme being the modest contribution of four part-songs: Benedict's "Hunting Song," Pinsuti's "The sea hath its pearls," Caldicott's "Little Jack Horner," and Berger's "Lovely night," which were admirably sung, under the direction of Mr. F. Marshall-Ward.

The Sacred Harmonic Society gave a Recital of "Cavalleria Rusticana" on the 9th ult., providing a very strong cast in Miss Ella Russell, Miss Norledge, Miss Damian, Mr. Edward Lloyd, and Mr. Ffrangçon Davies.

The Newark Philharmonic Society gave, on the 21st ult., Barnett's "Ancient Mariner," under the *bâton* of Mr. Samuel Reay, with Miss Norledge, Miss E. Hart, Messrs. Holmes and A. H. Ellis sustaining the principal parts.

Two charities were benefited by four successful performances of Mrs. Lambert's operetta for children, "Nell." The piece was capitally mounted, under the supervision of the talented composer—better known to the musical public as Emily Bardsley Farmer—Mr. Nolan Peat undertaking the stage management, Mr. E. Theodore Gilmer the children's ballet, and Mr. Ralph Horner the musical direction.

The Philharmonic Choir organised a Solo and Choral Contest on the 18th ult. The entries in the solo contests were well filled, but the choral contest only attracted two choirs. Dr. Henry Hiles, of Manchester, who acted as adjudicator, in alluding to the increasing reputation of Nottingham choralists, expressed a hope that in a future contest the arrangements may prove more attractive to local choirs, and consequently stimulate progress in choral singing.

Mr. Allen's second Classical Concert, on the 22nd ult., was very poorly attended, notwithstanding the fact that the programme included Brahms's Clarinet Quintet, Beethoven's Septet, and Haydn's "Emperor" Quartet, played by such artists as Messrs. Willy Hess, C. Rawdon Briggs, Spielmann, Carl Fuchs, Hofmann, Egerton, Lalande, and Paersch. True, there were no great stars, but it is lamentable that such an artistic treat should have such poor appreciation in a town professedly musical.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

Mr. H. Coward's historical cantata "Magna Charta" was performed by the Attercliffe Zion Choral Society on the 13th ult. The chorus singing, under the direction of Mr. W. W. Chisholm, was excellent, the unaccompanied "Prayer" being especially admirable.

On the 18th ult. the St. Cecilia Musical Society gave a Concert performance of "Cavalleria Rusticana" in the Albert Hall. The opera was followed by a selection from Haydn's "Creation," the old and new styles being thus happily contrasted. In both works the chorus attained a high pitch of excellence, and Mr. William Brown, who conducted, is to be congratulated on the result.

On the 15th ult. Sir Charles Hallé brought his Manchester orchestra to Sheffield, and, in addition to conducting Schubert's Unfinished Symphony, the "Rienzi" and "William Tell" Overtures, and other works, played the "Emperor" Concerto in splendid style. Miss Medora Henson was the vocalist.

The Rotherham Choral Society announces "The Messiah" for the Christmas Concert, and for performance in March the "Creation" and "Hymn of Praise."

On the 14th ult. Gounod's "Messe Solennelle" was performed in the Town Hall, Ilkeston. Miss Dennis, Mr. F. Featherston, and Mr. J. Nugent were the soloists.

The Doncaster Musical Society announces Handel's "Samson" and Wallace's "Maritana." Mr. J. M. Kirk is the Conductor.

MUSIC IN WILTS AND HANTS.

(From our own Correspondent.)

On account of ill-health, Mr. South has been compelled to retire for the present from the conductorship of the Sarum Choral Society, and the next Concert, which will take place on the 16th inst., will be under the direction of Mr. A. Aylward.

The Westbury Philharmonic Society gave its first Concert of the season on the 28th ult. The programme included Macfarren's "May-day," in which the solo was sung by Miss Elsie Mackenzie. The orchestra was led by Mr. E. Jones, and Mr. Alfred Foley conducted.

Gaul's cantata "Ruth" has been put into rehearsal by the Wilton Choral Society, of which Mr. Herbert Naish is the Conductor.

The Marlborough Choral Society, with Mr. W. S. Bambridge as Conductor, and the Swindon Harmonic Society, under the direction of Mr. George Whitehead, commenced work for the season last month. "St. Paul" has been selected by both bodies for rehearsal, and a performance of the work will be given early in the coming year by the two societies combined. The New Swindon Choral Society, of which Mr. A. Reekes is the Conductor, has "Acis and Galatea" and the "Hymn of Praise" in preparation.

Southampton has been well provided with music during the past month. Concerts of the usual miscellaneous character have been given by Madame Antoinette Sterling's party, Miss Marie Wurm, and the Southampton Amateur Orchestral Society, under the direction of Mr. E. Moon. Mr. Valentine Smith's Opera Company has appeared at the Theatre and given successful performances of "Maritana," "The Bohemian Girl," and an adaptation of the French

opera by Adolphe Adam, "Si j'étais Roi." Amongst the announcements for the present month is a Pupils' Concert to be given by Madame Lily Lowe on the 12th inst., when Roeckel's cantata "The Gitana" will be the chief piece of the programme.

Mr. Paderewski gave a Recital at the Town Hall, Portsmouth, on the 23rd ult.

Miss Margaret Fowles, the Honorary Conductor of the Ryde Choral Union, has been obliged, by pressure of other professional work, to announce that only one Concert will be given this season, on which occasion "The Messiah" will be performed. The proceeds of this Concert will be given to the Isle of Wight Infirmary.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

In Leeds the honour of opening the musical season should have belonged to Mr. and Mrs. Norman Salmond, who were to have given a Recital of vocal and pianoforte music on October 23. Mrs. Salmond's illness, however, caused a postponement *sine die*, so it fell to the lot of Mr. Isidor Cohn, a brilliant pianist who has recently left the West Riding to take up his abode in London, to lead the way with a Pianoforte Recital on October 25. A fine rendering of Schumann's Sonata in G minor was, perhaps, the most remarkable feature in a highly interesting programme.

On October 28 the Royal Carl Rosa Company began a fortnight's season of opera at the Grand Theatre. The programme was less hackneyed than has been the case of late years, and, in spite of unavoidable orchestral deficiencies, the production of "Tannhäuser" was of exceptional excellence, Mr. Hedmondt's admirable impersonation of the title *rôle* lending it absolute distinction.

Mr. Edgar Haddock, whose "Musical Evenings" have gained in popularity what they may have to some extent lost in artistic significance, has already given two of these popular Concerts to large and appreciative audiences. At the former, on October 31, Miss Mathilde Verne was the pianist and Mr. Haddock the violinist, the vocalists being Miss Palliser, Madame Belle Cole, Messrs. Braxton Smith and Foli. At the latter, on the 14th ult., there appeared a touring party, including Miss Trebelli, Madame Antoinette Sterling, Mr. Santley, and Mr. Arbos. In neither case was the programme of more than ephemeral interest.

The Leeds Subscription Concert Committee began its thirteenth season on the 9th ult., encouraged by the largest subscription list for several years past. The programme indicated a desire to cater for popular tastes, the clever Meister Glee Singers forming one of its chief attractions. Fortunately the excellent choice of songs by the two solo vocalists, Miss Samuell and Miss Marian McKenzie; the fine violin playing of Mr. John Dunn, especially in a Fugue of J. S. Bach; and a finished performance of Mendelssohn's Variations in D for violoncello and pianoforte, by Mr. Leo Stern and Madame Hast, redeemed the programme from the reproach of worthlessness.

On the 22nd ult. the Leeds Philharmonic Society, under Mr. Alfred Broughton, gave a performance of Berlioz's "Faust." Mrs. Hutchinson, Mr. Edward Lloyd, Mr. D. Billington, and Mr. Watkin Mills were the soloists. The soloists were quite equal to their reputation, the chorus-singing indicated careful training, and the band was, on the whole, more efficient than usual.

At Bradford that excellent Society, the Bradford Permanent Orchestra, under Mr. W. B. Sewell's conductorship, began its series of popular Saturday Concerts on October 28. Two movements of the "Surprise" Symphony and the "Oberon" Overture formed the classical "powder," while the "jam" was represented by a selection from "Cavalleria," some of Ponchielli's "Gioconda" ballet music, and similar attractive pieces. Miss Maggie Davies and Mr. Blagbro were the soloists. On the 18th ult. the second Concert took place, three movements from Mozart's E flat Symphony and the "Tannhäuser" Overture being the chief features of the programme. Mrs. Helen Trust and Mr. E. Branscombe were the vocalists.

The first of the Bradford Subscription Concerts afforded an excellent example of what such a Concert should be. The programme included Brahms's Third Symphony, Mendelssohn's incidental music to the "Midsummer Night's Dream," and the "Egmont" Overture. The Brahms Symphony had not been heard before at these Concerts, so that it was the more unfortunate that the performance, by Sir Charles Hallé's band, was a somewhat perfunctory one. Mendelssohn, on the other hand, had more than justice done to him. Mr. Sarasate was the violinist and introduced Lalo's "Symphonie Espagnole." As vocalist Miss Landi replaced Madame Vasquez, prevented by illness from appearing. On the 10th ult. the Bradford Festival Choral Society performed Beethoven's Mass in C and Mendelssohn's "When Israel out of Egypt came" and "First Walpurgis Night." It cannot be said that the performance achieved more than mediocrity. The band, consisting of local players, was an efficient one; the chorus good, if not quite up to West Riding level; the soloists not fully equal to the demands made upon them. Mr. Thornton, the bass, made the best impression, and sang the important soli in the "Walpurgis Night" well. Miss F. Coates, the soprano, though not powerful, was at least efficient. The contralto (Miss E. Rhodes) was less satisfactory, and the tenor (Mr. W. Knight) was ill-advised in attempting a task manifestly beyond him. Mr. W. H. Garland was the Conductor.

The Huddersfield Choral Society's first Concert of the season took place on October 20, when the "Golden Legend," with Miss Margaret Hoare, Miss Sarah Berry, Mr. Houghton, and Mr. Bantock Pierpoint as principals, was the most important thing in the programme, which included Mendelssohn's 114th Psalm and Sullivan's "In Memoriam" Overture. In the Psalm the very powerful chorus was heard to the greatest advantage, their grandeur of tone being remarkable. The "Golden Legend" performance was correct, but rather too tame to be in keeping with the character of the work. Mr. J. Bowling conducted. The Huddersfield Subscription Concerts are proving as popular as ever, and do credit to Mr. Watkinson's discrimination as a caterer for the public. A slight and unintentional injustice committed in our last notice may be here corrected. Not six, but only four of the Huddersfield Concerts are given by touring parties, the remaining eight being individual separate engagements. On October 31 the Huddersfield Glee and Madrigal Society, of which Mr. Ramsey Bower is the Conductor, were to give a Concert of well-selected madrigals, glees, and part-songs.

The Halifax Choral Society gave a most varied and interesting Concert on the 17th ult. With the aid of Sir Charles Hallé's band, Mendelssohn's "Walpurgis Night" and Brahms's "Song of Destiny" were admirably rendered, the singing of the chorus in the latter work being of a high order of excellence as regards finish and intelligence. Sir Charles Hallé conducted both works, and played Beethoven's Pianoforte Concerto in E flat; Mr. W. H. Garland, the Society's Conductor, contenting himself with directing the performance of Walmisley's "Sweete Floweres." Mr. E. Houghton, Mr. Bantock Pierpoint, and Mrs. Brooks were the principals.

At Wakefield a Subscription Concert of chamber music was given on the 17th ult., Mr. A. R. Briggs being the violinist, Miss Margaret Wild the pianist, and Miss Sylvia Wardell the vocalist. At York Mr. Sarasate and Madame Berthe Marx have given one of their Recitals for violin and pianoforte.

At the Examinations for Degrees in Music at the University of Oxford, Michaelmas Term, 1893, the following have satisfied the Examiners: 1. First Examination for the Degree of Bachelor in Music.—Broughton, Samuel Hull, Queen's College, and of Blackburn; Chaplin, Wyndham Allan, Keble College, and of Boxhill, Dorking; Clark, Robert Ernest, Queen's College, and of Barnet; Collins, Henry Bird, New College, and of Sinclair Road, West Kensington Park; Ewer, Dawson Crisp Wilson, Queen's College, and of Stratton-on-Fosse, Bath; Fellowes, Edmund Horace (B.A.), Oriel College, and of Feering Vicarage, Kelvedon, Essex; Gregory, Alfred Edward, Queen's College, and of Lanark, N.B.; Holloway, Henry, Non-Collegiate, of Bournemouth; Lyon, James, Queen's College, and of the Cathedral, Bangor; Nock, Benjamin, Queen's College, and of Smethwick; Rolfe,

Herbert, Queen's College, and of Marlboro' Road, Bowes Park; Wainwright, James Charles, Queen's College, and of Guildford. 2. Second Examination for the Degree of Bachelor in Music.—Acton, John, Queen's College, and of Albert Square, Manchester; Alderson, Montague Frederick (B.A.), Merton College, and of Holdenby Rectory, Northampton; Cliffe, Frank Hodsdon (B.A.), St. Mary Hall, and of Musselburgh; English, Fitzwilliam de Guadaloupe (M.A.), St. Mary Hall, and of Scarborough; Hibbert, Norman Burrell, Queen's College, and of West Hartlepool; Kennedy, Arnold, Queen's College, and of Hampstead; Walker, Ernest (B.A.), Balliol College, and of Anerley. 4. Examination for the Degree of Doctor in Music.—Buck, Percy Carter, Worcester College, and of West Ham House, Essex, E.; Sweeting, Edward Thomas, New College, and of Rossall School, Fleetwood; Thomas, William Edwin, St. Edmund Hall, and of All Saints' School, Bloxham, Banbury. The Examiners were Sir John Stainer, M.A., D.Mus., Magdalen College, Professor of Music; C. Hubert H. Parry, M.A., D.Mus., Exeter College, Choragus; and Charles H. Lloyd, M.A., D.Mus., Christ Church.

A Concert was given, on the 13th ult., at Princes' Hall, in aid of the Neighbourhood Guild, Leighton Hall, Kentish Town. The programme was above the level generally reached at similar entertainments, as it contained a goodly proportion of high-class music—*e.g.*, some violin and pianoforte duets by Schubert and Saint-Saëns, which were excellently played by Mr. John Saunders (a most able violinist, of whom more should be heard) and Miss Josephine Troup. This lady, who is known as the writer of some impassioned and artistic songs, contributed several new compositions from her pen—viz., two well-written Sketches for violin and pianoforte (a charming Berceuse and a very spirited Allegro vivace), and two melodious and refined Trios for ladies' voices, "Song by the river" and "Hark, hark, the lark!" which were sung by Mrs. Trust, Miss Beatrice Lucas, and Miss Clara Myers. A number of songs were contributed by these ladies, as well as by Messrs. Jack Robertson and Herbert Thorndike, a word of praise being due to Miss Lucas for her singing of the lovely seductive air "Mon cœur s'ouvre à ta voix," from Saint-Saëns's "Samson et Dalila." Miss Genevieve Ward gave a recitation, which was much appreciated.

The Hampstead Popular Concerts of Chamber Music had a good beginning on the 10th ult., when four interesting works, effectively diversified in style, held the attention of a large audience in the Vestry Hall. It says much for the enterprise of the directorate that such a composition as Brahms's String Sextet in B flat (Op. 18, No. 1) should have figured at the opening Concert of the season. The executants were Messrs. Gompertz, Inwards, Kreuz, Hobday, Howell, and Squire. Another important feature was Goetz's Quartet for pianoforte and strings in E (Op. 6), which, if not among the productions displaying to special advantage the talents of the ill-fated musician, is certainly deserving occasional hearing. In this Mr. Dannreuther took part. The same player gave an intellectual reading of Schumann's Pianoforte Sonata in G minor (Op. 22), and Mr. Gompertz selected as solo Max Bruch's elegant Romance (Op. 42), the charm of which has rarely been more manifest. Mr. Plunket Greene did justice to one of Schubert's songs and a couple of old Irish ditties.

The Guildhall School of Music was among the last of the Institutions that obtained notice from the retiring Lord Mayor, Alderman Sir Stuart Knill. With the Lady Mayoress and the Sheriffs he attended the Guildhall in State on October 28 to present the prizes and certificates gained by students. The proceedings began with a Concert, in the course of which Miss Jessie Hudleston, Miss Gertrude Izard, and Madame Annie Fisher as vocalists, and Master Edward Parlove as pianist, specially distinguished themselves. Some excitement was created by Mr. Bates Maddison, a young tenor, fainting on the platform whilst singing Pinsuti's "The Last Watch." Among the acceptable part-songs, carefully given by the choir under the conductorship of Sir Joseph Barnby, were Barnby's "Sweet and Low" (encored), Walter Macfarren's "You stole my love," and Ravenscroft's "In the merry Spring."

The Clarence Orchestral Society, an Association numbering about fifty instrumentalists and a hundred choralists (sopranos and basses preponderating), gave a Concert in St. Andrew's Hall, Newman Street, on the 16th ult. Confidence in the taste of the friends of the Society, shown by devoting the first part of the programme to Sterndale Bennett's melodious cantata "The May Queen," was not misplaced. This work, thoroughly representative of the English school at the period at which it was penned, was listened to with evident gratification, and hearty encouragement was bestowed upon the efforts of the Misses Janie Bridges and Nellie Thorne, Messrs. Arthur Wilson and Morgan Wilkinson as soloists, of the orchestra, and of the chorus, the latter throwing considerable spirit into their work. Mr. Andrew Buckley conducted with zeal and intelligence.

At the Archæological Museum, Cambridge, on the 4th ult., Mr. Sedley Taylor gave the first of two Lectures on the Church Cantatas of Bach. The numerous and difficult musical illustrations from these works were executed by Miss Katie Thomas (soprano), Miss Evelyn Downes (contralto), Mr. J. F. Horncastle (tenor), and Mr. Norman Alston (bass), all of whom are students at the Royal Academy of Music and performed their arduous tasks in a manner which called forth the highest encomiums from all present. Among the pieces given were the peculiarly trying opening chorus from "Weinen, Klagen, Sorgen," the concluding chorus of "Ich hatte viel Bekümmerniss," and the great duet in "Der Herr ist mein getreuer Hirt."

Mr. Aldebert Allen, a young artist who gave his first Flute Recital at Steinway Hall, on the 22nd ult., is a very able player on what seems to be rapidly becoming quite a favourite solo instrument. His tone is of excellent quality and his execution equal to the heaviest demands which pieces like Mr. John Francis Barnett's Sonata, Meyer Olbersleben's Fantasia Sonata (Op. 17), and show pieces by J. Andersen make upon the performer. Mr. Allen was assisted by several singers, of whom Mrs. Lee and Mr. John Sandbrook deserve mention. The gentleman made his greatest success with a fine Cavalier Song "Give a rouse," by A. Davidson Arnott, a virile and original conception, which he sang with much dramatic impulse.

A series of six Lectures, "About Music and what it is made of," was delivered by Miss Oliveria Prescott, at the Church of England High Schools, Upper Baker Street, between October 25 and November 29. The titles of these —"Popular Music of Old Times," "Old Scholarly Music," "Modern Music: from Ballad to Minuet," "from Minuet to Sonata," "from Ballad to Rondo," "Suite and Symphony"—sufficiently indicate the scope of the lectures. That the subjects were dealt with attractively and adequately will readily be assumed by all who know Miss Prescott's peculiar fitness for such a task. Such lectures have an educational value which can scarcely be too highly rated.

The 297th monthly Concert of the St. George's Glee Union took place on the 3rd ult. Mr. Edward Lewis, Mr. W. H. Webb, Miss Ada Tomlinson, and Miss Ida F. Price sang solos, and the choir gave Cowen's graceful part-song "The Moss Rose," Martin's "Now the golden morn," the old but welcome "In the Merry Spring," "The Cruiskeen lawn," "Gather ye rosebuds," "Moonlight," and "The belfry tower." Mr. Ralph Stewart played pianoforte solos. Miss Ellen Bliss, Mr. J. H. Maunder, and Mr. S. H. Lamb accompanied, and Mr. Joseph Monday conducted as usual.

The "professional" students of the London Academy of Music gave a capital Concert at St. George's Hall, on the 17th ult., when diplomas and medals were presented to those non-students who passed the July examinations. Mr. Pollitzer conducted very good performances of Bach's Suite in D for strings and Haydn's Variations on "God preserve the Emperor." Several excellent singers, pianists, and violinists, whose efforts we have not space to mention in detail, gave proof of the results possible to talent and training when acting in combination.

Arrangements are being made for holding another Welsh National Festival, at St. Paul's Cathedral, next St.

David's Eve. Mr. Dyved Lewys has been appointed Conductor, and Mr. David J. Thomas has again been selected as Organist. The music to be performed will include the anthem "Bendigedig fyddo Arglwydd Dduw Israel," by John Thomas (Llanwrtyd), and a new setting of the Canticles by the Organist of the Festival.

The prize of ten guineas offered to the students of the Royal Academy of Music by the Bristol Orpheus Glee Society has been awarded to Mr. Charles Macpherson for his composition of an unaccompanied five-part glee for male voices. Mr. Macpherson chose for his subject "There sits a bird on yonder tree," from the "Ingoldsby Legends." A similar prize, offered by the same Society to the Students of the Royal College of Music, was gained by Mr. H. Walford Davies, Composition Scholar, for his setting of "The Sturdy Rock," from Percy's "Reliques of Ancient Poetry."

An organ of three manuals and forty stops has just been finished by Messrs. Peter Conacher and Co., of Huddersfield and Dublin, for the English Church in Rome. The instrument left England for Italy on the 9th ult., and is to be opened by Professor Sir Herbert Oakeley on Christmas Day. It will be the only organ by an English firm in the Eternal City.

Gaul's "Israel" was sung at Holy Trinity Church, Upper Tooting, on Sunday afternoon, the 5th ult., with orchestral accompaniment. The church was crowded. Messrs. D. Attwater and Musgrove Tufnail sustained respectively the tenor and baritone soli portions and M. Willet sang the soprano solo work. Mr. Warren Tear presided at the organ and Mr. Alfred Physick conducted.

On Sunday afternoon, the 5th ult., the Waterloo Oratorio Society gave a performance of Sir A. Sullivan's Oratorio "The Prodigal Son," at St. John the Evangelist, Walworth Road. The solos were contributed by Miss Gertrude Izard, Mr. Gilbert Denis, and Mr. Fred. Winton. Mr. S. S. Martyn conducted, and Mr. Henry J. B. Dart accompanied on the organ. The church was filled to overflowing.

The Dedication Festival was held at St. Philip's, Sydenham, on the 4th ult. The Mass was sung to the English arrangement of Gounod's "Messe Solennelle," the solo parts being taken by Master Steerman, Messrs. Crump and Osborn. Mr. T. J. Woodall, the Organist and Choirmaster, presided at the organ with great taste and skill.

Dr. J. Varley Roberts, of Magdalen College, has resigned the conductorship of the Oxford Choral and Philharmonic Society, which post he has held for over seven years. During his tenure a heavy financial debt has been paid off and the Philharmonic Society amalgamated with the Oxford Choral Society.

Mr. Henry Irving has given Mr. Oscar Barrett permission to use Mr. German's "Shepherds' Dance" from "Henry VIII.," in the forthcoming pantomime of "Cinderella" at the Lyceum.

Mr. John Wm. Ivimey, Assistant-Organist and Music Master at Harrow School, has been appointed Conductor to the London County Council Musical Society.

Mr. Sims Reeves sang in Manchester, on October 28, at Mr. T. A. Barrett's Concert, before the usual crowd. The local press were eloquent in expressions of wonder at Mr. Reeves's retention, in so large a measure, of his old power and charm. As to the audience—but why say more?

REVIEWS.

School Songs. Books 1 to 10. [Novello, Ewer and Co.]

The days when music was taught in our public schools in parrot fashion—that is to say, when it was sufficient to make the children sing by ear in order to earn the full Government grant—have happily passed, and compositions or arrangements suitable for the little ones are consequently in large and increasing request. The present series is edited by Mr. W. G. McNaught, and is published in two forms: one with the voice parts in Staff and Tonic Sol-fa notations, with pianoforte accompaniment, and the other with voice parts only in Tonic Sol-fa. Of course simplicity and tunefulness are essential in music of this order, but there need be no lack of artistic feeling, and for the most part these songs contain in modest measure this element, though in no single instance transgressing the limits required. Each book contains half-a-dozen ditties, and as the price is either sixpence or ninepence in the edition first-named, little hesitation need be observed in making selections. At the same time, it may be as well to indicate the contents of the several numbers. Nos. 1 and 2 contain each six songs by Alfred Moffat, and Nos. 3 and 4 each six duets by the same facile composer. In the other books at present under notice we meet with many charming little compositions and transcriptions by Mendelssohn, Abt, Reinecke, Smart, Pinsuti, Rubinstein, Schumann, Cowen, Macfarren, Hatton, and Battison Haynes. The names of these musicians will of course carry much weight, and it only remains to be added that Mr. McNaught has so far proved himself a thoroughly trustworthy editor. The "School Songs" fulfil a distinct want, and are therefore certain to prove acceptable in the circle for which they are intended.

Two-Part Songs for Female Voices. Octavo edition. Nos. 1 to 61. [Novello, Ewer and Co.]

Part-music for ladies' voices is in very strong demand at present, and Novello's edition of trios, quartets, &c., is constantly undergoing enlargement; but, of course, in many instances, pieces in three or more parts are useless, and the present publication seems likely to supply just what is wanted in schools or choirs of such modest dimensions that the practice of anything more elaborate than duets would be inexpedient. The first forty-six numbers consist of compositions previously issued in various forms, and consequently need not be mentioned separately. They include more or less familiar and admired pieces by Mendelssohn, Schumann, Abt, Pinsuti, Henry Smart, Rubinstein, and Cowen. Nos. 47 to 58 are new little sketches of three or four pages each, by Carl Reinecke. The name of the composer is almost a guarantee for their excellence, for Reinecke's fairy cantatas are widely esteemed for their delightful freshness, piquancy, and melodic beauty. Within their limited scope the present trifles will be found equally charming, for although the vocal part-writing and the accompaniments are necessarily of a very simple character, the gifted Leipzig musician has proved once more that effects are to be gained without wealth of means. The last three that we shall mention for the present are by C. Mühlfeld, and are attractive little pieces in the style of German Volkslieder. The third, entitled "Faithlessness," though rather sad, is especially pleasing.

Bagatelles for Violin and Pianoforte. By Percy Pitt (Op. 1). [Novello, Ewer and Co.]

These are interesting pieces, though it is to be hoped that the composer will soon tone down his tendency to extravagant harmonies. The first efforts of a composer should, however, be judged leniently; the tendency in question really proceeds here from a good motive—viz., from a desire to avoid the commonplace. No. 1 is a graceful *Air de Ballet* with piquant rhythms both in the melody and accompaniment. No. 2, a *Lamento* in A minor, has a good deal of character; the *Coda*, with its appasionata phrase for the violin, followed by low dolorous notes, supported by plaintive harmonies, is effective. No. 3, *Romance*, has a flowing, tender melody and a graceful accompaniment. No. 4, *Souvenir*, opens with an expressive theme, from which is evolved a short, well-sustained movement. No. 5, *March*, is clear in rhythm; the brief trio presents simplicity and its reverse in close contact. No. 6, *Amoroso*, commences in 9-8 measure with a soft, flowing melody; the *meno mosso* section is highly seasoned with accidentals. The *Gavotte*, No. 7, is a clever, taking piece; the old and the new are pleasantly combined; the *Musette*, with its quaint fifths, is of good effect. The concluding *Moto Perpetuo* is lively and sparkling. So then, there is much to praise; and in time, and with experience, Mr. Pitt will learn the value of the old proverb—*Inter utrum tene.*

A Christmas Service of Song. [Skeffington and Son.]

This little book contains a complete order of Service for Christmastide, to be used in church, mission-room, or school, consisting of prayers, versicles, psalms, lessons, &c., and some hymns and carols. New and original tunes are supplied by Sir John Stainer, Mr. Berthold Tours, Professor Bridge, and Mr. Martin S. Skeffington. The idea is excellent, and it has been well carried out, though the name of the compiler of the Service is not given on the title-page. It need scarcely be added that the music is throughout of the simplest character. An edition of the words only is also published.

Christmas Carols for Church use. Edited and composed by the Rev. T. Herbert Spinney. First and Second Series. [William Reeves.]

The revival of the ancient and pleasant practice of carol singing at Yuletide has stimulated composers and editors to supply what is evidently a growing want, and about this season of the year new publications are expected. Each of the two little books named above contains seven ditties by Herbert Spinney, Walter Spinney, Frank Spinney, and other composers, for the most part bright and tuneful, as befits the festive season, but not invariably irreproachable as regards the accent of the words. In the first example of the first series there are four or five false accents. An intelligent choirmaster, however, could remove these defects without injury to the music.

The First Christmas. A Carol-Anthem. Words by Angela Goetze. Music by Joseph Barnby. S.A.T.B. (Novello's Octavo Anthems, No. 448.) [Novello, Ewer and Co.]

This is a setting of the familiar story, likely to become extremely popular—it is effective without being difficult, possesses variety and charm, and is, of course, admirably written from the singer's point of view. It consists of four movements: "The Annunciation," a quaint, simply harmonized melody in A minor; "The message to the shepherds," a particularly tuneful and graceful pastoral in D; a tender "Cradle Song" in F, and a triumphant "Gloria in Excelsis" in D. Choirs will here find ample opportunity for the exercise of their capabilities in the direction of appropriate expression.

Ten Christmas Carols. [Novello, Ewer and Co.]

In these carols, which are issued in a small and convenient form, we meet with simple but effective compositions in the good old style by Sir John Stainer, Mr. J. T. Field, Professor Bridge, and other lesser known but competent musicians. There is a pleasant quaintness in the words, some of which are anonymous, and the composers have also for the most part written in the delightful archaic spirit which always seems appropriate to Yuletide. It would be invidious to single out specimens for mention, as all are good, and the little set should meet with wide appreciation.

Twelve Christmas Carols. By F. Pascal. [Joseph Williams.]

Mr. Pascal's carols, which have words by M. C. Gillington (Mrs. G. F. Byron), are slightly more ambitious, those for voices in unison being written in the style of English ballads, while those in harmony might pass very well for part-songs. They are all effective, and display good musicianship, but are not difficult either in the voice parts or the accompaniments.

FOREIGN NOTES.

The funeral of the late Charles Gounod, which took place on October 27, and was witnessed by enormous crowds, was a magnificent and most impressive ceremony, in which almost all the greatest living representatives of French art took part. The pall bearers were: the Minister of Fine Arts, MM. Ambroise Thomas, Victorien Sardou, Gérôme, Ernest Reyer, Jules Barbier, Eugène Bertrand, and Carvalho. Gounod having been a grand officer of the Légion d'Honneur, he was buried with full military honours. The service in the Madeleine Church was, by the special wish of the deceased master, chanted to plain-song, MM. Saint-Saëns and Theodore Dubois playing the great organ alternately. The remains were deposited in the Gounod family vault in the cemetery of Auteuil.

M. Bruneau's new opera, "L'Attaque du Moulin," was produced with great success at the Paris Opéra Comique on the 23rd ult., too late for more than a passing reference in this number. To judge from the accounts to hand at the moment of going to press, the new work from the pen of this very gifted, though eccentric, artist seems to be a great improvement on his much discussed "Rêve." We hope to give further details in our next issue.

A new musical Society has been started in Paris which will give performances in the Eden Theatre four times a week. Besides ordinary orchestral and vocal Concerts there will be performances of whole operas, or complete acts from the same, but without scenery and costumes. The orchestra consists of 120 musicians, and the chorus of 100 singers. M. Colonne is the Conductor, and M. Derembourg, the director. Amongst the works to be performed are Wagner's "Parsifal," "Rheingold," and "Tannhäuser," Berlioz's "Romeo et Juliette" Symphony and "Requiem," Gounod's "Mors et Vita" and "Maître Pierre," Schumann's "Manfred," Massenet's "Eve" and "Marie Magdalene," and many other works, old and new, by French composers. A big undertaking!

M. Maurel is anxious to sing the title part in Massenet's opera "Werther." As the same was originally written for a tenor, the composer is making a new arrangement of the music to make it suitable for M. Maurel's baritone. The heroine's husband will be transformed from a baritone into a tenor.

The Brussels Concerts populaires will, this season, be conducted by Messrs. J. Dupont, Hermann Levi (Munich), and Felix Weingartner (Berlin). At one of the six Concerts, Wagner's rarely heard Biblical scene, "The Love-feast of the Apostles," will be performed.

The Carlsruhe Court Theatre, under Felix Mottl, is certainly the ideal "educational" establishment amongst opera-houses in Germany, or, we dare say, in the world. No sooner has the Berlioz Cycle been brought to a most successful conclusion than a series of "Historical Opera Evenings" has been started. On the 3rd ult. the first of these was given, when three comic operas were revived—viz., Pergolesi's "La Serva Padrona" (dating from 1731), Cherubini's "L'hôtellerie Portugaise" (1798), and Donizetti's "L'elisire d'amore" (1832). The eclecticism of Herr Mottl's taste is truly remarkable, and the scrupulous attention which he devotes to works of all styles and schools compels our admiration. Yet it is no more than must be expected from a *true* Wagnerian—*i.e.*, from an artist who has grasped the whole significance of Wagner's teaching, and all he has done for the elevation of the lyric drama.

The American pianist, Mrs. Fanny Bloomfield-Zeisler, has lately been playing at a number of Concerts in Berlin and other German towns. Her success has been very great.

A valuable find has been made in the Nuremberg town library—viz., a volume of hitherto unknown poems by Hans Sachs. It contains fourteen "Meistergesänge" by the famous cobbler-poet whom Wagner's art has endeared to all music-lovers.

The Berlin Royal Opera commenced, on the 24th ult., a Mozart Cycle, which will terminate on the 5th inst. The operas produced were, or will be, in the order named: "Idomeneo," "Bastien and Bastienne," "Die Entführung aus dem Serail," "Figaro," "Don Giovanni," "La finta Giardiniera," "Così fan tutte," "La clemenza di Tito," and "Die Zauberflöte."

On the 16th ult. Professor Carl Reinecke celebrated the fiftieth anniversary of his first public appearance in Leipzig.

Wagner's "Walküre" was recently performed for the first time at Graz, in Moravia, and enthusiastically received. The same work will be produced shortly at the San Carlo Theatre, Lisbon, when a German tenor, Herr E. Rittershaus, will sing the part of *Siegmund*.

Edgar Tinel's Oratorio "Franciscus" was, on the 6th ult., performed both at Berlin and Leipzig, and in both places made a very great impression. The Flemish composer was present at the Leipzig performance, and enthusiastically applauded.

During the present month Anton Rubinstein will give three Concerts in the Bechstein Rooms, Berlin, at which he will play only compositions by himself. These Recitals are especially meant for musicians and musical students, who

will be admitted free of charge. One hardly knows what to admire more, the great man's liberality or his unusual mode of advertising his works. At any rate, our musicians, and more especially our musical students, will heartily envy their Berlin *confrères* such a chance of hearing the greatest living pianist free, gratis, and for nothing.

A new one-act music-drama, "Erlöst" (Released), by Franz Curti, was produced for the first time, with great success, at Mannheim, on the 7th ult. Both libretto and music seem to be written under the influence of the popular specimens of the "young Italy" Verismo.

At a Beethoven Concert given at Kiel, on the 4th ult., Herr C. Borchers played three of the Bonn master's Concertos—viz., the first, fourth, and fifth. No slight task!

Smetana's opera "The Sold Bride" has been given at the Frankfort-on-Maine Opera-house, as well as at Magdeburg, and in both places seems to have pleased very much.

Handel's "Samson," a work not often heard in Germany, was recently performed by the Städtische Musikverein, Düsseldorf, and, on October 20, by the Berlin Singakademie. "Joshua" was given on October 14, at Barmen, and on October 25, at Eutin; "Israel" on October 24, at Cologne; and "L'Allegro, il Pensieroso ed il Moderato" on October 21, at Elberfeld. These data bear eloquent testimony to the grand old master's continued popularity with choral societies in the land of his birth.

The Mannheim Musical Society opened its season on October 10, with a programme consisting of Brahms's "Song of Destiny" and Berlioz's Requiem. Could a greater contrast be imagined than these two great works, so strikingly representative of their respective composers and countries of origin?

On October 20 a new building, erected for the Grand Ducal Conservatoire of Music at Carlsruhe, was opened with appropriate ceremony.

The director of the Munich Court Theatre, Herr E. Possart, has been presented by the municipality of that town with an address, in which he is thanked for the brilliant success of the recent Wagner Cycle arranged by him. The address mentions with special satisfaction that the performances attracted many thousands of visitors to the Bavarian capital.

The Royal Court Theatre, Munich, has published the particulars of a competition for the best German opera. The prize, offered by the Prince Regent, Luitpold, consists of 6,000 marks. Both German and Austrian composers can compete, and the choice of a subject is left to them. Operas which have already been performed or published are not admitted. All manuscripts must be delivered before November 1, 1894. The judges are Count von Hochberg, General-Intendant of the Berlin Royal Opera; Baron von Perfall, General-Intendant of the Royal Court Music, Munich; Herren Ernst Schuch (Dresden), Hans Richter (Vienna), Hermann Zumpe (Stuttgart), Hermann Levi (Munich), and Theatre-Director Julius Hofmann (Cologne). If no work is found worthy of the prize the amount will be divided amongst the composers of the three relatively best operas. The decision of the judges will be made known on March 12, 1895.

Johannes Brahms's latest works will shortly be published. They are Op. 118—Intermezzi, Romanze, &c.; and Op. 119—Intermezzi, Rhapsodie, &c., all for the pianoforte. A "Faust" Overture for orchestra is also talked of.

During the recent Wagner Cycle at the Munich Court Theatre, that splendid artist, Herr Eugen Gura, sang the part of *Hans Sachs* in "Die Meistersinger" for the hundredth time. At the same theatre, Verdi's eightieth birthday was celebrated with a performance of his "Trovatore."

Bronislaw Hubermann is the name of yet another violin prodigy, who created a "furore" at some Concerts given recently at Amsterdam and several other Dutch towns. He is barely nine years old and a pupil of Professor Joachim.

A new one-act opera, "Der Brautmarkt zu Hirn" (The Bride-market at Hirn), by Bogumil Zepler, was successfully performed, for the first time, at the Brunswick Court Theatre, on October 17.

Paul Umlauft's prize opera "Evanthia" was, on October 21, performed with much success at Leipzig. A perusal of the score of this beautiful little work reveals the fact that the word "Evanthia" is accentuated on the third syllable, similar to Galatea.

The Weimar Court Theatre produced, on the 2nd ult., a new three-act opera, "Clare Dettin," words and music by Max Meyer-Olbersleben. The music is very well spoken of, but the "poem" is considered decidedly weak.

Johann Strauss's newest operetta, "Princess Ninetta," was a complete failure at the Carl Schultze Theatre, Hamburg, where it was produced on October 28. It was withdrawn after only very few performances.

Giacomo Puccini's opera "Manon Lescaut," which has been so successful in Italy, was, on the 7th ult., produced, for the first time in Germany, at the Hamburg Stadt-Theater, and seems to have met with a very favourable reception. The young composer is hailed by some of the German papers as possessing a greater talent than either Mascagni or Leoncavallo, and portions of the work, especially two love duets, a menuet, and the prelude to Act III., are described as pieces of the greatest beauty. Such an epithet we have never seen applied by the German press to any music from the pens of the above-named two popular compatriots of Puccini's.

The municipality of Genoa has let the local Carlo Felice Theatre to the impresario Carnori, and—*mirabile dictu!*—has actually increased the subvention by 15,000 lire. The novelties during the forthcoming season will be Wagner's "Walküre" and Puccini's "Manon Lescaut." In many other Italian towns the usual subvention has this year been refused, in consequence of which the theatres will remain closed.

Signor Leoncavallo's new opera, "I Medici," was produced on the 9th ult., at the Theatre Dal Verme, Milan. In spite of the frequent "calls" for the poet-composer it seems somewhat doubtful whether the work has gained a real success, and it is a peculiar fact that almost all our Continental contemporaries accept the news telegraphed from Milan with much reserve.

The Palermo Opera will this season receive an extra subvention of 5,000 lire to enable the director to produce two new operas by Sicilian composers. They are "Guido di Morandi," by Bertini, and "Maruzza," by Florinde.

Two new Italian operas are "Il Castello di Brivio," by Antonio Fissone, and "Il Trionfo d'amore," by Luigi Minuto. They were recently produced at Asti and Alba respectively, and both with success.

Beethoven's "Fidelio" does not appeal to the tastes of the Spaniards; at least, the recent first performance of the marvellous work at Madrid left the audience quite cold. Perhaps they looked for plenty of local colour in an opera dealing with a Spanish subject, and were disappointed.

At the first Concert given by the Copenhagen Philharmonic Society, on October 28, only compositions by Edvard Grieg were performed, under the conductorship of the popular Norwegian composer. The Concert opened with three movements from the new Orchestral Suite from his music to Björnsen's "Sigurd Jorsalfar." The programme also comprised "Bergliot," declamation with orchestral accompaniment (Op. 42), the Pianoforte Concerto in A minor, played by Madame Teresa Carreño-d'Albert, the two Melodies for strings (Op. 34), and three songs, which were sung by the Swedish vocalist, Mrs. Gulbranson, to the pianoforte accompaniments of the composer. The immense audience included all the members of the royal family and the *élite* of the musical world in Copenhagen.

On account of his wife's health, which does not allow her to travel much, Grieg intends to spend the winter months in Copenhagen. At present he is composing a large work, which he hopes to finish before he leaves the Danish capital.

"Musikföreningen," a Vocal and Instrumental Society in Copenhagen, has, after nineteen years of activity, been dissolved. Under the conductorship of Professor Otto Malling, no less than 212 works have been given, of which 152 were performed for the first time in Copenhagen. Amongst these were Sir Arthur Sullivan's "Golden Legend" and Mr. Cowen's "Sleeping Beauty."

Exceptional pressure on our space compels us to hold over a letter from Mr. John Heywood defending his "Art of Chanting," reviewed in our last number.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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ENQUIRER.—*You should write to Messrs. Rudall, Carte and Co., 23, Berners Street. We believe, however, that the matter you refer to will be rectified in the next issue of the Musical Directory.*

PAKEHA, CHRISTCHURCH, N.Z.—*Thanks; but most of your information arrived too late.*

H. R. PHILLIPS.—*The examinations at either the Royal College of Music or the Royal Academy of Music, or the Associated Board of these two Institutions, are the most valuable.*

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BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—On Wednesday, the 8th ult., Mrs. Webster, Principal of the Music School, addressed the students upon the necessity of earnest work in their music, claiming for it good hours of study, not the minutes so often thought sufficient at this present time of school over-pressure. After the address a good programme, mostly of pianoforte music, was gone through. There was a crowded audience.

BASINGSTOKE.—An operatic performance was given at the Drill Hall, on the 16th ult., when three one-act operettas were presented to a large audience. The first was *The Amateur*, in which Miss Blanche Powell and Mr. Arthur Barlow sang and acted very efficiently. This was followed by a bright and effective operetta, *Feminine Strategy*, written by Catherine Adams, and composed by F. G. Hollis. In this Miss Jessie Moore and Mr. Arthur Barlow acquitted themselves admirably. The performance concluded with *The Girton Girl and the Milkmaid*, written by Catherine Adams, and composed by Alfred J. Caldicott. The most attractive number in this, "Come up, my bonny cows," a charming pastoral air, was encored. Miss Blanche Powell appeared to advantage as the Girton Girl, and Miss Jessie Moore made a very vivacious Milkmaid.

CHRISTCHURCH (N.Z.)—Mr. Wallace's series of Chamber Concerts has proved an artistic and a financial success. With the assistance of Miss Beath, Miss Rich, and Mr. Loughnan, he gave Quartets by Brahms, Mozart, and Beethoven. Pianoforte solos by local players, violin solos by the leader, and Schubert's "Trout" Quintet, together with songs by leading Christchurch singers, have whetted the appetite of the subscribers, and it is to be hoped that next season will see a fresh series of similar Concerts. *Naaman*, *Elijah*, and *The Messiah* are to be given during the year by the Musical Society and the Motet Society.

DEMERARA.—An Organ Recital was given in St. George's Cathedral on October 17, under the patronage of His Excellency the Governor and Lady Lees, by Mr. Nusiom, the Organist and Choir Director. The organ solos comprised Mozart's "Jupiter" Symphony, Beethoven's March Funèbre, Fantasia by Tours, "Quis est Homo" from the *Stabat Mater*, and a March by the Organist. Mr. Hemery's violoncello solos, "If with all your hearts" and Lieder by Mendelssohn, were faultlessly played. Santley's "Veni, Sancte Spiritus," sung by the Cathedral choir (Mr. Van Elden taking the solo), and the trio, "Protect us through the coming night" (Curschmann), were very well rendered, as were also "O rest in the Lord" and "Their land brought forth frogs," sung respectively by Masters Charles Lewis and George Carto, members of the choir.

HARROW-ON-THE-HILL.—Mr. H. W. Whatmoor, Assistant Pianoforte Teacher at Harrow School and local Examiner to the Royal College of Music, gave a Pianoforte Recital at the Public Hall on October 24. An attractive programme, well played, was much enjoyed by a large audience. Mrs. Trust sang with her customary taste.

LEICESTER.—A very successful musical Service was held in St. Margaret's Church on the 12th ult., when the choir, under the direction of the Choirmaster, Mr. W. Preston, gave an excellent rendering of Spohr's beautiful cantata *God, Thou art great*. The soloists were: Soprano, Master D. Oldham; Alto, Mr. W. Mudford; Tenor, Mr. A. G. Stangon; Bass, Mr. W. Harding. Some 500 people were present.

MIDDLETON.—A good performance was given on the 6th ult., at St. Leonard's Church, of Dr. Hiles's interesting and effective cantata *The Crusaders*. The solos were sung with taste by Mrs. Wood and Mr. D. Benn; the accompaniments were played by Mr. J. Lawton, and Mr. J. F. Slater, Organist of the Church, conducted.

NEWCASTLE-ON-TYNE.—There was a large audience at the Concert in the Town Hall, on the 4th ult. The artists were Miss Marjorie Eaton, Mr. Child, Mr. Alexander Tucker, and Mr. J. T. Carrodus. Dr. Rea accompanied.

SLEAFORD.—The first Festival of the Lafford Deanery Choral Union took place in St. Deny's Church, on October 26. There were present about 300 singers from the various church choirs in the neighbourhood, who sang the music appointed for a choral Evensong with good effect. The Magnificat and Nunc dimittis were by Caleb Simper, in F, and the anthems, "Rejoice in the Lord" (Elvey) and Handel's "Hallelujah" Chorus. Mr. A. Barnacle, Organist of Sleaford Church, conducted, and Mr. G. H. Gregory, of Boston, presided at the organ. The Lord Bishop of Nottingham, President of the Union, was present at the Service.

TODMORDEN.—The Musical Society gave an excellent performance of Prout's *Red Cross Knight*, under the direction of the composer, on the 7th ult. The soloists were Miss Florence Monk, Miss Mary Reeve, Mr. H. Beaumont, Mr. Pierpoint, and Mr. Albert Barnes. The chorus did their work so well as to earn special praise from Mr. Prout, who warmly recognised the efforts of the chorus-master, Mr. Bowling.

WATFORD.—Mr. F. Whatmoor gave two Pianoforte Recitals at the Conservative Club on October 31. The programme included compositions by the Concert-giver, amongst which "Une Petite Valse" and "Gavotte Fantastique" were much appreciated. Miss Rosa Tomkins sang with much taste.

ORGAN APPOINTMENTS.—Mr. J. C. Turvey, to Dr. Barnardo's Mission Church, the "Edinboro' Castle," Rhodeswell Road.—Mr. James M. Simpson, to St. Paul's Church, Jarrow-on-Tyne.—Mr. H. J. Dean, to Holy Trinity, Cannes.—Mr. Charles F. Champion, Organist and Choirmaster to St. Michael's, Paternoster Royal, College Hill.—Mr. H. Whitby Hickin, Organist and Choirmaster to the Parish Church, Dunmow.—Mr. S. S. Martyn, Organist and Choirmaster to All Saints' Church, Upper Norwood.—Mr. F. C. Boyes, Organist and Choirmaster to St. John the Evangelist, Waterloo Road.—Mr. Edward Brooms, Organist and Choirmaster to the Presbyterian Church, Brockville, Ontario, Canada.—Mr. Owen Price, Organist and Choirmaster to St. Mary's Church, Bangor.

CHOIR APPOINTMENT.—Mr. F. H. Noyes, Lay Vicar (Tenor) to Salisbury Cathedral.

DEATH.

At Ravensdowne, Berwick-on-Tweed, on the 10th ult., MARY, the beloved wife of ALFRED W. TOMLYN, Mus. Bac., L.Mus., T.C.L.

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CONTENTS.

No. 1. None but a lonely heart.
„ 2. What torment, what rapture!
„ 3. A heavy tear.
„ 4. Why so pale are the roses?
„ 5. This only once.
„ 6. The song that you sang long ago.
„ 7. What matters?
„ 8. The sleep of sorrow.
„ 9. Know'st thou the land?
„ 10. Canary bird.
„ 11. The Czar's drinking house.
„ 12. Invocation to sleep.
„ 13. O never leave me, sweet friend.
„ 14. Mother dear, oh, was I born?
„ 15. No, whom I love I will not name.
„ 16. Why?
„ 17. No, I have never loved.
„ 18. No tidings came from thee.
„ 19. Sweet maid, give answer.
„ 20. Spanish Serenade.
„ 21. The dawn of spring.
„ 22. The tapers were flashing.
„ 23. Oh, would you but for one short hour.
„ 24. If thou wilt hold my heart secure.

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